

NEW PERSPECTIVES THEATRE COMPANY

England & Wales · Charity number 1058309

Details

Status Registered

Legal form Charitable company

Company number [03240198](#)

Registered 1996-09-27

Register [View on the Charity Commission register](#)

Contact

Address 8 Park Lane Business Centre
Park Lane
Basford
Nottingham
NG6 0DW

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Website www.newperspectives.co.uk

Activities

Objects: TO ADVANCE EDUCATION FOR PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS PARTICULARLY BUT NOT EXCLUSIVELY THE ART OF DRAMA.

Activities: Enabling access to theatre and the arts by: producing theatre shows which tour predominantly to Rural and underserved Communities across the East Midlands and beyond, extending reach touring to venues nationally; running training programmes for emerging East Midlands theatre makers and writers.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£374,711	£484,332	-	-
2024-03-31	£454,322	£548,299	-	-
2023-03-31	£335,551	£337,845	-	-
2022-03-31	£377,072	£366,512	-	-
2021-03-31	£367,421	£266,591	-	-

Trustees

Name	Role	Appointed
Andrew John Broadley	Chair	2026-06-24
Amy Crighton		2025-04-08
Gerard Rogers BA Hons		2006-10-12
JANE MORGAN		2014-04-22
JEREMY HAGUE Dr		2015-04-16
Johanna Taylor		2023-07-24
Jonathan Mark Saville		2025-03-17
Richard Stuart Forfar Bond DL		2020-04-02
Thulani Molife		2022-05-16

NEW PERSPECTIVES THEATRE COMPANY

England & Wales - Charity number 1058309

Accounts



NEW PERSPECTIVES THEATRE COMPANY
(A company limited by guarantee)

**REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

**COMPANY NO: 3240198
CHARITY NO: 1058309**

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

The Trustees are pleased to present their Annual Report together with the financial statements of the charity for the year ended 31 March 2025 which are also prepared to meet the requirements for a Trustees Report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, Accounts and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS102).

Chair's Statement

This year has been a period of creative growth, wider engagement, and strategic development for New Perspectives. Central to our work this year were two major co-productions, *Make Good*, a new musical exploring the Post Office scandal, developed with Pentabus Theatre, and *(the) Woman*, a new play by Jane Upton, co-produced with Royal & Derngate, Northampton. These productions toured extensively across regional venues, reaching over 4,000 audience members and receiving strong critical acclaim and media attention. Both productions also demonstrated our diversity and commitment to community involvement, with local choirs participating in *Make Good* and a full female and non-binary creative team on *(the) Woman*.

Our 50th anniversary was a key focus, marked by a 50-week social media campaign celebrating our rich history, a podcast series, and community projects that invited audiences and collaborators to share personal stories. These digital initiatives expanded our reach and deepened audience engagement, reinforcing our profile as a leading regional theatre company.

We continued to invest in early-career artist development through our New Associates programme and Open Pitch initiative. In 2024-25, 18 artists joined the New Associates cohort, representing diverse backgrounds, with over half identifying as of global majority heritage and many living with disabilities or neurodivergence. These programmes provide vital support through workshops, mentoring, rehearsal space, and funding opportunities. Several alumni secured significant Arts Council England grants this year, enabling new creative work and tours. Open Pitch has continued to work with, and support first-time artists and underrepresented voices, producing acclaimed projects such as the audio memoir *Memoirs of a Little 'Un*.

On the operational front, we have made important strides in sustainability and cost efficiency. We introduced cloud-based communications, upgraded to energy-saving LED lighting, and aligned production practices with environmental standards. Staff completed Carbon Literacy Training, underscoring our commitment to reducing our environmental impact. Additionally, archival digitisation projects and anniversary merchandise have both enhanced engagement and generated income. Looking ahead, we are delighted to transfer, to the Park Theatre in London, a re-worked production of *(the) Woman* and also present a series of test performances of *Black Shuck*, an innovative immersive production exploring English folklore and personal themes of mortality. Both projects reflect our ongoing ambition to push creative boundaries and increase accessibility.

We extend heartfelt thanks to our funders, partners, artists, staff, and audiences. Your continued support is vital as we build on this year's successes and continue to contribute to the shape of future of regional theatre and artist development.

Sarah Hall (Chair)

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Objectives & Activities

New Perspectives is a Nottingham based theatre company touring relevant ambitious productions across the UK championing underrepresented voices. Through our development programmes including New Associates and Open Pitch, we nurture existing and unearth new talent.

Our over-arching aim is to open up creative thought processes, so new perspectives can emerge through the stories we showcase and the audiences who watch and talk about them.

We are groundbreaking in the depth we offer to programmes and to the stories we showcase.

Our work is centred around three core values:

Ambitious: We are ambitious in our storytelling, in our production values, in our creativity, in our mission and in our expectations.

Relevant: We ensure that the stories we tell are relevant to audiences, that our development programmes are representative of relevant social and cultural issues, that our work systems and processes are relevant and current and that we embrace access to and innovation within storytelling.

Transformative: That the stories we tell, the experiences we create, the way we interact with one another, are transformative encounters.

We strive to diversify income sources to remain resilient and agile and demonstrate robust governance and efficient use of resources.

New Perspectives began in 1973 with a clear objective: to bring an urgent story to a new audience. Building on our solid foundations, we ensure that all of the audiences and artists we encounter are exposed to a regional company which demonstrates:

Greater diversity: advocating for diversity and internationalism in the touring sector through our programming choices as well as through the artists we work with and the audiences we reach

Deeper engagement: offering longer term support and developing networks for emerging and mid-career talent in our region to have greater impact on their career trajectories

Increased resilience: expanding our base of donors and partners through increased fundraising activity and long-term artistic planning

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Mission

New Perspectives is the leading touring theatre company in the East Midlands, known for its ambitious productions and impactful storytelling. We create new plays that resonate with diverse audiences in both rural and urban settings and through New Associates and Open Pitch we actively support emerging artists throughout the region.

Our mission is to enrich the cultural landscape by amplifying unheard voices and diverse perspectives. We aim to create meaningful connections that inspire dialogue and ensure theatre remains accessible and relevant to all.

Public Benefit

We have a strong commitment to the East Midlands region within Nottinghamshire, Derbyshire, Lincolnshire, Northamptonshire, Leicestershire and Rutland. This is characterised by a diverse landscape, economy and population, including large conurbations and rural areas. Removing barriers of location, age, culture and socio-economic status fuels our ambition to bring audiences into close contact with the highest quality of new work.

We develop new plays, new audiences and new artists across the East Midlands and beyond. We make a distinct cultural footprint as rural champion advocating for equal access to theatre and as a vital contributor to the wider national theatre ecology.

- Creating a diverse brand of live theatre that is recognised as challenging, original and unafraid to take bold creative risks
- Empowering artists and theatre-makers across the region with knowledge, skills and increasing networks through the development of small-scale and rural touring theatre
- Engaging regional audiences by widening access to high quality live performance regardless of age, social class, ethnicity, gender, disability or geographic location

We maintain the highest levels of artistry and production values in all our work, and deliver a programme of wider cultural significance and therefore able to advance the arts through regular critical analysis of the work we create. Our productions are a testament to the fact that rural theatre is as relevant, challenging and dynamic as theatre made for any other environment.

The Trustees have complied with their duties under Section 17(5) of the 2011 Charities Act.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Achievements and Performance

In the 2024-25 financial year, New Perspectives focused on co-producing two major touring theatre productions: *Make Good*, a new musical about the Post Office scandal with Pentabus, and *(the) Woman*, a new play by Jane Upton with Royal & Derngate - which together reached over 4,000 audience members through extensive regional tours and garnered strong critical acclaim and media attention. Alongside touring activity, the company expanded digital engagement through a 50th anniversary campaign, podcasts, and community projects, increasing our online reach and deepening audience connections. Investment in creative residencies and innovation supported early-career artists and experimental work, while talent development programmes like New Associates and Open Pitch nurtured underrepresented voices, supporting the development of multiple funded projects and professional opportunities. Operational improvements enhanced sustainability and cost efficiency, positioning the company for future growth and continued impact in regional theatre and artist development.

Touring Theatre

In 2024-25, New Perspectives co-produced *Make Good*, a new musical inspired by the Post Office scandal, in partnership with Pentabus. The project development coincided with heightened national attention following the ITV drama *Mr Bates vs The Post Office*, which brought widespread awareness to the subject.

Written by Jeanie O'Hare with music and lyrics by Jim Fortune, directed by Pentabus Artistic Director Elle While, the production brought together a high-calibre creative team and a cast of four professional actor-musicians. Rehearsals took place at in Ludlow and the production toured rurally between October and December 2024, with 27 performances across more than 20 venues, including Lakeside Arts Nottingham, MAC Birmingham, and Omnibus Theatre in London reaching over 2,500 audience members. The sell-out tour featured ten local choirs, contributing to the community engagement focus of the piece.

★★★★★ *"Fortune and O'Hare have truly created a masterpiece" A Youngish Perspective*

★★★★★ *"A beautifully moving piece with a bright and electric future" The Review*

★★★★★ *"Beautifully portrayed" West End With M*

MAKE GOOD – the Post Office Scandal musical

Writer (Book): Jeanie O'Hare

Composer (Music & Lyrics): Jim Fortune

Composer (Additional Music): Maimuna Memon

Additional Material: Ed Gaughan

Director: Elle While

Designer: Carla Goodman

Choreographer & Movement Director: Neil Bettles

Lighting Designer: Jenny Roxburgh

Sound Designer: Dan Balfour

Musical Director: Zac Gvi

Associate Musical Director: Máth Roberts

Audio Description Consultant: FlawBored

Production Manager: Tom Robbins

Stage Manager: Tallulah Harris

Cast: Charlotte Delima, Samuel Gosrani, Victoria Brazier and Ed Gaughan

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Through 2024-25, New Perspectives advanced the development and staging of *(the) Woman*, a new play by Jane Upton, co-produced with Royal & Derngate, Northampton. Dramaturgical development, led by Sarah Dickenson, was supported through a week-long R&D residency at the National Theatre Studio as part of the Generate programme. This culminated in an industry sharing, attended by representatives from key organisations, including the Royal Court, RSC, Soho Theatre, and the National Theatre New Work team.

Following two years in development, the production opened at Royal & Derngate on 13 February 2025 and subsequently toured to major regional venues, including Nottingham Playhouse, Birmingham Rep, Coventry Belgrade, and Oxford's North Wall. As of March 2025, close to 2,000 audience members had attended the tour.

The creative team was led by writer Jane Upton and director Angharad Jones, with a full female and non-binary team across design, sound, lighting, and movement. Two of New Perspectives' current New Associates were employed on the production as Assistant Director and Stage Manager, aligning with our commitment to paid development opportunities for early-career artists. A playtext was published by Nick Hern Books and made available to audiences during the tour.

★★★★ **"Bold and unapologetic" *The Stage***

★★★★★ **"Unmissable" *The Reviews Hub***

★★★★ **"Bitterly funny...it challenges your assumptions" *East Midlands Theatre***

(the) Woman

Writer: Jane Upton

Director: Angharad Jones

Designer: Sara Perks

Lighting Designer: Lily Woodford

Sound Designer: Bella Kear

Dramaturg: Sarah Dickenson

Video Designer: Matt Powell

Associate Video Designer: Farah Ishaq

Movement Director: Lucy Glassbrook

Casting Director: Ellie Collyer-Bristow CDG

Assistant Director: Jessy Roberts

Production Manager: Claire Hardacre

Stage Manager: Dan McVey

Assistant Stage Manager: Alison Willcox

Cast: Lizzy Watts, Jamie-Rose Monk, Cian Barry, André Squire

Production practices for both touring productions were aligned with environmental benchmarks and we are proud to report that the Theatre Green Book Advanced standard was met for *(the) Woman*.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Digital Broadcast & 50th Anniversary Activities

In 2024-25, we continued to expand our digital engagement through a series of initiatives aligned with the company's 50th anniversary celebrations and broader organisational values.

To mark the anniversary, a 50-week social media campaign launched in January 2024, sharing archival imagery and key facts from the company's history. This was complemented by a new podcast series, featuring current Artistic Director Angharad Jones in conversation with previous artistic leaders. This engaged audiences in a deeper dialogue about the company's legacy, mission, and the role in developing and touring new writing, culminating with a symposium at Nottingham Playhouse supported by the Writers' Guild of Great Britain. A commemorative 50th anniversary postcard box set was developed, informed by archive material drawn from the company's archives.

Alongside the anniversary programme, we presented *Where I Belong LIVE* at Lakeside Arts, Nottingham, in collaboration with Nottingham City of Literature as part of the TRANSFORM initiative led by New Art Exchange. The event featured live readings from Nottingham and Baghdad-based writers, connected via satellite link, celebrating a British Council funded podcast series released in 2023. It successfully amplified underrepresented voices and celebrated the international collaboration. Other digital and outreach activity included the continuation of the *Where I Belong* podcast, and a new six-week community theatre project in Alford, Lincolnshire, delivered in partnership with Live & Local, marking the company's first collaboration with the rural touring scheme.

These initiatives have contributed to increasing digital reach, deepening audience engagement, and amplifying the company's profile as a regional leader in accessible, community-centred theatre. "Uplifting - connecting ideas, cultures, places and people..." Audience member at *Where I Belong LIVE*

Creative Residencies & Innovation

Throughout the year we continued to invest in innovation and the early development of new work through a dedicated strand of creative residencies, exploratory partnerships, and technology-focused R&D. This strand aims to support the early stages of new storytelling ideas, explore new collaborations without the pressure of public outcomes, and test the potential of emerging technologies in creative practice.

We hosted New Associate alumni AK Golding and Gemma Casely Kirk for a short residency to explore the beginnings of a two-hander devised piece. Further artist collaborations included New Associate alumni Emily Webster and Joe Strickland on the early development of *Inheritance Tax*, a new play exploring familial and deaf experiences. This workshop formed part of the innovation strand and aligned with our broader ambition to support underrepresented stories and voices.

As part of our exploration into new technologies and working practices, we participated in the *Create Growth Immersive Programme*, led by the Virtual & Immersive Production Studio at the University of Nottingham. This opportunity enabled actor Michael Lambourne, sound designer Adam McCready, and Artistic Director Angharad Jones to experiment with immersive tools such as volumetric capture, motion capture, and immersive sound. This R&D phase supported the initial development of a proposed one-person touring piece inspired by the Black Shuck folklore, offering hands-on training in immersive production and culminating in the creation of a recorded concept pitch to inform future fundraising and development.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Artist and Community Development

The New Associates programme continues to be a cornerstone of New Perspectives' talent development work, supporting early-career artists across the East Midlands and beyond. In 2024-25, we received 76 applications for the scheme, from which 18 artists were selected to join the year-long cohort, representing a range of disciplines, backgrounds and lived experiences. Of the new cohort, 55% were of global majority heritage, 72% identified as women, and 67% identified as having a disability, long-term health condition or neurodivergence. One third were aged 35 or over, reflecting our commitment to supporting artists at all ages.

We continue to offer meaningful support beyond the application process, with all unsuccessful applicants offered tailored feedback and mentoring. The programme is designed to provide sector insight, peer support, artistic development opportunities, rehearsal space access, and a strong network of professional connections. Many New Associates and alumni have secured significant funding this year, including multiple successful Arts Council England grants ranging from £12,000 Developing Your Creative Practice to £30,000 Project Grants, enabling the creation of new work and national tours.

Alumni continue to benefit from light-touch support, with access to rehearsal space, one-to-one mentoring, and help with funding applications and producing strategies. The 2023-24 programme concluded with a final in-person workshop and reflection session facilitated by leadership coach Keith Jeffrey, grounding participants' development plans in sustainable career pathways.

We commissioned Judy Owen to undertake research evaluating the potential for a sustainable New Associates alumni programme; a series of focus groups and surveys indicated strong recognition of New Associates within the national talent development sector. The programme remains a vital part of our mission to nurture and champion underrepresented talent across the region, responding to the ongoing challenges facing artists in an evolving cultural landscape.

"It has made me believe it is possible for me to make theatre my life (and full-time job) again". Serenah Cole

"This has been a game changing year for me as a creative - I applied for a DYCP bid to explore Dramaturgy and was awarded the funding" Grace Carter

"Being on the New Associates programme has been so empowering. It's just the right blend of support, encouragement and inspiration. I'm working things I hadn't even dreamed of a year ago". Helen Crevel

NEW ASSOCIATES 2024-25

Grace Carter, Serenah Cole, Sophie Jane Corner, Helen Crevel, Doug Deans, Emma Gray, Hannah Harris, Michelle Mother Hubbard, Meera Joshi, Martha Kent, Ishi Khan, Omar Khan, Daniel McVey, Eden Peppercorn, Jessy Roberts, Rukus, Esme Sears, Hollie Westwood,

Open Pitch continued to champion ordinary people tell extraordinary stories as first-time artists by offering the opportunity to develop new work with professional support. Highlights included the launch of *Memoirs of a Little 'Un* by Chrissy Payne, a widely praised 10-part audio memoir with international reach; and further development of *Lucky Stars* by Chris Kealey, culminating in a public presentation at Curve Leicester. Lisa McKenzie began work on *sixTeen*, a play inspired by the 1984–85 Miners' Strike, developed with young people in Sutton-in-Ashfield as part of the Ashfield Creates programme. *The Songstress*, a short film by Open Pitch alumnus Donna Briscoe-Greene, was screened at the International Working Class Storyfest in Leicester. Open Pitch remains a vital strand of New Perspectives' artist development work, by using professional platforms to share powerful, untold stories.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

OPEN PITCH

Chrissie Payne included employment to 1 Actor and 1 Sound Designer

Chris Kealey included employment to 4 Actors

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing Document

New Perspectives Theatre Company Ltd is a company limited by guarantee, governed by its Memorandum and Articles of Association dated 14 August 1996. It is registered with the Charity Commission. A maximum of 12 Trustees each agree to contribute £1 in the event of the charity winding up.

Appointment of Trustees

New Perspectives regularly updates a register of Trustees' knowledge/skills/experience, regularly monitoring and reviewing the governance of the company aligned to Arts Council England's Creative Case for Diversity. This provides a constantly evolving set of recruitment criteria which the Trustees use when attracting/selecting a suitable candidate for any vacancies. Potential Trustees are identified through individual recommendation by existing Trustees, via targeted solicitations, and in response to advertising campaigns.

Trustee Induction & Training

Each potential new Trustee is offered a chance to meet the Chair and observe a full Board meeting prior to taking a decision whether to become involved with the company – they are then matched with a range of induction resources/opportunities to suit their existing level of knowledge/skills/experience; these include provision of Memorandum & Articles of Association, most recent Audited Accounts, most recent management accounts, always supported by either a single meeting with the charity's Executive Team to discuss the company's current strategic overview and/or full day meeting/shadowing a number of staff to gain a fuller overview of both strategic and operation issues affecting the charity.

Organisation

The Board of Trustees, which can have up to 12 Trustees, govern the charity. The Board meets 4 times per year, and there are working sub-groups which meet quarterly to address specific governance/operational issues including finance, fundraising, risk management and policy groups focussing specific areas including equal opportunities, health and safety, environmental etc. An Executive Team is appointed by the Trustees to manage the day-to-day operations of the charity. To facilitate effective operations the Artistic Director/CEO leads on the artistic programme and overall management, working closely with the Executive Director.

Related Parties

New Perspectives has a close working relationship with Arts Council England, who provide significant funding to the charity and who monitor our activity against agreed targets through a number of mechanisms, including quarterly financial reporting, annual review and attendance at Board meetings as/when required by either party.

Risk Management

New Perspective tasks a working group of Trustees and senior staff to conduct an annual risk review, and then develops an annual risk mitigation plan in response.

Our current risk review/mitigation plan focuses on ensuring that we deliver against our Business Plan and remain in step with the strategic objectives of our funding partners.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Financial Review

During 2024/25 New Perspectives monitored its reporting mechanisms to allow effective Board scrutiny of financial management and further improve the clarity/transparency of the charity's financial dealings for funding partners. The Trustees report a net trading deficit of £23,675 in the year ended 31 March 2025.

The Company had income during the year of £374,711. The Company's Revenue Unrestricted Fund balance is £542,532 as at 31 March 2025 of which £330,060 is designated (Designated Capital Fund £230,060, Special Projects Fund £100,000). The Trustees consider the balance to be adequate for the coming year.

The principal funding source for the year were the monies from the Arts Council.

The accumulated unrestricted income fund at 31 March 2025 amounted to £542,532.

Investment Powers and Policy

Under the Memorandum and Articles of Association we have the power to invest any monies not immediately required for our purposes in any way the Trustees think fit.

Aside from retaining a prudent amount in reserves each year, most of the charity's funds are to be spent in the short term, so there are few funds for long term investment.

Reserves Policy

Unrestricted reserves held amount to £542,532 much of which is represented by the freehold property. We aim to maintain the net value of the company.

The Trustees have examined the charity's requirement for reserves in the light of the main risks to the organisation. It has established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be between 1 and 3 months of the expenditure. The reserves are needed to meet the working capital requirements of the charity and the Trustees are confident that at this level they would be able to continue the current activities of the charity in the event of a significant drop in funding.

The Trustees have adopted the policy that in the event of the charity being wound up due to lack of funding, unrestricted funds held and not committed should cover the current notice, redundancy pay liability and the equivalent of 3 months running costs (including salaries and related costs) estimated to total £100,000; currently general reserves held are sufficient to cover these costs.

The Trustees will aim to ensure the continuation of activities; in the event of a significant drop in income. It would be necessary to consider how the funding would be replaced or the activities changed.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Going Concern

The financial accounts are set out on pages 14 to 23. The Trustees are satisfied that with considerations made against business risks, the preparation of the financial statements, appropriate accounting policies, methods and principles in place to provide sufficient appropriate evidence, that the company remains a going concern. The Trustees agree that the charity's assets are available and adequate to fulfil the continuation of activities. In the event of a significant drop in income it would be necessary to consider how the funding would be replaced or the activities changed.

We look forward to joining the RAMPS Change Partner programme to embed disability equality across all we do. We have made a pledge to meet the Theatre Green Book basic standard as part of the steps we are taking to reduce the impact we have on the environment.

Future Plans

As we enter the third year of our current public funding cycle, with confirmation of an additional extension year from Arts Council England through its National Portfolio, our hallmark programme continues to thrive. We remain focused on commissioning and touring world-class new writing, driving cultural exchange and talent development, and fostering learning through creative innovation.

In 2025-26, we will present a diverse programme of work that builds on our growing national reputation. Following a successful spring tour, Jane Upton's Bruntwood Prize-shortlisted play (*the*) *Woman* will be restaged in a five-week London run at Park Theatre (24 September - 25 October 2025). This marks a major milestone for the company, returning to the capital after recent successes including *The Fishermen* (West End, 2019), *We Need New Names* (2023, with Fifth Word and Brixton House), and *Make Good – the Post Office Musical Scandal* (with Pentabus). The production offers a national platform for East Midlands new writing and extends our audience reach.

We will also test a new immersive production *Black Shuck*, written and performed by Michael Lambourne, in collaboration with sound artist Adam McCready and directed by Angharad Jones. Drawing on English folk horror and Lambourne's personal experience of cancer, the piece explores mortality through a bold fusion of live theatre and 360° spatial audio. Developed with the Virtual & Immersive Production Studio at the University of Nottingham and supported by Immersive Arts UK, test performances are scheduled for Autumn 2025. This marks our first major project under our creative residency innovation strand.

Alongside our production work, we will explore the development of an Alumni offer informed by recent research into our New Associates programme. By bringing artists together to share learning, test new ideas, and innovate, we aim to shape the future of our work through collaboration and continued creative exchange.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Summary

We continue to develop ambitious new work and support the hotbed of talent across our region. We will explore new ways of working to create, co-create and share unique theatrical encounters, at the same time demonstrating a commitment to support freelance and under-represented artists and practitioners as we navigate an ever-changing landscape.

REFERENCE AND ADMINISTRATIVE DETAILS:

Name of Company: NEW PERSPECTIVES THEATRE COMPANY

The company is incorporated under the 2006 Companies Act (number 3240198) and is governed by its Memorandum and Articles of Association.

New Perspectives Theatre Company is a registered charity (No. 1058309).

The company is managed by the Trustees who are appointed at the Annual General Meeting, these Trustees have served during the year and since the year end date.

BOARD OF TRUSTEES & DIRECTORS

Richard Bond DL (Deputy Chair)
Amy Crighton (Appointed 08.04.25)
Ravelle-Sadé Fairman (Resigned 02.10.25)
Jeremy Hague
Sarah Hall (Chair)
Jane Morgan
Gerard Rogers (Company Secretary)
Thulani Molife
Jonathan Saville (Appointed 17.03.25)
Johanna Taylor

EXECUTIVE TEAM

Angharad Jones – Artistic Director/ CEO
Sally Anne Tye – Executive Director
(responsible for the day to day running of the charity)

REGISTERED OFFICE

8 Park Lane Business Centre
Park Lane
Basford
Nottingham NG6 0DW

COMPANY REGISTRATION NUMBER

3240198

CHARITY REGISTRATION NUMBER

1058309

BANKERS

Unity Trust Bank
9 Brindley Place
Birmingham B1 2HB

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

INDEPENDENT EXAMINER

Matt Brady
TC Group
Cliffe Hill House
22 – 26 Nottingham Road
Stapleford, Nottingham
NG9 8AA

Trustees Responsibilities in Relation to Financial Statements

Company law requires the Trustees to prepare financial statements that give a true and fair view of the state of affairs of the charity at the end of the financial year and of its surplus or deficit for the financial year.

In so doing the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the charities SORP;
- Make sound judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is appropriate to presume that the charity will not continue in business; and
- State whether applicable UK accounting standards have been followed; subject to any material departures disclosed and explained in the financial statements.

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

So far as we are aware, there is no relevant information of which the Independent Examiner is unaware;

- As the Board of Trustees of the company we have taken all the steps we ought to have taken in order to make ourselves aware of any relevant information and to establish that the charity's Independent Examiner is aware of that information.
- The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

Members of the Board of Trustees

Trustees, who are Directors for the purpose of the company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out on page 11.

Trustees of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the charitable company in the event of winding up. The total number of Trustees at 31 March 2025 was 10 (10 in 2024).

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 20/10/2025 and signed on its behalf by:

Sarah Hall

(Trustee)

NEW PERSPECTIVES THEATRE COMPANY– COMPANY NUMBER 3240198

Independent Examiner's report to the Trustees of New Perspectives Theatre Company

I report on the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2025.

Responsibilities and Basis of Report

As the charity's Trustees (and also its directors for the purpose of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act') and Charities Act 2011.

Having satisfied myself that the accounts of the 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 accounts 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.

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 Association of Chartered Certified Accountants, which is one of the listed bodies.

Independent Examiner's Statement

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

- Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- The accounts do not accord with those records; or
- The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirements that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- The accounts 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 (FRS102)).

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.


.....
Matt Brady FCCA

Dated 21/10/25

TC Group
Cliffe Hill House
22-26 Nottingham Road
Stapleford
Nottingham
NG9 8AA

NEW PERSPECTIVES THEATRE COMPANY

**STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Unrestricted Funds £	Restricted Funds £	31 March 2024 £
INCOME							
Investment income:							
Bank Interest		2,820	-	2,820	1,934	-	1,934
Incoming resources from charitable activities	2	362,633	9,258	371,891	421,988	30,400	452,388
TOTAL INCOMING RESOURCES		365,453	9,258	374,711	423,922	30,400	454,322
EXPENDITURE							
Charitable activities:							
Expenditure on Charitable Activities	3	466,451	9,258	475,709	508,445	30,400	538,845
Support Costs	4	8,623	-	8,623	9,454	-	9,454
TOTAL EXPENDITURE		475,074	9,258	484,332	517,899	30,400	548,299
NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS							
		(109,621)	-	(109,621)	(93,977)	-	(93,977)
THEATRE TAX RELIEF	13	85,946	-	85,946	94,509	-	94,509
NET MOVEMENT IN FUNDS – NET INCOME FOR THE YEAR							
		(23,675)	-	(23,675)	532	-	532
TOTAL FUND AT 31 MARCH 2024		566,207	-	566,207	565,675	-	565,675
Transfer Between Funds	11	-	-	-	-	-	-
TOTAL FUND AT 31 MARCH 2025	10	542,532	-	542,532	566,207	-	566,207

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

All incoming resources and resources expended arise from continuing activities.

The notes on pages 16 to 23 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY – COMPANY NUMBER 3240198

BALANCE SHEET AS AT 31 MARCH 2025

	Notes	2025		2024	
		£	£	£	£
FIXED ASSETS					
Tangible assets	7		233,326		232,741
CURRENT ASSETS					
Debtors	8	113,864		138,269	
Cash at bank and in hand		279,159		243,839	
		<u>393,023</u>		<u>382,108</u>	
CURRENT LIABILITIES					
CREDITORS:					
AMOUNTS FALLING					
DUE WITHIN ONE YEAR	9	<u>83,817</u>		<u>48,642</u>	
NET CURRENT ASSETS			<u>309,206</u>		<u>333,466</u>
NET ASSETS			<u>542,532</u>		<u>566,207</u>
REPRESENTED BY:					
UNRESTRICTED FUNDS	10				
General Fund			212,472		236,147
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
RESTRICTED FUNDS	10		<u>-</u>		<u>-</u>
TOTAL CHARITY FUNDS		£	<u>542,532</u>	£	<u>566,207</u>

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

Ensuring the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006, and

Preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of 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 the financial statements, so far as applicable to the company and with the Financial Reporting Standard (issued January 2022).

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 20/10/25 and signed on its behalf by:

<i>Sarah Hall</i>	<i>Richard Bond</i>
.....	
TRUSTEE : Sarah Hall	TRUSTEE : Richard Bond

The notes on pages 16 to 23 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows: -

BASIS OF PREPARATION

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities; Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP (FRS102)), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) the Charities Act 2011 and the Companies Act 2006. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The charity constitutes a public benefit entity as defined by FRS102.

The financial statements are presented in sterling (£).

The financial statements have been prepared on the going concern basis. The Trustees assessment of going concern is contained within the Report of the Trustees.

INCOMING RESOURCES

Grants and donations are accounted for as soon as their amount and receipt are certain. In the case of donations this is usually only when they are received. All other income is accounted for under the accruals concept. Gifts in kind are valued at their estimated value to the charity.

RESOURCES EXPENDED

Expenditure is recognised when a liability is incurred.

Costs of generating funds are those costs incurred in attracting voluntary income and those incurred in trading activities that raise funds.

Charitable activities include expenditure associated with the staging of dramatic productions and related activities and include both the direct costs and support costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Support costs include central functions and premises costs and have been allocated to activity cost categories on a basis consistent with the use of resources, but do not directly undertake charitable activities.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

FUND ACCOUNTING

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated funds are unrestricted funds earmarked by the Board of Trustees for particular purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

FIXED ASSETS

Fixed assets are included in the balance sheet at cost less accumulated depreciation. Depreciation is provided to write off the cost of fixed assets over their estimated useful lives at the following rates per annum:

Equipment	25%	straight line
Motor vehicles	16.67%	straight line
Fixtures and fittings	25%	straight line

Freehold premises have not been depreciated as the residual value is believed to be higher than historical cost.

Individual assets costing less than £300 are not usually capitalised.

LIMITED BY GUARANTEE

The charity is limited by guarantee and in the event of it being wound up, every member is liable to contribute a sum not exceeding £1.

LEASE COMMITMENTS

Existing rentals paid under operating leases are charged to profit and loss account on a straight-line basis over the period of the lease.

New rentals are capitalised as a "right of use" asset and subsequently depreciated over the period of the lease.

Debtors

Debtors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

Creditors

Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial Instruments

The Charity has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

Judgement and Key Sources of Estimation Uncertainty

The preparation of accounts using generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the accounts and the reported amounts of revenues and expenses during the reporting period.

The key estimates and assumptions used in the Financial Statements are detailed in the accounting policies.

Pensions

The Charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. Contributions payable for the year are shown in the statement of financial activities.

2. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Grants and production contributions:				
Arts Council England	308,616	-	308,616	308,631
Others	797	7,050	7,847	69,680
	<u>309,413</u>	<u>7,050</u>	<u>316,463</u>	<u>378,311</u>
Performance and venue fees	17,394	2,208	19,602	46,025
Other income	33,027	-	33,027	26,637
Fundraising	2,799	-	2,799	1,415
	<u>53,220</u>	<u>2,208</u>	<u>55,428</u>	<u>74,077</u>
Total	<u>362,633</u>	<u>9,258</u>	<u>371,891</u>	<u>452,388</u>

3. RESOURCES EXPENDED

	Total 2025 £	Total 2024 £
Expenditure on Charitable Activities (Production and Project Costs)		
Research and Development Costs	11,635	4,306
Direct production costs	247,650	301,532
Salaries and payroll costs	151,939	153,130
Premises costs	14,496	12,049
Administration Costs	16,534	34,690
Marketing and Communications	14,540	15,207
Travelling	2,180	1,367
Professional fees	11,291	6,450
Equipment and Other Repairs	4,355	5,232
Depreciation	1,089	4,882
Total	<u>475,709</u>	<u>538,845</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

4. SUPPORT COSTS

	Total 2025 £	Total 2024 £
Salaries and payroll costs	3,969	5,294
Accountancy and Independent Examination Fee	2,465	2,250
Bank charges	854	877
Confirmation Statement Fee	75	13
Payroll Processing	1,260	1,020
	<u>8,623</u>	<u>9,454</u>

5. NET INCOMING RESOURCES FOR THE YEAR

This is stated after charging:

	2025 £	2024 £
Operating leases - equipment	926	926
Independent Examiners services	<u>2,465</u>	<u>2,250</u>

6. STAFF COSTS AND NUMBERS

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	180,352	180,582
Social security costs	13,081	12,544
Pension costs	4,425	4,325
	<u>197,858</u>	<u>197,451</u>

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

	2025	2024
Touring, production and related support	<u>7</u>	<u>6</u>

No employee earned more than £60,000 per annum.

The remuneration paid to key personnel in the year totalled £91,048 (2024: £87,441).

Trustee Remuneration and Related Party Transaction

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2025 or 2024.

There are no other related party transactions.

NEW PERSPECTIVES THEATRE COMPANY

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)**

7. TANGIBLE FIXED ASSETS

	Freehold Premises	Motor Vehicles	Equipment	Fixtures & Fittings	Total
	£	£	£	£	£
COST					
At 1 April 2024	230,060	68,254	98,549	4,479	401,342
Additions	-	-	1,674	-	1,674
Disposal	-	-	-	-	-
At 31 March 2025	<u>230,060</u>	<u>68,254</u>	<u>100,223</u>	<u>4,479</u>	<u>403,016</u>
DEPRECIATION					
At 1 April 2024	-	68,254	97,321	3,026	168,601
Charge for period	-	-	725	364	1,089
Eliminated on disposal	-	-	-	-	-
At 31 March 2025	<u>-</u>	<u>68,254</u>	<u>98,046</u>	<u>3,390</u>	<u>169,690</u>
NET BOOK VALUE					
At 31 March 2025	<u>230,060</u>	<u>-</u>	<u>2,177</u>	<u>1,089</u>	<u>233,326</u>
At 31 March 2024	<u>230,060</u>	<u>-</u>	<u>1,228</u>	<u>1,453</u>	<u>232,741</u>

8. DEBTORS

	2025	2024
	£	£
Trade debtors	12,631	1,200
Prepayments and Accrued Income	7,439	8,101
Other debtors	5,485	8,795
Theatre Tax Relief (note 13)	85,946	118,412
Taxation and social security debtor	2,363	1,761
	<u>113,864</u>	<u>138,269</u>

9. CREDITORS

Amounts falling due within one year	2025	2024
	£	£
Trade creditors	45,884	5,840
Taxation and social security creditor	133	-
Accruals and deferred income	37,800	42,802
	<u>83,817</u>	<u>48,642</u>

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

10. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Year Ended 31 March 2025	Tangible fixed assets £	Net current assets £	Total 2025 £	Total 2024 £
Unrestricted funds	3,266	209,206	212,472	236,147
Restricted funds	-	-	-	-
Designated funds	230,060	100,000	330,060	330,060
	<u>233,326</u>	<u>309,206</u>	<u>542,532</u>	<u>566,207</u>

Year Ended 31 March 2024	Tangible fixed assets £	Net current assets £	Total 2024 £	Total 2023 £
Unrestricted funds	2,681	233,466	236,147	235,615
Restricted funds	-	-	-	-
Designated funds	230,060	100,000	330,060	330,060
	<u>232,741</u>	<u>333,466</u>	<u>566,207</u>	<u>565,675</u>

11. MOVEMENT IN FUNDS

Year Ended 31 March 2025	At 1 April 2024 £	Incoming Resources £	Outgoing Resource s £	Theatre Tax Relief £	At 31 March 2025 £
<u>Unrestricted Fund:</u>					
General Fund	236,147	365,453	475,074	85,946	212,472
Specified productions Fund	100,000	-	-	-	100,000
Designated Fund	230,060	-	-	-	230,060
	<u>566,207</u>	<u>365,453</u>	<u>475,074</u>	<u>85,946</u>	<u>542,532</u>
<u>Restricted Fund</u>					
D'Oyly Theatre Trust	-	4,000	4,000	-	-
Nottingham City of Literature	-	800	800	-	-
Garrick Charitable Trust	-	2,000	2,000	-	-
WGGB Financial Contribution	-	250	250	-	-
National Theatre	-	408	408	-	-
Ramps on the Moon	-	1,800	1,800	-	-
	<u>-</u>	<u>9,258</u>	<u>9,258</u>	<u>-</u>	<u>-</u>
	<u>566,207</u>	<u>374,711</u>	<u>484,332</u>	<u>85,946</u>	<u>542,532</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

Year Ended 31 March 2024	At 1 April 2023 £	Incoming Resources £	Outgoing Resources £	Theatre Tax Relief £	At 31 March 2024 £
<u>Unrestricted Fund</u>					
General Fund	235,615	423,922	517,899	94,509	236,147
Specified productions Fund	100,000	-	-	-	100,000
Designated Fund	230,060	-	-	-	230,060
	<u>565,675</u>	<u>423,922</u>	<u>517,899</u>	<u>94,509</u>	<u>566,207</u>
<u>Restricted Fund</u>					
Ian McKellen Producer Grant	-	25,000	25,000	-	-
Unity Theatre Trust	-	1,400	1,400	-	-
D'Oyly Carte Charitable Trust	-	4,000	4,000	-	-
Peter Sowerby Foundation	-	-	-	-	-
The British Council	-	-	-	-	-
	<u>-</u>	<u>30,400</u>	<u>30,400</u>	<u>-</u>	<u>-</u>
	<u>565,675</u>	<u>454,322</u>	<u>548,299</u>	<u>94,509</u>	<u>566,207</u>

D'Oyly Carte Charitable Trust - Funds brought forward £NIL, funds used to support a show project called 'Model Village', all spent in 2024/25.

Nottingham City of Literature – Funds brought forward £NIL, funds used to support a podcast project called 'Where I Belong', all spent in 2024/25.

Garrick Charitable Trust - Funds brought forward £NIL, funds used to support the new Associates Programme, all spent in 2024/25.

WGGB - Funds brought forward £NIL, funds used to support a symposium event, all spent in 2024/25.

National Theatre - Funds brought forward £NIL, funds used to support the development of a production called '(the) Woman', all spent in 2024/25.

Ramps on the Moon - Funds brought forward £NIL, funds used to support embedding access across our work, all spent in 2024/25.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

12. RESERVE CAPITAL

The company is limited by guarantee with no authorised or issued share capital.

The amounts guaranteed in the nature of reserve capital are £1. These amounts are only capable of being called up for the purpose of the winding up of the company.

13. TAXATION

The charitable company is exempt from Corporation Tax on its charitable activities.

A Government initiative, 'Theatre Tax Relief', commenced on 1 September 2014 – this gives rise in the period to a claim for Theatre Tax Relief to total £85,946 in 2025 (2024: £94,509).

14. FINANCIAL COMMITMENTS

The charity had an annual commitment to pay quarterly £232 net of VAT for a phone system held on lease which commenced in June 2019 for a five-year period.

15. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets are held separately from those of the charity in an independently administered fund. The pension costs charge represents contributions payable by the charity to the fund and amounted to £4,425 (2024: £4,325).

16. RESOURCES EXPENSED INCREASES

The increases in expenditure are directly linked to the increase in touring activity during the period.

17. TRADE CREDITORS

Due to the nature of the industry, it is common for trade creditors to fluctuate.

NEW PERSPECTIVES THEATRE COMPANY

England & Wales - Charity number 1058309

Accounts

NEW PERSPECTIVES

NEW PERSPECTIVES THEATRE COMPANY
(A company limited by guarantee)

**REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

**COMPANY NO: 3240198
CHARITY NO: 1058309**

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

The Trustees are pleased to present their Annual Report together with the financial statements of the charity for the year ended 31 March 2024 which are also prepared to meet the requirements for a Trustees Report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, Accounts and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS102).

Chair's Statement

This year I was delighted to see plans set out as part of our new funding agreement with Arts Council England come into fruition as we entered the company's 50th anniversary year. This is a tremendous milestone, and the company archive, held as a special collection at the University of Nottingham, has provided a great source of information and context to how the leadership, governance and the external environment has influenced development of the organisation across the 50 years. I am proud of the team and their ability to see beyond the obvious financial challenges, the impact of increases in material costs and the cost-of-living crisis, in their approach to developing new work and supporting emerging artists.

Highlights of the year include:

- Our commitment to excellence and diversity which was clearly demonstrated through our two touring productions *We Need New Names* and *Model Village* – from the stories we tell, the creatives we work with to imagine and present them, the range of places we tour to and the conversations we spark.
- How the team have collectively embedded engagement into the work, whether that be demystifying the artistic process through Q&A's running alongside performances of *We Need New Names* or handing the creative decision over to the audiences in *Model Village*, where the end of the piece was put to a vote in each village hall and then the collective singing of an anthem.
- The relationships we developed by championing emerging and citizen artists through our New Associates and Open Pitch programmes and developing both venue and creative partnerships which are vital to our future growth

I am delighted that New Perspectives has been selected in first round of organisations announced to join the Ramps on the Moon Change Partner programme. This will help us to embed anti-ablism in the heart of what we do. I also endorse the company's pledge to meet the Theatre Green Book BASIC and look forward to learning how this informs developing a roadmap to net zero.

I should like to take this opportunity to thank both the Executives and the staff team as well as my fellow Trustees for their hard work, commitment, advocacy and support. As a result, New Perspectives enters its sixth decade as an innovative force across the region with much to shout about!

Sarah Hall (Chair)

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Objectives & Activities

New Perspectives is a Nottingham based theatre company touring relevant ambitious productions across the UK championing underrepresented voices. Through our development programmes including New Associates and Open Pitch, we nurture existing and unearth new talent.

Our over-arching aim is to open up creative thought processes, so new perspectives can emerge through the stories we showcase and the audiences who watch and talk about them.

We are groundbreaking in the depth we offer to programmes and to the stories we showcase.

Our work is centred around three core values:

Ambitious: We are ambitious in our storytelling, in our production values, in our creativity, in our mission and in our expectations.

Relevant: We ensure that the stories we tell are relevant to audiences, that our development programmes are representative of relevant social and cultural issues, that our work systems and processes are relevant and current and that we embrace access to and innovation within storytelling

Transformative: That the stories we tell, the experiences we create, the way we interact with one another, are transformative encounters.

We strive to diversify income sources to remain resilient and agile and demonstrate robust governance and efficient use of resources.

New Perspectives began in 1973 with a clear objective: to bring an urgent story to a new audience. Building on our solid foundations, we ensure that all of the audiences and artists we encounter are exposed to a regional company which demonstrates:

Greater diversity: advocating for diversity and internationalism in the touring sector through our programming choices as well as through the artists we work with and the audiences we reach

Deeper engagement: offering longer term support and developing networks for emerging and mid-career talent in our region to have greater impact on their career trajectories

Increased resilience: expanding our base of donors and partners through increased fundraising activity and long-term artistic planning

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Mission

New Perspectives is the leading touring theatre company in the East Midlands, known for its ambitious productions and impactful storytelling. We create new plays that resonate with diverse audiences in both rural and urban settings and through New Associates and Open Pitch we actively support emerging artists throughout the region.

Our mission is to enrich the cultural landscape by amplifying unheard voices and diverse perspectives. We aim to create meaningful connections that inspire dialogue and ensure theatre remains accessible and relevant to all.

Public Benefit

We have a strong commitment to the East Midlands region within Nottinghamshire, Derbyshire, Lincolnshire, Northamptonshire, Leicestershire and Rutland. This is characterised by a diverse landscape, economy and population, including large conurbations and rural areas. Removing barriers of location, age, culture and socio-economic status fuels our ambition to bring audiences into close contact with the highest quality of new work.

We develop new plays, new audiences and new artists across the East Midlands and beyond. We make a distinct cultural footprint as rural champion advocating for equal access to theatre and as a vital contributor to the wider national theatre ecology.

- Creating a diverse brand of live theatre that is recognised as challenging, original and unafraid to take bold creative risks
- Empowering artists and theatre-makers across the region with knowledge, skills and increasing networks through the development of small-scale and rural touring theatre
- Engaging regional audiences by widening access to high quality live performance regardless of age, social class, ethnicity, gender, disability or geographic location

We maintain the highest levels of artistry and production values in all our work, and deliver a programme of wider cultural significance and therefore able to advance the arts through regular critical analysis of the work we create. Our productions are a testament to the fact that rural theatre is as relevant, challenging and dynamic as theatre made for any other environment.

The Trustees have complied with their duties under Section 17(5) of the 2011 Charities Act.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Achievement and Performance

We began the year scoping activities to mark New Perspectives' 50th anniversary year (October 2023 – 2024). Kicking off with *Model Village* a commission for an autumn rural tour. This presented an opportunity to re-connect with people key to the New Perspectives journey, collecting memories from audience members and colleagues and creating a NP50 podcast series, in conversation with key figures involved in shaping and stewarding the company from 1973.

Our first co-production with new writing company Fifth Word enabled us to continue conversations with studio theatre programmers and make new connections. The continued increase in Theatre Tax Relief rates by the Chancellor continues to help us and partners to invest in productions, in the midst of rising costs.

In 2023-24 we provided full or part-time employment to: a core staff team of 7 people, two Assistant Director paid placements and 41 freelance creatives across the year. We successfully completed our first of three years National Portfolio Funding from Arts Council England, and a natural synergy is evident between our work and the Let's Create strategy.

Touring Theatre

We began the year joining forces with new writing company Fifth Word to co-produce the UK stage premiere of NoViolet Bulawayo's defiant coming-of-age story *We Need New Names*. Based on the novel by the first Black African woman and first Zimbabwean to be Booker Prize-shortlisted, adapted for the stage by Mufaro Makubika, a Nottingham based Zimbabwean born playwright and directed by Monique Touko, 2022 Stage Debut Award for Best Director, with a cast of 6 actors with East African heritage. The production, in association with Brixton House, embarked on a 7-week UK tour opening in Brixton with performances in Bristol, Derby Manchester, Oxford, Peterborough, Newcastle, Nottingham and Sheffield.

"The significance of this play will remain immeasurable" The Stage

"Playful staging...smart dramatisation" The Guardian

"The kind of story that should be told across all of our theatres" All That Dazzles

WE NEED NEW NAMES

Based on the book by NoViolet Bulawayo

Adapted for the stage by Mufaro Makubika

Directed by Monique Touko

Set and Costume Design by Ingrid Hu

Lighting Design by Adam King

Original Compositions by Tendai Humphrey Sitima

Sound Design by Edward Lewis

Choreography by Ricardo da Silva

Assistant Director Jordi M. Carter

Creative Associates: Nic Wass, Anna Himali Howard and Zodwa Nyoni

Casting by Lucy Jenkins CDG and Sooki McShane CDG

Stage Manager Alyssa Watts

Production Manager Alison Willcox

Cast: Munashe Chirisa, Anashe Danai, Princess Khumalo, Tatenda Mademombe, Lukwesa Mwamba, Kalungi Ssebandeke

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES – Continued

We followed in Autumn 2023 with a new commission by Anita Sullivan to mark the start of the companies 50th anniversary year. Featuring a 3-strong cast of actors each with a Midlands connection this also gave the opportunity to provide a paid Assistant Director opportunity to a regional artist. This playful and subversive new satire, specifically created for rural touring, invited audiences into a fictional village and it's failing miniature *Model Village* and as the drama played out they became townsfolk, joining in singing the village anthem and voting on one of two endings of the play. Audience members were encouraged to join online singing sessions in advance and the production toured to community spaces in Nottinghamshire, Derbyshire, Leicestershire, Lincolnshire, Northamptonshire, Rutland, West Midlands and Dorset; including levelling up places Clipstone, Grimsby and Warsop.

"Compounding entertainment and food for thought, Model Village embodies its message about the small carrying power" The Independent

"A gem of a play" LeftLion

MODEL VILLAGE

by Anita Sullivan

Directed by Angharad Jones

Set and Costume Design by Gemma Caseley-Kirk

Lighting Design by Alexandra Stafford

Composer Nick Underwood

Sound Design by Adam P McCready

Movement Consultant Tina Carter

Assistant Director & composer of *This is Our House* Martha Kent

Podcast extracts recorded by Joanna Lumley

Train announcement recorded by Mark Radcliffe

Stage Manager Miles Cruden Smith

Production Manager Alison Willcox

Cast: Duane Hannibal, Abigail Pidgeon, Lee Rufford

Digital Broadcast

Where I Belong joined previous audio works *PlacePrints* and the audio book *Voice of the Fire* as an exciting 12-part podcast series. This collection of short poems and stories from twelve writers living in Baghdad and Nottingham, offers a unique window into the lives of those in two distinct UNESCO Cities of Literature, featuring original writing from emerging and established artists, with an emphasis on under-represented voices.

Each episode was developed through online conversations which began in 2023, pairing 6 writers in Nottingham with 6 writers in Baghdad, to reflect and explore themes that connect their pieces resulting in a series of duets focussed on place. The podcast was launched in August 2023.

WHERE I BELONG (12-part podcast series)

Sound Design by Adam P McCready

Cover Design by Ruth Disney

Produced by Sally Anne Tye

Writers: Budoor Al Abid, Mubeen Khishany, Sadek R. Mohammed, Ali Muhammed, Sijal Al-Rekabi, Mina Ali Shareef (Baghdad); Andy Barrett, Mufaro Makubika, Leanne Moden, Michael Pinchbeck, Cara Thompson, Georgina Wilding (Nottingham)

Supported by the British Council Arts Digital Collaboration Fund

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES - Continued

Creative Residencies

We invested in the development two productions in partnership with Nottingham based companies, including a package of in-kind dramaturgical, directorial and marketing support. Both productions were selected to help inform and expand our future practices and to increase the profile of our work.

House of Life - a gig theatre performance by Sheep Soup, Edinburgh Fringe Festival run August 2023

Outlawed – a Burlesque, Drag, Festive Comedy Cabaret developed with Nonsuch with a run of live performances in Nottingham in December 2023

Artist and Community Development

Throughout the year we nurtured and supported 21 early career artists from across the East Midlands region through our flagship talent development programme New Associates. We supported each artist on their next crucial step opening up our networks through a bespoke package of mentoring, funding advice, access to rehearsals, staff/board expertise. By investing in the development of future leaders across the East Midlands we continue to redress the inequality, signposting pathways and contributing to a more open, diverse and vibrant industry.

"...invaluable to me as an artist - a wonderful supportive environment. The team at New Perspectives offer expert advice, care and opportunities to grow as a practitioner" Claire Finn

"the programme has given me to confidence to take the next steps in my career as a Theatre Maker" Evie Osbon

From the opportunities and masterclasses, to being part of a group that has a shared purpose to the physical and emotional support that NP provide, being a New Associate has been pivotal in my growth as an artist." Adam Iqbal

NEW ASSOCIATES 2023-24

Ellie Owen-Austen, Imogen Beech, Mary Bonam, Dylan Bull, Elan Butler, Natalie Chan, Claire Finn, AK Golding, Adam Iqbal, Ben Gilbert, Saraa Kolawole, Jordan Laidley, Andy Mandoiu, Anna Mansell, Ben Macpherson, Evie Osbon, Natalie Simone, Laura Turner, Charlotte Vickers, Emily Webster, Josie White

We continue to recognise that theatre is all around us and acknowledge that creativity is in everyone through our citizen artist programme Open Pitch. We supported the script development for a debut play written by Derbyshire resident Susie Brighthouse. Participation Director Jayne Williams mentored the first draft of the play and a series of script development days over three months with five actors, with the support of New Perspectives' Artistic Director Angharad Jones enabled Susie to complete first play script, *Black Diamond Dancers*.

"Finishing my half-written play, of which I'd been trying to do for years, has renewed my confidence in my writing" Susie Brighthouse

Chrissy Payne was supported to develop her *Memoirs of a Little 'Un* based on her own memories of growing up in the 60s as the youngest of seven girls in Oakham, Rutland. Performer Tanya Myers and Sound Designer Adam P McCready added their creative skills and expertise to bring the words on the page to life as a 10-part podcast series launched across a range of digital platforms in June 2024.

"a rare and wonderful opportunity...the attention to detail and support has allowed me the opportunity to reach a worldwide audience which simply would not have been possible without this project" Chrissy Payne

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES - Continued

OPEN PITCH

Susie Brighthouse included employment to 5 female Actors

Chrissie Payne included employment to 1 Actor and 1 Sound Designer

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing Document

New Perspectives Theatre Company Ltd is a company limited by guarantee, governed by its Memorandum and Articles of Association dated 14 August 1996. It is registered with the Charity Commission. A maximum of 12 Trustees each agree to contribute £1 in the event of the charity winding up.

Appointment of Trustees

New Perspectives regularly updates a register of Trustees' knowledge/skills/experience, regularly monitoring and reviewing the governance of the company aligned to Arts Council England's Creative Case for Diversity. This provides a constantly evolving set of recruitment criteria which the Trustees use when attracting/selecting a suitable candidate for any vacancies. Potential Trustees are identified through individual recommendation by existing Trustees, via targeted solicitations, and in response to advertising campaigns.

Trustee Induction & Training

Each potential new Trustee is offered a chance to meet the Chair and observe a full Board meeting prior to taking a decision whether to become involved with the company – they are then matched with a range of induction resources/opportunities to suit their existing level of knowledge/skills/experience; these include provision of Memorandum & Articles of Association, most recent Audited Accounts, most recent management accounts, always supported by either a single meeting with the charity's Executive Team to discuss the company's current strategic overview and/or full day meeting/shadowing a number of staff to gain a fuller overview of both strategic and operation issues affecting the charity.

Organisation

The Board of Trustees, which can have up to 12 Trustees, govern the charity. The Board meets 4 times per year, and there are working sub-groups which meet quarterly to address specific governance/operational issues including finance, fundraising, risk management and policy groups focussing specific areas including equal opportunities, health and safety, environmental etc. An Executive Team is appointed by the Trustees to manage the day-to-day operations of the charity. To facilitate effective operations the Artistic Director/CEO leads on the artistic programme and overall management, working closely with the Executive Director.

Related Parties

New Perspectives has a close working relationship with Arts Council England, who provide significant funding to the charity and who monitor our activity against agreed targets through a number of mechanisms, including quarterly financial reporting, annual review and attendance at Board meetings as/when required by either party.

Risk Management

New Perspective tasks a working group of Trustees and senior staff to conduct an annual risk review, and then develops an annual risk mitigation plan in response.

Our current risk review/mitigation plan focuses on ensuring that we deliver against our Business Plan and remain in step with the strategic objectives of our funding partners.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Financial Review

During 2023/24 New Perspectives monitored its reporting mechanisms to allow effective Board scrutiny of financial management and further improve the clarity/transparency of the charity's financial dealings for funding partners. The Trustees report a net trading surplus of £532 in the year ended 31 March 2024.

The Company had income during the year of £454,322. The Company's Revenue Unrestricted Fund balance is £566,207 as at 31 March 2024 of which £330,060 is designated (Designated Capital Fund £230,060 Special Projects Fund £100,000). The Trustees consider the balance to be adequate for the coming year.

The principal funding source for the year were the monies from the Arts Council.

The accumulated unrestricted income fund at 31 March 2024 amounted to £566,207.

Investment Powers and Policy

Under the Memorandum and Articles of Association we have the power to invest any monies not immediately required for our purposes in any way the Trustees think fit.

Aside from retaining a prudent amount in reserves each year, most of the charity's funds are to be spent in the short term, so there are few funds for long term investment.

Reserves Policy

Unrestricted reserves held amount to £566,207 much of which is represented by the freehold property. We aim to maintain the net value of the company.

The Trustees have examined the charity's requirement for reserves in the light of the main risks to the organisation. It has established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be between 1 and 3 months of the expenditure. The reserves are needed to meet the working capital requirements of the charity and the Trustees are confident that at this level they would be able to continue the current activities of the charity in the event of a significant drop in funding.

The Trustees have adopted the policy that in the event of the charity being wound up due to lack of funding unrestricted funds held and not committed should cover the current notice, redundancy pay liability and the equivalent of 3 months running costs (including salaries and related costs) estimated to total £100,000; currently general reserves held are sufficient to cover these costs.

The Trustees will aim to ensure the continuation of activities; in the event of a significant drop in income. It would be necessary to consider how the funding would be replaced or the activities changed.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Going Concern

The financial accounts are set out on pages 14 to 21. The Trustees are satisfied that with considerations made against business risks, the preparation of the financial statements, appropriate accounting policies, methods and principles in place to provide sufficient appropriate evidence, that the company remains a going concern. The Trustees agree that the charity's assets are available and adequate to fulfil the continuation of activities. In the event of a significant drop in income it would be necessary to consider how the funding would be replaced or the activities changed.

We look forward to joining the RAMPS Change Partner programme to embed embedding disability equality across all we do. We have made a pledge to meet the Theatre Green Book basic standard as part of the steps we are taking to reduce the impact we have on the environment.

Future Plans

As we enter the second of our three-year public funding from Arts Council England through its national portfolio our hallmark programme continues:

- commissioning and touring world class new writing
- driving cultural exchange, pioneering talent development
- learning through creative innovation.

An outline of our key productions in 2024-25 are:

Make Good - The Post Office Scandal: this new musical tells the story of the Post Office Scandal, now recognised as one of the gravest miscarriages of justice in British history. This is a co-production between Shropshire based rural touring company Pentabus and New Perspectives, commissioned for a major rural tour in Autumn 2024, directly informed by conversations with affected sub-postmasters. By Jeanie O'Hare, with music and lyrics by Jim Fortune, co-produced with a cast of 4 actors, 2 musicians, featuring community choirs as part of the performances on tour. This renews a relationship with Pentabus, following the 2018 co-production of *Crossings*, also entering their 50th anniversary year presenting us with the opportunity to celebrate 100 years of rural touring across both companies. This exciting collaboration will enable us to work with creatives at the top of their game and present theatre as a platform to share under-represented voices to rural audiences. To be developed with support from the RSC and National Theatre studio generate programme.

(the) Woman: a New Perspectives commission of The Bruntwood Prize for Playwriting shortlisted script by award winning East Midlands' writer Jane Upton. A relatable, funny and painful new play foregrounding the challenges of balancing motherhood with being a writer and everyday life; placing the spotlight on equity of opportunities for women in the workplace. A research and development week is being supported by the National Theatre studio generate programme as the play, with a 4-strong cast, is being developed for a studio theatre tour in Spring 2025.

Through the year we will commission a research study to explore the potential of developing an Alumni offer to build on our New Associates programme and continue to explore creative ideas by brining artists together to explore new creative outputs, fuel ideas, share learnings, new techniques and practices to innovate, shape and inform our future work.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Summary

We continue to develop ambitious new work and support the hotbed of talent across our region. We will explore new ways of working to create, co-create and share unique theatrical encounters, at the same time demonstrating a commitment to support freelance and under-represented artists and practitioners as we navigate an ever-changing landscape.

REFERENCE AND ADMINISTRATIVE DETAILS:

Name of Company: NEW PERSPECTIVES THEATRE COMPANY

The company is incorporated under the 2006 Companies Act (number 3240198) and is governed by its Memorandum and Articles of Association.

New Perspectives Theatre Company is a registered charity (No. 1058309).

The company is managed by the Trustees who are appointed at the Annual General Meeting, these Trustees have served during the year and since the year end date.

BOARD OF TRUSTEES

Richard Bond DL (Deputy Chair from 19.11.23)

Ravelle-Sade Fairman

Jeremy Hague

Sarah Hall (Chair)

Jane Morgan

Gerard Rogers (Company Secretary)

Thulani Molife

Johanna Taylor

EXECUTIVE TEAM

Angharad Jones – Artistic Director/ CEO

Sally Anne Tye – Executive Director

(responsible for the day to day running of the charity)

REGISTERED OFFICE

8 Park Lane Business Centre

Park Lane

Basford

Nottingham NG6 0DW

COMPANY REGISTRATION NUMBER

3240198

CHARITY REGISTRATION NUMBER

1058309

BANKERS

Unity Trust Bank

9 Brindley Place

Birmingham B1 2HB

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

INDEPENDENT EXAMINER

James Liptrott
Haines Watts Chartered Accountants
Cliffe Hill House
22 – 26 Nottingham Road
Stapleford, Nottingham
NG9 8AA

Trustees Responsibilities in Relation to Financial Statements

Company law requires the Trustees to prepare financial statements that give a true and fair view of the state of affairs of the charity at the end of the financial year and of its surplus or deficit for the financial year.

In so doing the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the charities SORP;
- Make sound judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is appropriate to presume that the charity will not continue in business; and
- State whether applicable UK accounting standards have been followed; subject to any material departures disclosed and explained in the financial statements.

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

So far as we are aware, there is no relevant information of which the Independent Examiner is unaware;

- As the Board of Trustees of the company we have taken all the steps we ought to have taken in order to make ourselves aware of any relevant information and to establish that the charity's Independent Examiner is aware of that information.
- The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

Members of the Board of Trustees

Trustees, who are Directors for the purpose of the company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out on page 1.

Trustees of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the charitable company in the event of winding up. The total number of Trustees at 31 March 2024 was 10 (9 in 2023).

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on18/12/2024..... and signed on its behalf by:

Sarah Hall

.....
(Trustee)

NEW PERSPECTIVES THEATRE COMPANY– COMPANY NUMBER 3240198

Independent Examiner's report to the Trustees of New Perspectives Theatre Company

I report on the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2024.

Responsibilities and Basis of Report

As the charity's Trustees (and also its directors for the purpose of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the 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 accounts 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.

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.

Independent Examiner's Statement

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

- Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- The accounts do not accord with those records; or
- The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirements that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- The accounts 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 (FRS102)).

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.

.....
James Liptrott FCA

Dated 20/12/24

Haines Watts
Chartered Accountants
Cliffe Hill House
22-26 Nottingham Road
Stapleford
Nottingham NG9 8AA

NEW PERSPECTIVES THEATRE COMPANY
STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024

	Note	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Unrestricted Funds £	Restricted Funds £	31 March 2023 £
INCOME							
Investment income:							
Bank Interest		1,934	-	1,934	959	-	959
Incoming resources from charitable activities	2	421,988	30,400	452,388	334,592	-	334,592
TOTAL INCOMING RESOURCES		423,922	30,400	454,322	335,551	-	335,551
EXPENDITURE							
Charitable activities:							
Expenditure on Charitable Activities	3	508,445	30,400	538,845	342,532	27,000	369,532
Support Costs	4	9,454	-	9,454	8,313	-	8,313
TOTAL EXPENDITURE		517,899	30,400	548,299	350,845	27,000	377,845
NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS							
		(93,977)	-	(93,977)	(15,294)	(27,000)	(42,294)
THEATRE TAX RELIEF	13	94,509	-	94,509	18,244	-	18,244
NET MOVEMENT IN FUNDS – NET INCOME FOR THE YEAR							
	5	532	-	532	2,950	(27,000)	(24,050)
TOTAL FUND AT 31 MARCH 2023							
		565,675	-	565,675	562,725	-	589,725
Transfer Between Funds	11	-	-	-	-	-	-
TOTAL FUND AT 31 MARCH 2024							
	10	566,207	-	566,207	565,675	-	565,675

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

All incoming resources and resources expended arise from continuing activities.

The notes on pages 15 to 21 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY – COMPANY NUMBER 3240198

BALANCE SHEET AS AT 31 MARCH 2024

	Notes	2024		2023	
		£	£	£	£
FIXED ASSETS					
Tangible assets	7		232,741		235,685
CURRENT ASSETS					
Debtors	8	138,269		74,833	
Cash at bank and in hand		243,839		286,079	
		<u>382,108</u>		<u>360,912</u>	
CURRENT LIABILITIES					
CREDITORS:					
AMOUNTS FALLING					
DUE WITHIN ONE YEAR	9	<u>48,642</u>		<u>30,922</u>	
NET CURRENT ASSETS			<u>333,466</u>		<u>329,990</u>
NET ASSETS			<u>566,207</u>		<u>565,675</u>
REPRESENTED BY:					
UNRESTRICTED FUNDS	10		236,147		235,615
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
RESTRICTED FUNDS	10		<u>-</u>		<u>-</u>
TOTAL CHARITY FUNDS		£ <u>566,207</u>		£ <u>565,675</u>	

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

Ensuring the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006, and

Preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of 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 the financial statements, so far as applicable to the company and with the Financial Reporting Standard (issued January 2022).

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

17/12/2024

Approved by the Board of Trustees on and signed on its behalf by:

..... *Sarah Hall*
TRUSTEE

..... *Richard Bond*
TRUSTEE

The notes on pages 15 to 21 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1. ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows: -

BASIS OF PREPARATION

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities; Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP (FRS102)), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) the Charities Act 2011 and the Companies Act 2006. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The charity constitutes a public benefit entity as defined by FRS102.

The financial statements are presented in sterling (£).

The financial statements have been prepared on the going concern basis. The Trustees assessment of going concern is contained within the Report of the Trustees.

INCOMING RESOURCES

Grants and donations are accounted for as soon as their amount and receipt are certain. In the case of donations this is usually only when they are received. All other income is accounted for under the accruals concept. Gifts in kind are valued at their estimated value to the charity.

RESOURCES EXPENDED

Expenditure is recognised when a liability is incurred.

Costs of generating funds are those costs incurred in attracting voluntary income and those incurred in trading activities that raise funds.

Charitable activities include expenditure associated with the staging of dramatic productions and related activities and include both the direct costs and support costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Support costs include central functions and premises costs and have been allocated to activity cost categories on a basis consistent with the use of resources, but do not directly undertake charitable activities.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)

FUND ACCOUNTING

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated funds are unrestricted funds earmarked by the Board of Trustees for particular purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

FIXED ASSETS

Fixed assets are included in the balance sheet at cost less accumulated depreciation. Depreciation is provided to write off the cost of fixed assets over their estimated useful lives at the following rates per annum:

Equipment	25%	straight line
Motor vehicles	16.67%	straight line
Fixtures and fittings	25%	straight line

Freehold premises have not been depreciated as the residual value is believed to be higher than historical cost.

Individual assets costing less than £500 are not usually capitalised.

LIMITED BY GUARANTEE

The charity is limited by guarantee and in the event of it being wound up, every member is liable to contribute a sum not exceeding £1.

LEASE COMMITMENTS

Existing rentals paid under operating leases are charged to profit and loss account on a straight-line basis over the period of the lease.

New rentals are capitalised as a "right of use" asset and subsequently depreciated over the period of the lease.

Debtors

Debtors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

Creditors

Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial Instruments

The Charity has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)

Judgement and Key Sources of Estimation Uncertainty

The preparation of accounts using generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the accounts and the reported amounts of revenues and expenses during the reporting period.

The key estimates and assumptions used in the Financial Statements are detailed in the accounting policies.

Pensions

The Charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. Contributions payable for the year are shown in the statement of financial activities.

2. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Grants and production contributions:				
Arts Council England	308,631	-	308,631	308,316
Others	39,280	30,400	69,680	-
	<u>347,911</u>	<u>30,400</u>	<u>378,311</u>	<u>308,316</u>
Performance and venue fees	46,025	-	46,025	25,421
Other income	26,637	-	26,637	15
Fundraising	1,415	-	1,415	840
	<u>74,077</u>	<u>-</u>	<u>74,077</u>	<u>26,276</u>
Total	<u>421,988</u>	<u>30,400</u>	<u>452,388</u>	<u>334,592</u>

3. RESOURCES EXPENDED

	Total 2024 £	Total 2023 £
Expenditure on Charitable Activities (Production and Project Costs)		
Research and Development Costs	4,306	4,696
Direct production costs	301,532	141,482
Salaries and payroll costs	153,130	126,668
Premises costs	12,049	10,844
Administration Costs	34,690	34,082
Marketing and Communications	15,207	11,907
Travelling	1,367	2,026
Professional fees	6,450	4,947
Equipment and Other Repairs	5,232	1,479
Depreciation	4,882	4,401
Total	<u>538,845</u>	<u>342,532</u>

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)

4. SUPPORT COSTS

	Total 2024 £	Total 2023 £
Salaries and payroll costs	5,294	4,222
Accountancy and Independent Examination Fee	2,250	2,250
Bank charges	877	761
Confirmation Statement Fee	13	13
Payroll Processing	1,020	1,067
	<u>9,454</u>	<u>8,313</u>

5. NET INCOMING RESOURCES FOR THE YEAR

This is stated after charging:

	2024 £	2023 £
Operating leases - equipment	926	926
Independent Examiners services	<u>2,250</u>	<u>2,250</u>

6. STAFF COSTS AND NUMBERS

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	180,582	150,235
Social security costs	12,544	14,602
Pension costs	<u>4,325</u>	<u>2,986</u>
	<u>197,451</u>	<u>167,823</u>

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

	2024	2023
Touring, production and related support	<u>5</u>	<u>5</u>

No employee earned more than £60,000 per annum.

The remuneration paid to key personnel in the year totalled £87,441 (2023: £84,975).

Trustee Remuneration and Related Party Transaction

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2024 or 2023.

There are no other related party transactions.

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)

7. TANGIBLE FIXED ASSETS

	Freehold Premises	Motor Vehicles	Equipment	Fixtures & Fittings	Total
	£	£	£	£	£
COST					
At 1 April 2023	230,060	68,254	98,549	2,542	399,405
Additions	-	-	-	1,937	1,937
Disposal	-	-	-	-	-
At 31 March 2024	230,060	68,254	98,549	4,479	401,342
DEPRECIATION					
At 1 April 2023	-	64,471	96,707	2,542	163,720
Charge for period	-	3,783	614	484	4,881
Eliminated on disposal	-	-	-	-	-
At 31 March 2024	-	68,254	97,321	3,026	168,601
NET BOOK VALUE					
At 31 March 2024	230,060	-	1,228	1,453	232,741
At 31 March 2023	230,060	3,783	1,842	-	235,685

8. DEBTORS

	2024	2023
	£	£
Trade debtors	1,200	10,484
Prepayments and Accrued Income	8,101	13,190
Other debtors	8,795	22,235
Theatre Tax Relief (note 13)	138,269	26,319
Other debtors including taxation and social security	1,761	2,605
	<u>138,269</u>	<u>74,833</u>

9. CREDITORS

Amounts falling due within one year

	2024	2023
	£	£
Trade creditors	5,840	26,568
Other creditors including taxation and social security	-	-
Accruals and deferred income	42,802	4,354
	<u>48,642</u>	<u>30,922</u>

NEW PERSPECTIVES THEATRE COMPANY

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)**

10. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Year Ended 31 March 2024	Tangible fixed assets £	Net current assets £	Total 2024 £	Total 2023 £
Unrestricted funds	2,681	233,466	236,147	235,615
Restricted funds	-	-	-	-
Designated funds	230,060	100,000	330,060	330,060
	<u>232,741</u>	<u>333,466</u>	<u>566,207</u>	<u>565,675</u>

Year Ended 31 March 2023	Tangible fixed assets £	Net current assets £	Total 2023 £	Total 2022 £
Unrestricted funds	5,625	229,990	235,615	232,665
Restricted funds	-	-	-	27,000
Designated funds	230,060	100,000	330,060	330,060
	<u>235,685</u>	<u>329,990</u>	<u>565,675</u>	<u>589,725</u>

11. RESTRICTED FUNDS

Year Ended 31 March 2024	At 1 April 2023 £	Incoming Resources £	Outgoing Resources £	Transfer £	At 31 March 2024 £
Ian McKellen Producer Grant	-	25,000	25,000	-	-
Unity Theatre Trust	-	1,400	1,400	-	-
D'Oyly Carte Charitable Trust	-	4,000	4,000	-	-
Peter Sowerby Foundation	-	-	-	-	-
The British Council	-	-	-	-	-
		<u>30,400</u>	<u>30,400</u>	<u>-</u>	<u>-</u>

Year Ended 31 March 2023	At 1 April 2022 £	Incoming Resources £	Outgoing Resources £	Transfer £	At 31 March 2023 £
Peter Sowerby Foundation	3,000	-	3,000	-	-
The British Council	24,000	-	24,000	-	-
	<u>27,000</u>	<u>-</u>	<u>27,000</u>	<u>-</u>	<u>-</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)

Ian McKellen Producer Grant – Funds brought forward £NIL, funds used to support a show project called 'We Need New Names', all spent in 2023/24.

Unity Theatre Trust - Funds brought forward £NIL, funds used to support a show project called 'We Need New Names' and 'Model Village', all spent in 2023/24.

D'Oyly Carte Charitable Trust - Funds brought forward £NIL, funds used to support a show project called 'Model Village', all spent in 2023/24.

Peter Sowerby Foundation – Funds brought forward £NIL, funds used to support postcard dramas, all spent in 2022/23.

The British Council – Funds brought forward £NIL, funds used to support a podcast project called 'Where I Belong', all spent in 2022/23.

12. RESERVE CAPITAL

The company is limited by guarantee with no authorised or issued share capital.

The amounts guaranteed in the nature of reserve capital are £1. These amounts are only capable of being called up for the purpose of the winding up of the company.

13. TAXATION

The charitable company is exempt from Corporation Tax on its charitable activities.

A Government initiative, 'Theatre Tax Relief', commenced on 1 September 2014 – this gives rise in the period to a claim for Theatre Tax Relief to total £94,509 in 2024.

14. FINANCIAL COMMITMENTS

The charity had an annual commitment to pay quarterly £232 net of VAT for a phone system held on lease which commenced in June 2019 for a five-year period.

15. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets are held separately from those of the charity in an independently administered fund. The pension costs charge represents contributions payable by the charity to the fund and amounted to £4,325 (2023: £2,986).

16. RESOURCES EXPENSED INCREASES

The increases in expenditure are directly linked to the increase in touring activity during the period.

17. TRADE CREDITORS

Due to the nature of the industry, it is common for trade creditors to fluctuate.

NEW PERSPECTIVES THEATRE COMPANY

England & Wales - Charity number 1058309

Accounts

NEW PERSPECTIVES

NEW PERSPECTIVES THEATRE COMPANY
(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

COMPANY NO: 3240198
CHARITY NO: 1058309

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

The Trustees are pleased to present their Annual Report together with the financial statements of the charity for the year ended 31 March 2023 which are also prepared to meet the requirements for a Trustees Report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, Accounts and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS102).

Chair's Statement

This year I was delighted to see the company return to live touring, having successfully navigated once of the most challenging periods faced by the industry as a result of the COVID-19. I am especially proud of the team, who working in a landscape in the grips of an ongoing cost of living crisis, reconnected with an industry in recovery from an exodus of staff as a result of the pandemic with skill and deftness, and were able to help compensate for those organisations operating with reduced workforces.

Highlights of the year include:

- Tours of two very different plays: *The Great Almighty Gill*, a brave and powerful eulogy to his father by Daniel Hoffmann-Gill and the UK premiere of Kate Hewlett's rom-com with songs *The Swearing Jar*. Both a clear demonstration of placing audiences at the forefront of programming decisions, both pieces particularly resonating with those with lived experience of or supporting loved ones with loss, at the same time welcoming audiences back to live theatre with a warm embrace.
- The company continue to embrace international connections and, to place a spotlight on new perspectives. Thanks to support from the British Council work began on a podcast series to develop a short story collection by writers from Nottingham and Baghdad, two UNESCO cities of literature, opening a window to the world of both cities.
- Through the year we supported 14 early career East Midlands' artists as New Associates and championed those without professional experience to tell their stories through our Open Pitch programme. Both programmes are pioneering. They enrich, empower and resonate with all involved and celebrate the wealth of home-grown talent across the region.

New Perspectives relies on funding from Arts Council England and approaches the company's 50th anniversary year with a further 3 years funding as a National Portfolio Organisation. We were grateful and delighted at the recognition of the difference we make to audiences, communities and to all the stakeholders to whom we are indebted. This makes it possible for us to continue to unlock creative imagination, fuel ambition and nurture aspiration. We make new writing accessible to people in a wide range of spaces and places and remain true to the company's original focus of making exceptional stories and underrepresented voices entertaining and thought-provoking.

I would like to take this opportunity to thank both the Executives and staff team and my fellow Trustees for their hard work, commitment, advocacy, and support. As a result New Perspectives is a thriving and exciting force across the region and amidst challenging and uncertain times there is much to celebrate.

Sarah Hall (Chair)

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Objectives & Activities

Our aim is to offer both audiences and artists experiences that expand their horizons and deepen their engagement through writing and performance that reflects the world around them, as a catalyst for creating innovative and new work with and for diverse communities. Through an annual programme we champion new writing, original adaptations and foster talent across our region. We bring vital, affordable and accessible live theatre into the heart of wide-ranging rural and urban communities, as well as to national and international audiences, embracing live, off-line and digital technologies.

We believe that all people, whatever their age, circumstance or identity, have the right to access practise and inspire theatre and that all places can be sites of exciting cultural exchange. Based in Nottingham, we have a strong track record in bringing culture and communities together by:

- touring productions regionally, nationally and internationally. We enable audiences to access the same exceptional New Perspectives performances whether in rural England, in overlooked towns or overseas
- creating dynamic partnerships across the East Midlands and beyond
- driving transformative change through a place-based approach across the region, collaborating with communities in areas such as Northants, Mansfield and Cleethorpes
- making a tangible difference to the careers of East Midlands artists by providing bespoke and varied support designed to help sustain their careers in the longer term

We strive to diversify income sources to remain resilient and agile and demonstrate robust governance and efficient use of resources.

Building on our solid foundations, we ensure that all of the audiences and artists we encounter are exposed to a regional company which demonstrates:

Greater diversity: advocating for diversity and internationalism in the touring sector through our programming choices as well as through the artists we work with and the audiences we reach

Deeper engagement: offering longer term support and developing networks for emerging and mid-career talent in our region to have a greater impact on their career trajectories

Increased resilience: expanding our base of donors and partners through increased fundraising activity and long term artistic planning

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Our Commitment to Equality, Diversity and Inclusion

We take a holistic approach to ensuring we integrate diversity, equality and inclusivity in all strands of our work and are steadfastly committed to using and promoting best practice in equality and inclusion.

Embedding an Equality, Diversity and inclusion (EDI) Forum will help us continue to meeting our aims and to feed into a live strategy and action plan. The Forum, made up from people of all backgrounds, who have an interest in shaping our EDI work will support us to:

- Raise relevant issues and concerns to enable us to develop an appropriate response
- Offer comment and advice to feed into the development of appropriate projects
- Provide us with an opportunity to see views on and raise broader awareness about our proprieties and progress with stakeholders.

What has been achieved, any challenges and where we can deliver positive outcomes to help drive change will continue to be reviewed and discussed by both executives and trustees to ensure an active EDI policy and plan continues to evolve.

Mission

Founded in 1973, New Perspectives is an East Midlands-based UK touring Theatre Company, specialising in bringing innovative and new work to diverse communities. Through an annual programme we champion new writing, original adaptations and foster talent across our region. We bring vital, affordable and accessible live theatre into the heart of wide-ranging rural and urban communities, as well as to national and international audiences.

As advocates for regional talent, we facilitate and provide career-defining training, mentoring and participatory opportunities for East Midlands' theatre artists and residents. As rural touring stakeholders, we manage Northants Touring Arts; and arts programme in community venues across the county of Northamptonshire.

Public Benefit

We have a strong commitment to communities across the East Midlands region within Nottinghamshire, Derbyshire, Lincolnshire, Northamptonshire, Leicestershire and Rutland. This area is characterised by a diverse landscape, economy and population, including large conurbations and rural areas. Removing barriers of location, age, culture or socio-economic status fuels our ambition to bring audiences into close contact with the highest quality new work.

We make a distinct cultural footprint as both an active rural champion and vital contributor to the wider national theatre ecology.

- Creating a diverse brand of live theatre that is locally, nationally and internationally recognised as challenging, original and unafraid to take bold creative risks
- Empowering artists and theatre makers across the region with knowledge, skills and increasing networks through the development of small-scale and rural touring theatre
- Engaging regional audiences by widening access to high quality live performance regardless of age, social class, ethnicity, gender, disability or geographic location

We maintain the highest levels of artistry and production values in all our work, and deliver a programme of wide cultural significance and therefore able to advance the arts through regular critical analysis the work we create. Our productions are testament to the fact that rural theatre is as relevant, challenging and dynamic as theatre made for any other environment.

The Trustees have complied with their duties under Section 17(5) of the 2011 Charities Act.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Achievement and Performance

We began the year plotting our return to live touring in a post COVID landscape. Thinking carefully about the duty of care to both audiences and company members we built a programme of work that was challenging, exciting and accessible with a focus on powerful stories and themes that would help reconnect venue programmers, rural promoters and audiences alike.

Touring Theatre

Angharad Jones directed her first production for New Perspectives as Artistic Director, which also marked the company's return to the Edinburgh Fringe. Our relationship with Daniel Hoffmann-Gill and his one man show and tribute to his late father, *The Great Almighty Gill*, began in 2019 and in July 22 New Perspectives produced an audio recording of the piece on cassette tape. Following a period of research and development the piece was developed into a powerful one-man show which received a cluster of 4 star reviews in Edinburgh, resonating with critics and audiences alike, both in Edinburgh and on tour.

"Hoffmann-Gill has the matter-of-fact charm of a stand-up comedian...A thoughtful, funny farewell"
The Guardian

"An emotional seesaw...an achingly honest display of new writing" The List

"I have just had the most emotional rollercoaster ride. I work with my own Dementia charity (Dementia Friendly Pentlands) and the play was so true to life, unflinching yet filled with love. Thanks to all involved. We are not alone, The Great Almighty Gill goes a long way in helping us get rid of the stigma and fear of dementia" Allister McKillop

We followed in spring 2023 with the UK premiere of Kate Hewlett's romantic comedy *The Swearing Jar*, winner of the 2010 New York International Fringe Festival Award for Outstanding New Play. It was specifically programmed to offer rural audiences a warm embrace as they regained confidence returning to live performances. Following opening performances in Nottingham the production toured to a combination of village halls, arts centres and studio theatres in 8 counties from Dorset to Tyne & Wear.

"Spine-tingling musicianship and singing...One of the most emotional plays that I've seen and urge you to see it...Absolutely unmissable" Kev Castle Theatre Reviews

Amidst live tours we began an ambitious project supported by the British Council Arts Digital Collaboration Fund connecting 6 writers from Nottingham and 6 from Baghdad to create a unique podcast series linking writers in the two UNESCO cities of literature. From Iraq: Budoor Al Abid, Mubeen Khishany, Sadek R Mohammed, Ali Muhammed, Sijan Al-Rekabi and Mina Ali Shareef and from the UK: Andy Barrett, Mufaro Makubika, Leanne Moden, Michael Pinchbeck, Cara Thompson and Georgina Wilding. Writers were paired, sharing ideas to create a 12 original short stories that would offer a window to the world of both cities. *Where I Belong* is scheduled for release in 2023.

THE GREAT ALMIGHTY GILL

By Daniel Hoffmann-Gill

Directed by Angharad Jones

Designed by Gemma Caseley-Kirk

Lighting Design by Alexandra Stafford

Sound Design by Adam P McCreedy

Stage Manager Miles Cruden

Cast: Daniel Hoffmann-Gill

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES - Continued

THE SWEARING JAR

by Kate Hewlett

Music and Lyrics by Kate Hewlett

Additional Music by Christopher Stanton

Arrangements by Christopher Stanton and Tim Williams

Directed by Angharad Jones

Designed by Gemma Caseley-Kirk

Musical Director Joe Danks

Lighting Design by Alexandra Stafford

Movement by Tina Carter

Stage Manager Miles Cruden Smith

Casting by Ellie Collyer-Bristow CDG

Cast: Tanya Myers, Paige Round, Joe Wiltshire-Smith, Stanton Wright

Artist and Community Development

Throughout the year we nurtured and supported 14 early career artists from across the East Midlands region through our flagship talent development programme New Associates offering a bespoke package of mentoring, funding advice, rehearsals, staff/ board expertise and access to our networks. We supported each artist on their next crucial step, signposting pathways into the industry. By investing in the development of future leaders across the East Midlands we continue to redress the inequality of opportunity enabling a new workforce of creatives to create a more open, diverse and vibrant industry.

"The confidence it gave me in my own abilities as an artist has really picked me up in a time where I was starting to feel worried about whether this industry was something I could manage. I genuinely don't think it would have happened without your support" Daniel Scott

"As a rural artist, I don't know many companies as exciting and innovative as New Perspectives. I genuinely can't wait to learn from them and see where this next year takes me and my writing." Emma Louise Howell

We continue to recognise that theatre is all around us and acknowledge that creativity is in everyone through our Open Pitch programme. This year we helped share extraordinary stories with a live performance of Bob Sea-Dog's *A Life in the Day of a Lighthouse Keeper* and enabled Ann Hill to become a published author at 86yrs by publishing her anarchic story *Miss Sherwood Forest*. We continued to support Donna Briscoe-Green to develop a personal account of her life as a singer and landlady and began a creative journey with Nottingham road digger Mark Preston placing his high-vis to high-heels story centre stage.

NEW ASSOCIATES 2022-23

Imogen Beech, Amy Crighton, Kate Spencer, Jack Burrows, Abigail Pidgeon, Lisa February, Dan Scott, John Booker, Joe Strickland, Emma-Louise Howell, Laurie Owen, Stacey Moon-Tracy, Tionee Joseph, Bridie Squires

OPEN PITCH

Community artists: Bob Seadog, Anne Hill, Mark Preston, Donna Briscoe-Green

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES - Continued

Open Pitch performance

A Life in the Day of a Lighthouse Keeper

Written by Bob Sea-Dog

Devising support and additional material by: Jani Lee, Andy Ashley, Ian Marron, Thalamus Plank, The "Sea-Dog" Family

Directed by Jayne Williams

Filmmaker Ian Dearman

Technical support and lighting by Alison Willcox

Cast: Bob Sea-Dog, Andy Ashley, Jani Lee, Chris Lewis-Jones and Daisy Dearman

Open Pitch publication

Miss Sherwood Forest

By Anne Hill

Illustrations by Sophie Johnson Hill

Published in April 2022

ISBN no. 978-1-9169047-9-8

Open Pitch performance

The Road to Zandra

By Jayne Williams in collaboration with Mark Preston

Co-directed by Angharad Jones and Jayne Williams

Production Management, Sound and Lighting by Mark Pritchard

Cast: Jack Burrows, Suga Phoenix, Miss Zandra

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing Document

New Perspectives Theatre Company Ltd is a company limited by guarantee, governed by its Memorandum and Articles of Association dated 14 August 1996. It is registered with the Charity Commission. A maximum of 12 Trustees each agree to contribute £1 in the event of the charity winding up.

Appointment of Trustees

New Perspectives regularly updates a register of Trustees' knowledge/skills/experience, regularly monitoring and reviewing the governance of the company aligned to Arts Council England's Creative Case for Diversity. This provides a constantly evolving set of recruitment criteria which the Trustees use when attracting/selecting a suitable candidate for any vacancies. Potential Trustees are identified through individual recommendation by existing Trustees, via targeted solicitations, and in response to advertising campaigns.

Trustee Induction & Training

Each potential new Trustee is offered a chance to meet the Chair and observe a full Board meeting prior to taking a decision whether to become involved with the company – they are then matched with a range of induction resources/opportunities to suit their existing level of knowledge/skills/experience; these include provision of Memorandum & Articles of Association, most recent Audited Accounts, most recent management accounts, always supported by either a single meeting with the charity's Executive Team to discuss the company's current strategic overview and/or full day meeting/shadowing a number of staff to gain a fuller overview of both strategic and operation issues affecting the charity.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Organisation

The Board of Trustees, which can have up to 12 Trustees, govern the charity. The Board meets 4 times per year, and there are working sub-groups which meet quarterly to address specific governance/operational issues including finance, fundraising, risk management and policy groups focussing specific areas including equal opportunities, health and safety, environmental etc. An Executive Team is appointed by the Trustees to manage the day to day operations of the charity. To facilitate effective operations the Artistic Director/CEO leads on the artistic programme and overall management, working closely with the Executive Director.

Related Parties

New Perspectives has a close working relationship with Arts Council England, who provide significant funding to the charity and who monitor our activity against agreed targets through a number of mechanisms, including quarterly financial reporting, annual review and attendance at Board meetings as/when required by either party.

Risk Management

New Perspective tasks a working group of Trustees and senior staff to conduct an annual risk review, and then develops an annual risk mitigation plan in response.

Our current risk review/mitigation plan focuses on ensuring that we deliver against our Business Plan and remain in step with the strategic objectives of our funding partners.

Financial Review

During 2022/23 New Perspectives monitored its reporting mechanisms to allow effective Board scrutiny of financial management and further improve the clarity/transparency of the charity's financial dealings for funding partners. The Trustees report a net trading deficit of £24,050 in the year ended 31 March 2023.

The Company had income during the year of £335,551. The Company's Revenue Unrestricted Fund balance is £565,675 as at 31 March 2023 of which £330,060 is designated (Designated Capital Fund £230,060, Special Projects Fund £100,000). The Trustees consider the balance to be adequate for the coming year.

The principal funding source for the year were the monies from the Arts Council.

The accumulated unrestricted income fund at 31 March 2023 amounted to £565,675.

Investment Powers and Policy

Under the Memorandum and Articles of Association we have the power to invest any monies not immediately required for our purposes in any way the Trustees think fit.

Aside from retaining a prudent amount in reserves each year, most of the charity's funds are to be spent in the short term, so there are few funds for long term investment.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Reserves Policy

Unrestricted reserves held amount to £565,675 much of which is represented by the freehold property. We aim to maintain the net value of the company.

The Trustees have examined the charity's requirement for reserves in the light of the main risks to the organisation. It has established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be between 1 and 3 months of the expenditure. The reserves are needed to meet the working capital requirements of the charity and the Trustees are confident that at this level they would be able to continue the current activities of the charity in the event of a significant drop in funding.

The Trustees have adopted the policy that in the event of the charity being wound up due to lack of funding unrestricted funds held and not committed should cover the current notice, redundancy pay liability and the equivalent of 3 months running costs (including salaries and related costs) estimated to total £100,000; currently general reserves held are sufficient to cover these costs.

The Trustees will aim to ensure the continuation of activities; in the event of a significant drop in income. It would be necessary to consider how the funding would be replaced or the activities changed.

Going Concern

The financial accounts are set out on pages 14 to 21. The Trustees are satisfied that with considerations made against business risks, the preparation of the financial statements, appropriate accounting policies, methods and principles in place to provide sufficient appropriate evidence, that the company remains a going concern. The Trustees agree that the charity's assets are available and adequate to fulfil the continuation of activities. In the event of a significant drop in income it would be necessary to consider how the funding would be replaced or the activities changed.

Future Plans

New Perspectives began in 1973 with a clear objective: to bring an urgent story to a new audience. Today, as a leading touring theatre company based in the East Midlands, we continue to make new writing accessible to people in a wide range of spaces and places. We remain true to the company's original focus of making exceptional stories and underrepresented voices entertaining and thought-provoking.

Unlocking Creative Imagination: Touring Theatre - making high-quality, exciting theatre that is affordable and accessible, touring our productions to the heart of rural villages, towns and cities – to wherever you live.

Fuelling Ambition: Artist Development, each year working with a group of early-to mid-career artists from across the East Midlands to join our year-long professional development programme.

Nurturing Aspiration: Community Development, giving a voice to those who don't necessarily see themselves as artists but have an amazing story to tell; enabling unheard voices to shine.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

We prepare to celebrate New Perspectives' 50th anniversary year (Oct 2023) and supported using public funding from Arts Council England through its national portfolio are planning our work across the 3 year funding period from 23-26 through a hallmark programme: commissioning and touring world class new writing, driving cultural exchange, pioneering talent development and learning through creative innovation.

Over the next three years we look forward to developing:

- 6 new works
- 6 paid training opportunities for early career artists under-represented in the industry
- 50 freelance actors and creatives employed
- 5 commissions championing under-represented voices
- 3 global stories
- 3 co-productions

An outline of our key productions in 2023-24 are:

We Need New Names, a Booker prize shortlisted novel by Violet Bulawayo adapted for the stage by Alfred Fagon Award winner Mufaro Makubika, to be directed by Monique Touko, touring to studio theatres in spring/summer 2023. This production foregrounds new African fiction and is a first time co-production for New Perspectives and Fifth Word. Tackling themes of growing up in Zimbabwe and its politics told through the eyes of a child, the production will help to strengthen connections made through our award-winning production of *The Fishermen* and will reach new venues in areas with a significant Zimbabwean population.

Model Village is a commission to mark the company's 50th anniversary from award-winning writer Anita Sullivan. Set in a fictional village with a failing model village attraction, a cast of actors play will play 6 characters from both the model village and its life-sized counterpart. The production will be designed especially to tour to rural area with creative ways to engage audiences including joining in a song and taking a vote on the ending of the play. The company grew from devising roots, emerging with a strong rural focus and continues to give artists a voice and break down barriers, making theatre accessible to people are audiences and participants. The piece it designed to celebrate the company's roots, to challenge perceptions, beliefs and spark a conversation about village life today.

Through the year we will lay the future foundations by building an Alumni programme for our New Associates, scoping a research question and partner to evidence the impact of our work and explore new creative ideas bringing artists together to explore new creative outputs, fuel ideas, share learnings, new techniques and practices, innovation and enterprise shape and inform future work.

Summary

We will continue to develop the hotbed of talent across our region and explore new international connections in the build up to autumn 2023 which marks our 50th anniversary season. We will explore new ways of working to create, co-create and share unique theatrical encounters, at the same time demonstrating a commitment to support freelance and under-represented artists and practitioners as we continue to navigate the changing landscape.

NEW PERSPECTIVES THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS:

Name of Company: NEW PERSPECTIVES THEATRE COMPANY

The company is incorporated under the 2006 Companies Act (number 3240198) and is governed by its Memorandum and Articles of Association.

New Perspectives Theatre Company is a registered charity (No. 1058309).

The company is managed by the Trustees who are appointed at the Annual General Meeting, these Trustees have served during the year and since the year end date.

BOARD OF TRUSTEES

Richard Bond
Ravelle-Sade Fairman
Jeremy Hague
Sarah Hall (Appointed Chair 11.10.22)
Diana Meale (Deputy Chair)
Jane Morgan
Judy Owen (Resigned 9.6.23)
Gerard Rogers (Company Secretary)
Thulani Molife (Appointed 16.5.22)
Johanna Taylor (Appointed 24.7.23)

EXECUTIVE TEAM

Angharad Jones – Artistic Director/ CEO
Sally Anne Tye – Executive Director
(responsible for the day to day running of the charity)

REGISTERED OFFICE

8 Park Lane Business Centre
Park Lane
Basford
Nottingham NG6 0DW

COMPANY REGISTRATION NUMBER

3240198

CHARITY REGISTRATION NUMBER

1058309

BANKERS

Unity Trust Bank
9 Brindley Place
Birmingham B1 2HB

INDEPENDENT EXAMINER

Alexander Butterfield
Haines Watts Chartered Accountants
Cliffe Hill House
22 – 26 Nottingham Road
Stapleford, Nottingham
NG9 8AA

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Trustees Responsibilities In Relation to Financial Statements

Company law requires the Trustees to prepare financial statements that give a true and fair view of the state of affairs of the charity at the end of the financial year and of its surplus or deficit for the financial year.

In so doing the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the charities SORP;
- Make sound judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is appropriate to presume that the charity will not continue in business; and
- State whether applicable UK accounting standards have been followed; subject to any material departures disclosed and explained in the financial statements.

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

So far as we are aware, there is no relevant information of which the Independent Examiner is unaware;

- As the Board of Trustees of the company we have taken all the steps we ought to have taken in order to make ourselves aware of any relevant information and to establish that the charity's Independent Examiner is aware of that information.
- The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

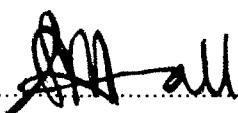
Members of the Board of Trustees

Trustees, who are Directors for the purpose of the company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out on page 1.

Trustees of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the charitable company in the event of winding up. The total number of Trustees at 31 March 2023 was 9 (9 in 2022).

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 30 November 2023 and signed on its behalf by:


.....
(Trustee)

NEW PERSPECTIVES THEATRE COMPANY– COMPANY NUMBER 3240198

Independent Examiner's report to the Trustees of New Perspectives Theatre Company

I report on the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2023.

Responsibilities and Basis of Report

As the charity's Trustees (and also its directors for the purpose of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the 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 accounts 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.

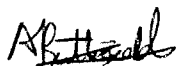
Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed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

Independent Examiner's Statement

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

- Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- The accounts do not accord with those records; or
- The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirements that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- The accounts 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 (FRS102)).

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.



.....
Alexander Butterfield

Dated 11/12/2023

Haines Watts
Chartered Accountants
Cliffe Hill House
22-26 Nottingham Road
Stapleford
Nottingham NG9 8AA

NEW PERSPECTIVES THEATRE COMPANY

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

	Note	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Unrestricted Funds £	Restricted Funds £	31 March 2022 £
INCOME							
Investment income:							
Bank Interest		959	-	959	569	-	569
Incoming resources from charitable activities	2	<u>334,592</u>	<u>-</u>	<u>334,592</u>	<u>341,974</u>	<u>34,529</u>	<u>376,503</u>
TOTAL INCOMING RESOURCES		<u>335,551</u>	<u>-</u>	<u>335,551</u>	<u>342,543</u>	<u>34,529</u>	<u>377,072</u>
EXPENDITURE							
Charitable activities:							
Expenditure on							
Charitable Activities	3	342,532	27,000	369,532	344,742	13,529	358,271
Support Costs	4	8,313	-	8,313	8,241	-	8,241
TOTAL EXPENDITURE		<u>350,845</u>	<u>27,000</u>	<u>377,845</u>	<u>352,983</u>	<u>13,529</u>	<u>366,512</u>
NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS		(15,294)	(27,000)	(42,294)	(10,440)	21,000	10,560
THEATRE TAX RELIEF	13	<u>18,244</u>	<u>-</u>	<u>18,244</u>	<u>7,093</u>	<u>-</u>	<u>7,093</u>
NET MOVEMENT IN FUNDS – NET INCOME FOR THE YEAR	5	<u>2,950</u>	<u>(27,000)</u>	<u>(24,050)</u>	<u>(3,347)</u>	<u>21,000</u>	<u>17,653</u>
TOTAL FUND AT 31 MARCH 2022		<u>562,725</u>	<u>27,000</u>	<u>589,725</u>	<u>566,072</u>	<u>6,000</u>	<u>572,072</u>
Transfer Between Funds	11	-	-	-	-	-	-
TOTAL FUND AT 31 MARCH 2023	10	<u>565,675</u>	<u>-</u>	<u>565,675</u>	<u>562,725</u>	<u>27,000</u>	<u>589,725</u>

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

All incoming resources and resources expended arise from continuing activities.

The notes on pages 15 to 21 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY – COMPANY NUMBER 3240198

BALANCE SHEET AS AT 31 MARCH 2023

	Notes	2023		2022	
		£	£	£	£
FIXED ASSETS					
Tangible assets	7		235,685		237,630
CURRENT ASSETS					
Debtors	8	74,833		25,410	
Cash at bank and in hand		286,079		343,489	
		<u>360,912</u>		<u>368,899</u>	
CURRENT LIABILITIES					
CREDITORS:					
AMOUNTS FALLING					
DUE WITHIN ONE YEAR	9	<u>30,922</u>		<u>16,804</u>	
NET CURRENT ASSETS			<u>329,990</u>		<u>352,095</u>
NET ASSETS			<u>565,675</u>		<u>589,725</u>
REPRESENTED BY:					
UNRESTRICTED FUNDS	10		235,615		232,665
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
RESTRICTED FUNDS	10		-		27,000
TOTAL CHARITY FUNDS		£	<u>565,675</u>	£	<u>589,725</u>

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 March 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

Ensuring the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006, and

Preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of 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 the financial statements, so far as applicable to the company and with the Financial Reporting Standard (issued January 2022).

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 30/11/23 and signed on its behalf by:

.....
TRUSTEE

.....
TRUSTEE

The notes on pages 15 to 21 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1. ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:-

BASIS OF PREPARATION

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities; Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP (FRS102)), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) the Charities Act 2011 and the Companies Act 2006. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The charity constitutes a public benefit entity as defined by FRS102.

The financial statements are presented in sterling (£).

The financial statements have been prepared on the going concern basis. The Trustees assessment of going concern is contained within the Report of the Trustees.

INCOMING RESOURCES

Grants and donations are accounted for as soon as their amount and receipt are certain. In the case of donations this is usually only when they are received. All other income is accounted for under the accruals concept. Gifts in kind are valued at their estimated value to the charity.

RESOURCES EXPENDED

Expenditure is recognised when a liability is incurred.

Costs of generating funds are those costs incurred in attracting voluntary income and those incurred in trading activities that raise funds.

Charitable activities include expenditure associated with the staging of dramatic productions and related activities and include both the direct costs and support costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Support costs include central functions and premises costs and have been allocated to activity cost categories on a basis consistent with the use of resources, but do not directly undertake charitable activities.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED)

FUND ACCOUNTING

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated funds are unrestricted funds earmarked by the Board of Trustees for particular purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

FIXED ASSETS

Fixed assets are included in the balance sheet at cost less accumulated depreciation.

Depreciation is provided to write off the cost of fixed assets over their estimated useful lives at the following rates per annum:

Equipment	25%	straight line
Motor vehicles	16.67%	straight line
Fixtures and fittings	25%	straight line

Freehold premises have not been depreciated as the residual value is believed to be higher than historical cost.

Individual assets costing less than £500 are not usually capitalised.

LIMITED BY GUARANTEE

The charity is limited by guarantee and in the event of it being wound up, every member is liable to contribute a sum not exceeding £1.

LEASE COMMITMENTS

Rentals paid under operating leases are charged to the profit and loss account on a straight line basis over the period of the lease.

Debtors

Debtors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

Creditors

Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial Instruments

The Charity has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

NEW PERSPECTIVES THEATRE COMPANY

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

Judgement and Key Sources of Estimation Uncertainty

The preparation of accounts using generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the accounts and the reported amounts of revenues and expenses during the reporting period.

The key estimates and assumptions used in the Financial Statements are detailed in the accounting policies.

Pensions

The Charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. Contributions payable for the year are shown in the statement of financial activities.

2. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Grants and production contributions:				
Arts Council England	308,316	-	308,316	308,316
Others	-	-	-	16,534
	<u>308,316</u>	<u>-</u>	<u>308,316</u>	<u>324,850</u>
Performance and venue fees	25,421	-	25,421	50,689
Other income	15	-	15	230
Fundraising	840	-	840	734
	<u>26,276</u>	<u>-</u>	<u>26,276</u>	<u>51,653</u>
Total	<u>334,592</u>	<u>-</u>	<u>334,592</u>	<u>376,503</u>

3. RESOURCES EXPENDED

	Total 2023 £	Total 2022 £
Expenditure on Charitable Activities (Production and Project Costs)		
Research and Development Costs	4,696	1,668
Direct production costs	141,482	141,678
Salaries and payroll costs	126,668	130,665
Premises costs	10,844	10,545
Administration Costs	34,082	27,849
Marketing and Communications	11,907	3,660
Travelling	2,026	1,666
Professional fees	4,947	30,075
Equipment and Other Repairs	1,479	5,999
Depreciation	4,401	4,466
Total	<u>342,532</u>	<u>358,271</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED)

4. SUPPORT COSTS

	Total 2023 £	Total 2022 £
Salaries and payroll costs	4,222	4,210
Accountancy and Independent Examination Fee	2,250	1,890
Bank charges	761	716
Confirmation Statement Fee	13	13
Payroll Processing	1,067	1,412
	<u>8,313</u>	<u>8,241</u>

5. NET INCOMING RESOURCES FOR THE YEAR
This is stated after charging:

	2023 £	2022 £
Operating leases - equipment	926	926
Independent Examiners services	<u>2,250</u>	<u>1,890</u>

6. STAFF COSTS AND NUMBERS
Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	150,235	120,565
Social security costs	14,602	11,707
Pension costs	2,986	2,603
	<u>167,823</u>	<u>134,875</u>

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

	2023	2022
Touring, production and related support	<u>5</u>	<u>5</u>

No employee earned more than £60,000 per annum.

The remuneration paid to key personnel in the year totalled £84,975 (2022: £91,284).

Trustee Remuneration and Related Party Transaction

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2023 or 2022.

There are no other related party transactions.

NEW PERSPECTIVES THEATRE COMPANY

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

7. TANGIBLE FIXED ASSETS

	Freehold Premises	Motor Vehicles	Equipment	Fixtures & Fittings	Total
	£	£	£	£	£
COST					
At 1 April 2022	230,060	68,254	96,093	2,542	396,949
Additions	-	-	2,456	-	2,456
Disposal	-	-	-	-	-
At 31 March 2023	<u>230,060</u>	<u>68,254</u>	<u>98,549</u>	<u>2,542</u>	<u>399,405</u>
DEPRECIATION					
At 1 April 2022	-	60,684	96,093	2,542	159,319
Charge for period	-	3,787	614	-	4,401
Eliminated on disposal	-	-	-	-	-
At 31 March 2023	<u>-</u>	<u>64,471</u>	<u>96,707</u>	<u>-</u>	<u>163,720</u>
NET BOOK VALUE					
At 31 March 2023	<u>230,060</u>	<u>3,783</u>	<u>1,842</u>	<u>-</u>	<u>235,685</u>
At 31 March 2022	<u>230,060</u>	<u>7,570</u>	<u>-</u>	<u>-</u>	<u>237,630</u>

8. DEBTORS

	2023 £	2022 £
Trade debtors	10,484	217
Prepayments and Accrued Income	13,190	9,340
Other debtors	22,235	1,666
Theatre Tax Relief (note 13)	26,319	12,001
Other debtors including taxation and social security	<u>2,605</u>	<u>2,186</u>
	<u>74,833</u>	<u>25,410</u>

9. CREDITORS

Amounts falling due within one year

	2023 £	2022 £
Trade creditors	26,568	8,374
Other creditors including taxation and social security	-	-
Accruals and deferred income	<u>4,354</u>	<u>8,430</u>
	<u>30,922</u>	<u>16,804</u>

NEW PERSPECTIVES THEATRE COMPANY

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

10. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Year Ended 31 March 2023	Tangible fixed assets £	Net current assets £	Total 2023 £	Total 2022 £
Unrestricted funds	5,625	229,990	235,615	232,665
Restricted funds	-	-	-	27,000
Designated funds	230,060	100,000	330,060	330,060
	<u>235,685</u>	<u>329,990</u>	<u>565,675</u>	<u>589,725</u>

Year Ended 31 March 2022	Tangible fixed assets £	Net current assets £	Total 2022 £	Total 2021 £
Unrestricted funds	7,570	225,095	232,665	236,012
Restricted funds	-	27,000	27,000	6,000
Designated funds	230,060	100,000	330,060	330,060
	<u>237,630</u>	<u>352,095</u>	<u>589,725</u>	<u>572,072</u>

11. RESTRICTED FUNDS

Year Ended 31 March 2023	At 1 April 2022 £	Incoming Resources £	Outgoing Resources £	Transfer £	At 31 March 2023 £
Peter Sowerby Foundation	3,000	-	3,000	-	-
The British Council	24,000	-	24,000	-	-
	<u>27,000</u>	<u>-</u>	<u>27,000</u>	<u>-</u>	<u>-</u>

Year Ended 31 March 2022	At 1 April 2021 £	Incoming Resources £	Outgoing Resources £	Transfer £	At 31 March 2022 £
Peter Sowerby Foundation	-	10,529	7,529	-	3,000
The British Council	-	24,000	-	-	24,000
D'Oyly Carte Charitable Trust	3,000	-	3,000	-	-
Garrick Charitable Trust	3,000	-	3,000	-	-
	<u>6,000</u>	<u>34,529</u>	<u>13,529</u>	<u>-</u>	<u>27,000</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED)

Peter Sowerby Foundation – Funds brought forward £3,000, funds used to support postcard dramas, all spent in 2022/23.

The British Council – Funds brought forward £24,000, funds used to support a podcast project called 'Where I Belong', all spent in 2022/23.

12. RESERVE CAPITAL

The company is limited by guarantee with no authorised or issued share capital.

The amounts guaranteed in the nature of reserve capital are £1. These amounts are only capable of being called up for the purpose of the winding up of the company.

13. TAXATION

The charitable company is exempt from Corporation Tax on its charitable activities.

A Government initiative, 'Theatre Tax Relief', commenced on 1 September 2014 – this gives rise in the period to a claim for Theatre Tax Relief to total £23,903 in 2023. Following a review of the 2022 claim the amount receivable in respect of the year ended 31 March 2022 has been revised to £2,416 from £8,075. This is shown as a debtor within these accounts.

14. FINANCIAL COMMITMENTS

The charity had an annual commitment to pay quarterly £232 net of VAT for a phone system held on lease which commenced in June 2019 for a five year period.

15. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets are held separately from those of the charity in an independently administered fund. The pension costs charge represents contributions payable by the charity to the fund and amounted to £2,986 (2022: £2,603).

NEW PERSPECTIVES THEATRE COMPANY

England & Wales - Charity number 1058309

Accounts

NEW PERSPECTIVES

NEW PERSPECTIVES THEATRE COMPANY
(A company limited by guarantee)

**REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

**COMPANY NO: 3240198
CHARITY NO: 1058309**

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

The Trustees are pleased to present their Annual Report together with the financial statements of the charity for the year ended 31 March 2022 which are also prepared to meet the requirements for a Trustees Report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, Accounts and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS102).

CHAIR'S REPORT

I am delighted to present the financial statements for New Perspectives for the year ending 31 March 2022. Looking back over 2021/22 I am especially proud of our attitude and approach to creativity through

- our scalable approach which enabled us to remain nimble, flex and responsive so that we continued to produce original and inspirational work in challenging circumstances, for example making us a go to company to deliver a headline installation *House Mother Normal* for the Brighton Festival.
- our regional, national and global outlook which is embedded in all we do. This was demonstrated by our showcasing under-represented voices, be that from the rehearsed reading of *MARYLAND* or the future podcast linking 12 writers in two of the UNESCO Cities of Literature, Nottingham and Baghdad. A piece of work funded by the British Council Digital Collaboration Fund in partnership with the Baghdad City of Literature.
- our flagship regional programmes such as, New Associates which supports early career artists through a bespoke programme of mentoring, masterclasses funding advice, rehearsals, staff/board expertise/networks and Open Pitch where we place creativity in the hands of first-time citizen artists.

The pandemic enabled us to shine. We adeptly switched streams to develop a new programme of original work, connecting with existing and audiences across the globe. In 2021/22 we continued with a bold approach that enabled us to work as collaborators to shape work, re-unite audiences and present fresh opportunities. From fostering connections to opening doors and creating new pathways to creativity, we continued to deliver a hallmark programme: commissioning world class new writing, driving cultural exchange, pioneering talent development and learning through creative innovation.

2021 saw a change of artistic leadership with the appointment of Angharad Jones to lead the company into its 50th anniversary year and beyond. New Perspectives has an unparalleled place in the region and we look forward exploring new ideas and partnerships that can help us to continue to make a difference to the cultural landscape.

Sarah Hall
Interim Chair of the Board of Trustees

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Objectives & Activities

Our aim is to offer both audiences and artists experiences that expand their horizons and deepen their engagement through writing and performance that reflects the world around them, as a catalyst for creating innovative and new work with and for diverse communities. Through an annual programme we champion new writing, original adaptations and foster talent across our region. We bring vital, affordable and accessible live theatre into the heart of wide-ranging rural and urban communities, as well as to national and international audiences, embracing live, off-line and digital technologies.

We believe that all people, whatever their age, circumstance or identity, have the right to access practise and inspire theatre and that all places can be sites of exciting cultural exchange. Based in Nottingham, we have a strong track record in bringing culture and communities together by:

- touring productions regionally, nationally and internationally. We enable audiences to access the same exceptional New Perspectives performances whether in rural England, in overlooked towns or overseas
- creating dynamic partnerships across the East Midlands and beyond
- driving transformative change through a place-based approach across the region, collaborating with communities in areas such as Northants, Mansfield and Cleethorpes
- making a tangible difference to the careers of East Midlands artists by providing bespoke and varied support designed to help sustain their careers in the longer term

We strive to diversify income sources to remain resilient and agile and demonstrate robust governance and efficient use of resources.

Building on our solid foundations, we ensure that all of the audiences and artists we encounter are exposed to a regional company which demonstrates:

Greater diversity: advocating for diversity and internationalism in the touring sector through our programming choices as well as through the artists we work with and the audiences we reach

Deeper engagement: offering longer term support and developing networks for emerging and mid-career talent in our region to have a greater impact on their career trajectories

Increased resilience: expanding our base of donors and partners through increased fundraising activity and long term artistic planning

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Our Commitment to Equality, Diversity and Inclusion

We take a holistic approach to ensuring we integrate diversity, equality and inclusivity in all strands of our work and are steadfastly committed to using and promoting best practice in equality and inclusion.

Establishing an Equality, Diversity and inclusion (EDI) Forum in 2023 will help us continue to meeting our aims and to feed into a live strategy and action plan. The Forum, made up from people of all backgrounds, who have an interest in shaping our EDI work will support us to:

- Raise relevant issues and concerns to enable us to develop an appropriate response
- Offer comment and advice to feed into the development of appropriate projects
- Provide us with an opportunity to see views on and raise broader awareness about our proprieties and progress with stakeholders.

What has been achieved, any challenges and where we can deliver positive outcomes to help drive change will continue to be reviewed and discussed by both executives and trustees to ensure an active EDI policy and plan continues to evolve.

Mission

Founded in 1973, New Perspectives is an East Midlands-based UK touring Theatre Company, specialising in bringing innovative and new work to diverse communities. Through an annual programme we champion new writing, original adaptations and foster talent across our region. We bring vital, affordable and accessible live theatre into the heart of wide-ranging rural and urban communities, as well as to national and international audiences.

As advocates for regional talent, we facilitate and provide career-defining training, mentoring and participatory opportunities for East Midlands' theatre artists and residents. As rural touring stakeholders, we manage Northants Touring Arts; and arts programme in community venues across the county of Northamptonshire.

Public Benefit

We have a strong commitment to communities across the East Midlands region within Nottinghamshire, Derbyshire, Lincolnshire, Northamptonshire, Leicestershire and Rutland. This area is characterised by a diverse landscape, economy and population, including large conurbations and rural areas. Removing barriers of location, age, culture or socio-economic status fuels our ambition to bring audiences into close contact with the highest quality new work.

We make a distinct cultural footprint as both an active rural champion and vital contributor to the wider national theatre ecology.

- Creating a diverse brand of live theatre that is locally, nationally and internationally recognised as challenging, original and unafraid to take bold creative risks
- Empowering artists and theatre makers across the region with knowledge, skills and increasing networks through the development of small-scale and rural touring theatre
- Engaging regional audiences by widening access to high quality live performance regardless of age, social class, ethnicity, gender, disability or geographic location

We maintain the highest levels of artistry and production values in all our work, and deliver a programme of wide cultural significance and therefore able to advance the arts through regular critical analysis the work we create. Our productions are testament to the fact that rural theatre is as relevant, challenging and dynamic as theatre made for any other environment.

The Trustees have complied with their duties under Section 17(5) of the 2011 Charities Act.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Achievement and Performance

The COVID-19 pandemic transformed our approaches to creating and touring work, at the same time signalled a clear role for New Perspectives in supporting venues to re-engage with audiences, those both eager and those less confident to return to public spaces and communities to reconnect.

We continued our approach as forward-thinking leaders by embracing creativity and innovation, championing new work in order to deepen relationships with existing audiences and make new connections. Through 21/22 we navigated post-Brexit world in pandemic recovery and saw a change of artistic leadership, Jack McNamara moving on in July 2021 and his successor Angharad Jones joining in October 2021.

As we plotted a gradual return to live touring, we curated a programme that was challenging, exciting and accessible. Powerful stories and themes helped us to reconnect with venue programmers and rural promoters and, at the same time planning an ambitious 2023 season, starting with our 50th anniversary year as a springboard.

In April 2021 we released an epic audiobook of master storyteller Alan Moore's first Northampton novel *Voice of the Fire*. The twelve inter-connected stories, read by a stunning cast including Tom Edward Kane (our young star from *Harvest*), Maxine Peake, Jason Williamson from *Sleaford Mods*, Nathaniel Martello-White, Mark Gatiss, Toby Jones, Pamela Nomvete, Jonathan Slinger, Aisling Loftus and Alan Moore himself, provided some fifteen + hours of immersive listening, magnificently scored by Adam P. McCready with additional vocals by Sharon Gal. Made available on a wide range of major audio platforms worldwide including from Apple Books to audible, this continues our world-wide reach across digital channels.

"What a sense of place...Hard to put into words how this made me feel. It's terrifying, funny, brutal and whimsical. It ties you to a place like no book I've ever consumed before. Just deeply fascinating storytelling - I was completely gutted when it finished. Magical" Alastair Benham, audible

In May we were commissioned by the Brighton Festival to premiere a digital site-specific installation inspired by B S Johnson's unorthodox novel *House Mother Normal* realised and directed by Tim Crouch, one of the country's pre-eminent experimental playwrights. Experienced by audiences online initially and as a site-specific installation in Brighton as pandemic restrictions lifted, the piece celebrated the fiftieth anniversary of the text in a series of nine monologues, faces and voices, orchestrated into a spoken-word symphony of old age and absurdism.

"There is absolute precision in the chaos...It's a dark, sinister, sad piece, exquisitely performed and produced." Lyn Gardner, Stagedoor

Following the success of postcard drama *Love From Cleethorpes* we created distinct dramas using the same six-part short form format. *Dare To Look Down!* told the unexpected history of Alton Towers, from its origins as a stately home, its WW2 years as an army training ground, its doomed years as a zoo and through to an imagined future in which it has been replaced by a major supermarket chain!

"Dare To Look Down pitches brave possibilities for distanced, doorstep drama" A Younger Theatre

Fair Play an interactive postcard adventure for 3-9yrs followed, featuring a secret code to crack and a mystery letter which reveals the fictional writer. The postcards included 10+ hours of additional activities linked to the cards made available via a QR code.

"My grandchildren enjoyed taking part and solving the mystery" Cate Hall.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

In July The Festival of Small Things presented an opportunity for New Perspectives to connect with audiences through a series of 15 separate, imaginatively conceived encounters by post, in schools, by telephone, including the first live audiences contact in parks, on street corners and in market places since the pandemic. Curated cards containing seeds, teabags and drama on audio cassette all delivered by post and live drama by telephone offered a natural extension stretching the raft of work offered across a range of platforms. A pilot schools project placed black authors front and centre in the offering for children to explore and be inspired. Teachers from 4 local primary schools were thrilled to be introduced to *We Are Every Good Thing* by Derrick Barnes and to Ravelle-Sadé Fairman's original response thereto.

The coordination of the live encounters created new links with Nottingham City Parks, independent galleries and market teams which may lead to future creative possibilities. Across the festival we employed 18 artists, a freelance coordinator, supplemented by a dozen paid leads and volunteers. All told we engaged with a total of 860 audiences - 122 by post, 195 in schools, 14 live interactions by telephone and 529 live interactions at 9 separate events across two days.

As the first piece under her artistic leadership Angharad Jones directed a script in hand live reading of *MARYLAND* Lucy Kirkwood's new play, with kind permission from the Royal Court. This was a fitting debut as a relevant and urgent piece of new writing with a female weighted cast made up solely of East Midlands' artists. This signalled our commitment to providing employment for regional freelance artists.

"It was such a pleasure to host the event and such an amazing play with an amazing audience atmosphere before and after" Edward Boott, NonSuch Studios Nottingham.

VOICE OF THE FIRE an immersive new audio book

By Alan Moore

Directed by Jack McNamara

Composer and sound Design by Adam P McCready

Vocalist Sharon Gal

Voiceover Grace Cordell

Hobs' Hogg (in 3 parts) spoken by Tom Edward-Kane

The Cremation Fields (in 3 parts) spoken by Maxine Peake

In the Drownings spoken by Jason Williamson

The Head of Diocletian spoken by Nathaniel Martello-White

November Saints spoken by Pamela Nomvete

Limping to Jerusalem spoken by Toby Jones

Confessions of a Mask spoken by Mark Gatiss

Angel Language (in 2 parts) spoken by Jonathan Slinger

Partners in Knitting spoken by Aisling Loftus

The Sun Looks Pale Upon the Wall spoken by Jason Williamson

I Travel in Suspenders spoken by Tom Edward-Kane

Phipp's Fire Escape spoken by Alan Moore

HOUSE MOTHER NORMAL

By B S Johnson

A digital installation realised and directed by Tim Crouch

Video design by Giles Thacker

Sound design by Thor McIntyre-Bernie

Cast: Amelda Brown, Tim Carlow, Vivien Bridson, Pip Donaghy, Tyrone Huggins, Margaret Jackman, Marsha Millar, Sharon Morgan, Cleo Sylvestre

DARE TO LOOK DOWN – a drama in six postcards

By New Perspectives

Conceived and written by Jack McNamara

Design by Ruth Disney

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

FAIR PLAY – a postcard adventure for 3-9yrs
By New Perspectives
Conceived and written by Jayne Williams
Design by Ruth Disney

THE FESTIVAL OF SMALL THINGS a celebration of the intimate, the tactile and the local
Curated and managed by New Perspectives
Festival Coordinator Gloria Lowe
Festival Leads Christina Tsoutsis, Sharon White, Abii Soul, Sylvia Robson, Nicola Curzon
Festival Volunteers Francis Lowe, Evie Wakefield, Natasha Walker-De Bisschop, Hilary Thumpston and
Bulwell Forest Garden Volunteers
With thanks to A Room Full of Butterflies, Ashfield district Council, Bulwell Forest Garden, Green's Windmill
and Science Centre, Nottingham City Council's Markets Team, Nottingham City Council's Parks Team,
Nottingham Cattle Market, The Ostler (horse and cart)

SMALL THINGS by post and in schools:
200 CUPPAS Limited edition card with 2 exquisite teabags
Written by Selina Thompson
Illustrated by Honey Williams

FLORILEGIA Limited edition cards with a packet of unique seeds
By Annabel Dover

THE GREAT ALMIGHTY GILL limited edition cassette tape
By Daniel Hoffmann-Gill

WE ARE EVERY GOOD THING – workshops in schools
By Derrick Barnes
Response poem by Ravelle-Sadé Fairman

SMALL THINGS live
A LITTLE LIFT theatre performance by telephone
By Sophia Hatfield

A TOWN CRY FOR TODAY market place proclamations
By Naomi Obeng
Performed by Karen Crow

BONE AND RAG MAN travelling music
Cast: David "Stickman" Higgins and Mark Evans

POETRY YOU CAN HOLD pavement poetry
Featuring Panya Banjoko

DREAM PLACE park performances
Performed by Vincent Gambini

HOW TO HULA park workshop
Led by Carla Bradley

NOT HERE a silent protest
By Unanima - Learning Disabled and Autistic Theatre Company

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

TOUCH a park installation
By Tony Fisher and Fi Marks

THE #MEADOW BEHIND BARS a curated walk
By Alison Lloyd

LOST SPELLS a garden installation
Inspired by Lost Spells by Robert Macfarlane, illustrated by Jackie Morris
Conceived by Jayne Williams

MARYLAND – rehearsed reading
By Lucy Kirkwood
Directed by Angharad Jones
Cast: Eve Austin, Bhawna Bhawsar, Georgia Booker, Phoebe Frances Brown, Maxine Finch, Narisha Lawson, Rebecca D'Souza, Tanya Myers, Jack Quarton, Yasmin Steadman

Through the year we delivered over 200 sessions, delivering 588 contact points to a combination of community participants and emerging artists as part of the New Associates programme – providing a creative lifeline to artists, practitioners and writers over the year. Nine East Midlands' artists concluded their time as New Associates and have since joined our alumnus network as we welcomed a fourteen strong new cohort to join us in 2022-23. Over this period we supported four East Midlands' residents, each with a story to tell, to collaborate with and match with a creative partner to create and deliver their idea. The first project culminated in winter 2021, with others scheduled for completion in 2022.

OPEN PITCH

Community artists: Donna Briscoe-Green, Ann Hill, Bob Lindsay, Caroline Beeson Spence

Open Pitch performance
ELSIE TANNER KNEW MY NANNA
Written and performed by Caroline Beeson Spence
Directed by Jayne Williams
Technical support and lighting Alison Willcox

NEW ASSOCIATES 2021-22

Callum Berridge, Sophie Bloor, Matthew Gray, Samson Hawkins, Simon Marshall, Leanne Moden, Naomi Obeng, Elizabeth Twells, Sharon White

NEW ASSOCIATES 2022-23

Imogen Beech, Amy Crighton, Kate Spencer, Jack Burrows, Abigail Pidgeon, Lisa February, Dan Scott, John Booker, Joe Strickland, Emma-Louise Howell, Laurie Owen, Stacey Moon-Tracy, Tionee Joseph, Bridie Squires

'We had inspiring workshops with a range of artists and creatives, were given continuous personal guidance on funding, as well as making a group of friends and collaborators for life.' Elizabeth Twells, New Associate 2020/21.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing Document

New Perspectives Theatre Company Ltd is a company limited by guarantee, governed by its Memorandum and Articles of Association dated 14 August 1996. It is registered with the Charity Commission. A maximum of 12 Trustees each agree to contribute £1 in the event of the charity winding up.

Appointment of Trustees

New Perspectives regularly updates a register of Trustees' knowledge/skills/experience, regularly monitoring and reviewing the governance of the company aligned to Arts Council England's Creative Case for Diversity. This provides a constantly evolving set of recruitment criteria which the Trustees use when attracting/selecting a suitable candidate for any vacancies. Potential Trustees are identified through individual recommendation by existing Trustees, via targeted solicitations, and in response to advertising campaigns.

Trustee Induction & Training

Each potential new Trustee is offered a chance to meet the Chair and observe a full Board meeting prior to taking a decision whether to become involved with the company – they are then matched with a range of induction resources/opportunities to suit their existing level of knowledge/skills/experience; these include provision of Memorandum & Articles of Association, Business Plan, most recent Audited Accounts, most recent management accounts, always supported by either a single meeting with the charity's Executive Team to discuss the company's current strategic overview and/or full day meeting/shadowing a number of staff to gain a fuller overview of both strategic and operation issues affecting the charity.

Organisation

The Board of Trustees, which can have up to 12 Trustees, govern the charity. The Board meets 4 times per year, and there are working sub-groups which meet quarterly to address specific governance/operational issues including finance, fundraising, risk management and policy groups focussing specific areas including equal opportunities, health and safety, environmental etc. An Executive Team is appointed by the Trustees to manage the day to day operations of the charity. To facilitate effective operations the Artistic Director/CEO leads on the artistic programme and overall management, working closely with the Executive Director.

Related Parties

New Perspectives has a close working relationship with Arts Council England, who provide significant funding to the charity and who monitor our activity against agreed targets through a number of mechanisms, including quarterly financial reporting, annual review and attendance at Board meetings as/when required by either party.

Risk Management

New Perspective tasks a working group of Trustees and senior staff to conduct an annual risk review, and then develops an annual risk mitigation plan in response.

Our current risk review/mitigation plan focuses on ensuring that we deliver against our Business Plan and remain in step with the strategic objectives of our funding partners.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Financial Review

During 2020/21 New Perspectives monitored its reporting mechanisms to allow effective Board scrutiny of financial management and further improve the clarity/transparency of the charity's financial dealings for funding partners. The Trustees report a net trading income of £10,560 in the year ended 31 March 2022.

The Company had income during the year of £377,072. The Company's Revenue Unrestricted Fund balance is £562,725 as at 31 March 2022 of which £330,060 is designated (Designated Capital Fund £230,060, Special Projects Fund £100,000). The Trustees consider the balance to be adequate for the coming year.

The principal funding source for the year were the monies from the Arts Council.

The accumulated unrestricted income fund at 31 March 2022 amounted to £562,725.

Investment Powers and Policy

Under the Memorandum and Articles of Association we have the power to invest any monies not immediately required for our purposes in any way the Trustees think fit.

Aside from retaining a prudent amount in reserves each year, most of the charity's funds are to be spent in the short term, so there are few funds for long term investment.

Reserves Policy

Unrestricted reserves held amount to £562,725 much of which is represented by the freehold property. We aim to maintain the net value of the company.

The Trustees have examined the charity's requirement for reserves in the light of the main risks to the organisation. It has established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be between 1 and 3 months of the expenditure. The reserves are needed to meet the working capital requirements of the charity and the Trustees are confident that at this level they would be able to continue the current activities of the charity in the event of a significant drop in funding.

The Trustees have adopted the policy that in the event of the charity being wound up due to lack of funding unrestricted funds held and not committed should cover the current notice, redundancy pay liability and the equivalent of 3 months running costs (including salaries and related costs) estimated to total £100,000; currently general reserves held are sufficient to cover these costs.

The Trustees will aim to ensure the continuation of activities; in the event of a significant drop in income. It would be necessary to consider how the funding would be replaced or the activities changed.

Going Concern

The financial accounts are set out on pages 14 to 22. The Trustees are satisfied that with considerations made against business risks, the preparation of the financial statements, appropriate accounting policies, methods and principles in place to provide sufficient appropriate evidence, that the company remains a going concern. The Trustees agree that the charity's assets are available and adequate to fulfil the continuation of activities. In the event of a significant drop in income it would be necessary to consider how the funding would be replaced or the activities changed.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Future Plans

We will continue to work in partnership to bring attendees back to experience live theatre and using experience and skills gained across the raft of work produced during the pandemic lockdowns, augment engagement with our productions, both on and off line, developing audiences with a renewed confidence.

An outline of our key productions in 2022-23:

Where I Belong, international first-time collaboration between New Perspectives and the Baghdad City of Literature, supported by a grant by the British Council Digital Collaboration Fund. Twelve distinctive writers and artists (a mix of established and emerging; six from Nottingham and six from Baghdad) will write and record a collection of poems and stories with an emphasis on under-represented voices, connecting artists from two UNESCO cities released as a podcast series.

The Great Almighty Gill, a staging of the one-man play written and performed by Nottingham born actor and writer, Daniel Hoffmann-Gill, directed by Angharad Jones. A 70 minute autobiographical tour de force performance, part tribute, part stand-up and occasional lip-syncing will offer a glimpse of a father and son relationship and the impact that complications surrounding dementia have on the sufferer and those around them told with laughter, heartfelt bravado and emotion. To be premiered at the Edinburgh Fringe and rural tour.

The Swearing Jar, the UK premiere of Kate Hewlett's award-winning play with music, directed by Angharad Jones. This delicate four-hander is peppered with acoustic guitar songs, layered with comedy, memory and music in an intricate story that unravels life-changing secrets. The themes are universal and the ideas of love, loss, moving on, loyalty, and ultimately hope, is something that UK audiences will respond to at this moment in time. The play premiered in Canada and transferred to New York. This UK premier will tour to a mixture of rural venues, studio theatres and arts centres.

Summary

We will continue to develop the hotbed of talent across our region and explore new international connections in the build up to autumn 2023 which marks our 50th anniversary season. We will explore new ways of working to create, co-create and share unique theatrical encounters, at the same time demonstrating a commitment to support freelance and under-represented artists and practitioners as we continue to navigate the changing landscape.

NEW PERSPECTIVES THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS:

Name of Company: NEW PERSPECTIVES THEATRE COMPANY

The company is incorporated under the 2006 Companies Act (number 3240198) and is governed by its Memorandum and Articles of Association.

New Perspectives Theatre Company is a registered charity (No. 1058309).

The company is managed by the Trustees who are appointed at the Annual General Meeting, these Trustees have served during the year and since the year end date.

BOARD OF TRUSTEES

Richard Bond
Ravelle-Sade Fairman
Amanda Farr, (Resigned 2.11.21)
Jeremy Hague
Sarah Hall (Interim Chair from 2.11.21)
Diana Meale (Deputy Chair)
Jane Morgan
Judy Owen
Veronica Pickering (Resigned 31.12.21)
Gerard Rogers (Company Secretary)
Susan Rowe (Resigned 14.7.21)
Thulani Molife (Appointed 16.5.22)

EXECUTIVE TEAM

Jack McNamara – Artistic Director/ CEO (to 24.7.21)
Angharad Jones – Artistic Director/ CEO (from 4.10.21)
Sally Anne Tye – Executive Director
(responsible for the day to day running of the charity)

REGISTERED OFFICE

8 Park Lane Business Centre
Park Lane
Basford
Nottingham NG6 0DW

COMPANY REGISTRATION NUMBER

3240198

CHARITY REGISTRATION NUMBER

1058309

BANKERS

Unity Trust Bank
9 Brindley Place
Birmingham B1 2HB

INDEPENDENT EXAMINER

Mrs D J Lockwood FCA, FCCA, ATT (Fellow)
Haines Watts Chartered Accountants
Cliffe Hill House
22 – 26 Nottingham Road
Stapleford, Nottingham, NG9 8AA

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Trustees Responsibilities In Relation to Financial Statements

Company law requires the Trustees to prepare financial statements that give a true and fair view of the state of affairs of the charity at the end of the financial year and of its surplus or deficit for the financial year.

In so doing the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the charities SORP;
- Make sound judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is appropriate to presume that the charity will not continue in business; and
- State whether applicable UK accounting standards have been followed; subject to any material departures disclosed and explained in the financial statements.

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

So far as we are aware, there is no relevant information of which the Independent Examiner is unaware;

- As the Board of Trustees of the company we have taken all the steps we ought to have taken in order to make ourselves aware of any relevant information and to establish that the charity's Independent Examiner is aware of that information.
- The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

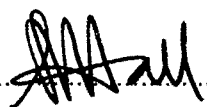
Members of the Board of Trustees

Trustees, who are Directors for the purpose of the company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out on page 1.

Trustees of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the charitable company in the event of winding up. The total number of Trustees at 31 March 2022 was 9 (11 in 2021).

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 6.12.2022 and signed on its behalf by:

.....
(Trustee) 
Robert Han

NEW PERSPECTIVES THEATRE COMPANY– COMPANY NUMBER 3240198

Independent Examiner's report to the Trustees of New Perspectives Theatre Company

I report on the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2022.

Responsibilities and Basis of Report

As the charity's Trustees (and also its directors for the purpose of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the 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 accounts 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.

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.

Independent Examiner's Statement

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

- Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- The accounts do not accord with those records; or
- The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirements that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- The accounts 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 (FRS102)).

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.

D. J. Lockwood
D J Lockwood FCA, FCCA, ATT (Fellow)
Chartered Accountant

Dated 7.12.2022

Haines Watts
Chartered Accountants
Cliffe Hill House
22-26 Nottingham Road
Stapleford
Nottingham NG9 8AA

NEW PERSPECTIVES THEATRE COMPANY

**STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Unrestricted Funds £	Restricted Funds £	31 March 2021 £
INCOME							
Investment income:							
Bank Interest		569	-	569	709	-	709
Incoming resources from charitable activities	2	341,974	34,529	376,503	366,712	-	366,712
TOTAL INCOMING RESOURCES		342,543	34,529	377,072	367,421	-	367,421
EXPENDITURE							
Charitable activities:							
Expenditure on	3						
Charitable Activities		344,742	13,529	358,271	257,299	1,200	258,499
Support Costs	4	8,241	-	8,241	8,092	-	8,092
TOTAL EXPENDITURE		352,983	13,529	366,512	265,391	1,200	266,591
NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS							
		(10,440)	21,000	10,560	102,030	(1,200)	100,830
THEATRE TAX RELIEF	13	7,093	-	7,093	5,311	-	5,311
NET MOVEMENT IN FUNDS – NET INCOME FOR THE YEAR							
	5	(3,347)	21,000	17,653	107,341	(1,200)	106,141
TOTAL FUND AT 31 MARCH 2021		566,072	6,000	572,072	453,656	12,275	465,931
Transfer Between Funds	11	-	-	-	5,075	(5,075)	-
TOTAL FUND AT 31 MARCH 2022	10	562,725	27,000	589,725	566,072	6,000	572,072

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

All incoming resources and resources expended arise from continuing activities.

The notes on pages 16 to 22 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY – COMPANY NUMBER 3240198

BALANCE SHEET AS AT 31 MARCH 2022

	Notes	2022		2021	
		£	£	£	£
FIXED ASSETS					
Tangible assets	7		237,630		242,099
CURRENT ASSETS					
Debtors	8	25,410		62,635	
Cash at bank and in hand		<u>343,489</u>		<u>275,982</u>	
		368,899		338,617	
CURRENT LIABILITIES					
CREDITORS:					
AMOUNTS FALLING					
DUE WITHIN ONE YEAR	9	<u>16,804</u>		<u>8,644</u>	
NET CURRENT ASSETS			<u>352,095</u>		<u>329,973</u>
NET ASSETS			<u>589,725</u>		<u>572,072</u>
REPRESENTED BY:					
UNRESTRICTED FUNDS	10		232,665		236,012
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
RESTRICTED FUNDS	10		<u>27,000</u>		<u>6,000</u>
TOTAL CHARITY FUNDS		£	<u>589,725</u>	£	<u>572,072</u>

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

Ensuring the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006, and

Preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of 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 the financial statements, so far as applicable to the company and with the Financial Reporting Standard (issued January 2022).

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 6/12/2022 and signed on its behalf by:

.....
TRUSTEE JARAH HAN

.....
TRUSTEE D. ANA HEALE

The notes on pages 16 to 22 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:-

Basis of Preparation and assessment of going concern

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities; Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP (FRS102)), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) the Charities Act 2011 and the Companies Act 2006. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The charity constitutes a public benefit entity as defined by FRS102.

The financial statements are presented in sterling (£).

GOING CONCERN

The Trustees' consider that there are no material uncertainties about the charity's ability to continue as a going concern. In response to the COVID-19 pandemic the Executives re-defined the programme, retaining an ambitious and creative approach to engage with audiences across the region and beyond; the Finance and Fundraising subgroup have increased the level of scrutiny to closely monitor the financial consequences of the pandemic.

INCOMING RESOURCES

Grants and donations are accounted for as soon as their amount and receipt are certain. In the case of donations this is usually only when they are received. All other income is accounted for under the accruals concept. Gifts in kind are valued at their estimated value to the charity.

RESOURCES EXPENDED

Expenditure is recognised when a liability is incurred.

Costs of generating funds are those costs incurred in attracting voluntary income and those incurred in trading activities that raise funds.

Charitable activities include expenditure associated with the staging of dramatic productions and related activities and include both the direct costs and support costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Support costs include central functions and premises costs and have been allocated to activity cost categories on a basis consistent with the use of resources, but do not directly undertake charitable activities.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

FUND ACCOUNTING

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated funds are unrestricted funds earmarked by the Board of Trustees for particular purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

FIXED ASSETS

Fixed assets are included in the balance sheet at cost less accumulated depreciation. Depreciation is provided to write off the cost of fixed assets over their estimated useful lives at the following rates per annum:

Equipment	25%	straight line
Motor vehicles	16.67%	straight line
Fixtures and fittings	25%	straight line

Freehold premises have not been depreciated as the residual value is believed to be higher than historical cost.

Individual assets costing less than £500 are not usually capitalised.

LIMITED BY GUARANTEE

The charity is limited by guarantee and in the event of it being wound up, every member is liable to contribute a sum not exceeding £1.

LEASE COMMITMENTS

Rentals paid under operating leases are charged to the profit and loss account on a straight line basis over the period of the lease.

Debtors

Debtors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

Creditors

Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial Instruments

The Charity has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

Judgement and Key Sources of Estimation Uncertainty

The preparation of accounts using generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the accounts and the reported amounts of revenues and expenses during the reporting period.

The key estimates and assumptions used in the Financial Statements are detailed in the accounting policies.

Pensions

The Charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. Contributions payable for the year are shown in the statement of financial activities.

2. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Grants and production contributions:				
Arts Council England	308,316	-	308,316	308,316
Others *	6,005	10,529	16,534	21,948
	<u>314,321</u>	<u>10,529</u>	<u>324,850</u>	<u>330,263</u>
Performance and venue fees	26,689	24,000	50,689	30,911
Other income	230	-	230	333
Fundraising	734	-	734	5,205
	<u>27,653</u>	<u>24,000</u>	<u>51,653</u>	<u>36,449</u>
Total	<u>341,974</u>	<u>34,529</u>	<u>376,503</u>	<u>366,712</u>

*Includes COVID government support furlough claim totalling £6,005.

3. RESOURCES EXPENDED

	Total 2022 £	Total 2021 £
Expenditure on Charitable Activities (Production and Project Costs)		
Research and Development Costs	1,668	2,392
Direct production costs	141,678	58,252
Salaries and payroll costs	130,665	128,589
Premises costs	10,545	9,447
Administration Costs	27,849	27,104
Marketing and Communications	3,660	1,524
Travelling	1,666	589
Professional fees	30,075	24,174
Equipment and Other Repairs	5,999	1,962
Depreciation	4,466	4,466
Total	<u>358,271</u>	<u>258,499</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

4. SUPPORT COSTS

	Total 2022 £	Total 2021 £
Salaries and payroll costs	4,210	3,995
Accountancy and Independent Examination Fee	1,890	1,800
Bank charges	716	696
Confirmation Statement Fee	13	13
Payroll Processing	1,412	1,588
	<u>8,241</u>	<u>8,092</u>

5. NET INCOMING RESOURCES FOR THE YEAR

This is stated after charging:

	2022 £	2021 £
Operating leases - equipment	926	926
Independent Examiners services	<u>1,890</u>	<u>1,800</u>

6. STAFF COSTS AND NUMBERS

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	120,565	118,177
Social security costs	11,707	11,586
Pension costs	2,603	2,821
	<u>134,875</u>	<u>132,584</u>

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

	2022	2021
Touring, production and related support	<u>5</u>	<u>5</u>

No employee earned more than £60,000 per annum.

The remuneration paid to key personnel in the year totalled £91,284 (2021: £92,393).

Trustee Remuneration and Related Party Transaction

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2022 or 2021.

Ravelle-Sade Fairman, a trustee of New Perspectives Theatre Company, received in the year a total of £1,420 as a payment for fees in relation to work completed on behalf of the charity.

There are no other related party transactions.

NEW PERSPECTIVES THEATRE COMPANY

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)**

7. TANGIBLE FIXED ASSETS

	Freehold Premises	Motor Vehicles	Equipment	Fixtures & Fittings	Total
	£	£	£	£	£
COST					
At 1 April 2021	230,060	68,254	96,093	2,542	396,949
Additions	-	-	-	-	-
Disposal	-	-	-	-	-
At 31 March 2022	<u>230,060</u>	<u>68,254</u>	<u>96,093</u>	<u>2,542</u>	<u>396,949</u>
DEPRECIATION					
At 1 April 2021	-	56,896	95,415	2,542	154,853
Charge for period	-	3,788	678	-	4,466
Eliminated on disposal	-	-	-	-	-
At 31 March 2022	<u>-</u>	<u>60,684</u>	<u>96,093</u>	<u>2,542</u>	<u>159,319</u>
NET BOOK VALUE					
At 31 March 2022	<u>230,060</u>	<u>7,570</u>	<u>-</u>	<u>-</u>	<u>237,630</u>
At 31 March 2021	<u>230,060</u>	<u>11,358</u>	<u>678</u>	<u>-</u>	<u>242,096</u>

8. DEBTORS

	2022	2021
	£	£
Trade debtors	217	19,848
Prepayments	9,340	4,131
Other debtors	1,666	25,730
Theatre Tax Relief (note 13)	12,001	10,311
Other debtors including taxation and social security	<u>2,186</u>	<u>2,615</u>
	<u>25,410</u>	<u>62,635</u>

9. CREDITORS

Amounts falling due within one year	2022	2021
	£	£
Trade creditors	8,374	3,112
Other creditors including taxation and social security	-	-
Accruals and deferred income	<u>8,430</u>	<u>5,532</u>
	<u>16,804</u>	<u>8,644</u>

NEW PERSPECTIVES THEATRE COMPANY

England & Wales - Charity number 1058309

Accounts

NEW PERSPECTIVES

NEW PERSPECTIVES THEATRE COMPANY
(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

COMPANY NO: 3240198
CHARITY NO: 1058309

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

The Trustees are pleased to present their annual Report together with the financial statements of the charity for the year ended 31 March 2021 which are also prepared to meet the requirements for a Trustees Report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, Accounts and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

CHAIR'S REPORT

I am delighted to present the financial statements for New Perspectives for the year ending 31 March 2021. Looking back over 2020/21 I could not be more proud of the combined tenacity of the staff team and board, who boldly navigated through a landscape of world pandemic, lock-downs, restrictions and uncertainties.

- We continued to build connections
By creating, presenting and self-promoting our work we reached audiences through the pandemic, forming direct relationships, getting to know and understand our audiences to better grow support for our work
- Used imaginative new formats and technology
The halt in live touring created the opportunity to unleash creativity by exploring new platforms to tour our work, both on and off line through letterboxes, by phone, podcast and Zoom
- Embraced environmental responsibility
We continued to review our environmental footprint across the year and put plans in place for the future, including moving to a green electricity tariff and developing a green rider to introduce as live touring becomes possible
- Demonstrated inclusivity and relevance
We made a commitment to artists through the year, employing 39 freelance artists including five specialists to collaborate with us to deliver an inspired programme. Furthermore we mentored a group of nine East Midlands' artists hosting weekly online sessions, offering one to one support which resulted in the release of over £62,000 in successful Arts Council England funds, providing a vital lifeline to artists in what was the most challenging year the industry has faced

We connected with over 10,000 people by creating original drama, made accessible online via podcast, zoom, Vimeo and YouTube, through one to one interactions by telephone and WhatsApp, an original short form drama by postcard and six different interpretations of the Christmas card mailed through letterboxes, reaching audiences in rural outposts and cities across the world.

NEW PERSPECTIVES THEATRE COMPANY

CHAIR'S REPORT (Continued)

At a time when live theatre was placed on hold, together we took a strategic, imaginative and surefooted approach to enable our work travel the globe and look forward to embedding new formats and skills learned through the pandemic into our future live touring programmes.

Amanda Farr
Chair of the Board of Trustees

REPORT OF THE TRUSTEES

Objectives & Activities

Our aim is to offer both audiences and artists experiences that expand their horizons and deepen their engagement with art that reflects the world around them. We do this by focussing on six strategic priorities:

- 1. OUR PROGRAMME:** producing a relevant and original artistic programme of theatre that reflects the contemporary world and that attracts attention regionally, nationally and beyond
- 2. OUR COMMITMENT TO CHILDREN AND YOUNG PEOPLE:** offering regular, sustained activities for children, young people and family audiences, developing this strand as a cornerstone of our programme
- 3. OUR ARTIST DEVELOPMENT:** enriching and developing the creativity of artists and communities across the East Midlands
- 4. OUR AUDIENCES:** expanding, nurturing and expertly communicating with our target audiences and stakeholders
- 5. OUR FINANCES:** diversifying income sources to remain resilient and agile
- 6. OUR GOVERNANCE:** demonstrating robust governance and efficient use of resources

Building on our solid foundations, we ensure that all of the audiences and artists we encounter are be exposed to a regional company which demonstrates:

Greater diversity: advocating for diversity and internationalism in the touring sector, through our programming choices as well as through the artists we work with and the audiences we reach

Deeper engagement: engaging in a more impactful and creative way with communities and audiences across our region through specific project activity

Sustained impact: offering longer term support of emerging and mid-career talent in our region to have a greater impact on their career trajectories

Increased resilience: expanding our base of donors and partners through increased fundraising activity and long term artistic planning

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

7. Our Commitment to Equality, Diversity and Inclusion

Our Equality, Diversity and Inclusion (EDI) task group have contributed to developing an active EDI policy and plan which will help us work towards redressing the balance of deep-seated problems to address disparities that will help us to bridge cultural gulfs between disabled people, ethnic minority communities, women, low-income households and young people and those disproportionately affected by the pandemic.

The group have identified 6 challenges that the company is committed to addressing through all of our projects:

1. Our artistic culture does not reflect wider society or experience.
2. People and communities continue to suffer preconception, marginalisation and disempowerment.
3. People from deprived neighbourhoods tend to have a lower rate of engagement in the arts compared to those in lesser deprived areas.
4. People can be marginalised, limited and shunned by the very institutions that claim to support them, through unconscious bias, arrogance, thoughtlessness and fear of change.
5. There is a disparity in access to the arts and creativity for children and young people.
6. The world is not accessible or welcoming enough to people with different cultures, backgrounds, needs and identities.

We propose to form an Equality, Diversity and Inclusion (EDI) Forum to help us continue to meet our aims and to feed into a living strategy and action plan. The Forum, made up from people from all backgrounds, who have an interest in shaping our EDI work and will meet quarterly to:

- Raise relevant issues and concerns to enable us to develop an appropriate response
- Offer comment and advice to feed into the development of appropriate projects
- Provide us with an opportunity to seek views on and raise broader awareness about our priorities and progress with stakeholders

What has been achieved, any challenges and what needs to be done will continue to be reviewed and discussed by both executives and trustees at to ensure the plan continues to evolve.

Mission

Founded in 1973, New Perspectives is an East Midlands-based touring theatre company, specialising in bringing new work to rural and community audiences. Through an annual programme of original adaptations, rare revivals and new writing, the company aims to bring live theatre that is vital, affordable and accessible into the heart of wide-ranging communities, as well as to regional, national and international venues.

As advocates for regional talent, we facilitate and provide career-defining training, mentoring and participatory opportunities for East Midlands' theatre artists and residents. As rural touring stakeholders, we manage Northants Touring Arts; an arts programme in community venues across the county of Northamptonshire.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Public benefit

We have a strong commitment to communities across the East Midlands region - within Nottinghamshire, Derbyshire, Lincolnshire, Northamptonshire, Leicestershire and Rutland. This area is characterised by a diverse landscape, economy and population, including large conurbations and rural areas. Removing barriers of location, age, culture or socio-economic status fuels our ambition to bring audiences into close contact with the highest quality new work.

We make a distinct cultural footprint as both an active rural champion and vital contributor to the wider national theatre ecology.

- Creating a diverse brand of live theatre that is locally, nationally and internationally recognised as challenging, original and unafraid to take bold creative risks
- Empowering artists and theatre makers across the region with knowledge, skills and increasing networks through the development of small-scale and rural touring theatre
- Engaging regional audiences by widening access to high quality live performance regardless of age, social class, ethnicity, gender, disability or geographic location

We maintain the highest levels of artistry and production values in all our work, and deliver a programme of wide cultural significance and therefore able to advance the arts through regular critical analysis of the work we create. Our productions are testament to the fact that rural theatre is as relevant, challenging and dynamic as theatre made for any other environment.

The Trustees have complied with their duties under Section 17(5) of the 2011 Charities Act.

Achievement and Performance

April 2020 signalled a time of widespread disruption. The outbreak of the Coronavirus pandemic impacted on the lives of people and industries worldwide. With live touring plans on hold, New Perspectives immediately set to work to re-imagine ways of continuing to reach new and existing audiences. A new programme of work was developed to enable audiences to connect, reflect and be inspired at a time when the demand for culture and creative content intensified through the lockdown periods.

May 2020 saw the launch of a high profile podcast series. *PlacePrints*, a digital project that had been in progress from the previous winter, was supported by a development grant from The Space. David Rudkin's text suddenly had greater resonance - epic stories told by hidden voices brought haunted landscapes across the British Isles vividly to auditory life at a time when travel restrictions were imposed across much of England, Wales, Scotland and Ireland. Launched as planned, the combination of the rural focus, text written by a visionary but largely overlooked senior artist, recorded by major name actors from around the UK and made available free of charge by podcast, gave the project an added significance. With over 4,000 plays of episodes in 10 countries worldwide, *PlacePrints* became 2020's 25th most popular fiction podcast in the UK.

"Standing somewhere between ghost story and New Nature Writing, Rudkin's homage to the British landscape is eerie, and unexpected...PlacePrints is a gripping series...These stories deserve careful listening" The Reviews Hub (*PlacePrints*)

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

A suite of accompanying short films added a visual texture to the audio series, which acted as the starting point for a year which continued with New Perspectives collaborating with online festivals in Nottinghamshire and London at Battersea Arts Centre and the Coronet Theatre. Over the first 6 months of the pandemic digital access became more critical than ever. In 20-21 New Perspectives reaching over 10,000 people through an imaginative and adventurous programme delivered via on and offline platforms by zoom, WhatsApp, by telephone and by post.

"New Perspectives has been a pioneer during the theatre shutdown" Lyn Gardner, Stagedoor

Love From Cleethorpes was the first short-form drama told across 6 original postcards. This fictional love story, created as COVID-safe method of 'touring' drama direct to letterboxes, helped to support rural promoters reach audiences in rural places, deepening engagement through online creative writing workshops. It captured the hearts and minds of audiences, mailed to over 2,200 letterboxes in 26 countries worldwide and led to a successful award from The Peter Sowerby Foundation to develop new postcard dramas in 21/22.

"A rather interesting development in theatre's current quest to find new platforms, methods of distribution and ways of engaging with audiences" The Stage (*Love from Cleethorpes*)

The Boss of it All followed, re-imagining New Perspectives' stage production of Lars von Trier's office comedy as a Zoom-style live broadcast in a co-production with Soho Theatre and in association with Derby QUAD. Five live performances saw the cast zooming in from their homes across the UK, with a different guest artist joining each performance from cities across the world. A performance edit was made available to rent online via Soho on Demand for a further 6 months.

"Ingenious...Inventive, relatable and clever" Broadway World (*The Boss of It All*)

WhatsApp proved to be an interesting platform to develop a new drama. *StaySafe* was an original live cast drama made available in the palm of your hand and the first of its kind, exciting audiences and gaining attention nation-wide. Initially scheduled for nine 'live' performances as part of the Headlong/English Touring Theatre national storytelling festival *Signal Fires*, further performances were delivered in November and December.

"Totally brilliant, simple and incredibly effective use of technology to tell stories" The Guardian (readers' favourite theatre of the year; *Stay Safe* WhatsApp drama)

Combining art/drama commission *Christmas cards – restaged* broke continued to break new ground giving a renewed resonance to the traditional Christmas card. A series of 6 original cards were produced as a novel way to support the arts and receive and/or send a creative provocation over the festive season.

"I just got my set and they're all brilliant. I can't bring myself to send them. Gonna get them out every year to remember 2020" Jane Upton (*Christmas cards – restaged*)

The Valentine's weekend presented the perfect opportunity to present a series of original short dramas, delivered live to audiences by telephone in a collaboration with Stute Theatre's Sophie Hatfield. *Love Down the Line* resulted in 56 solo performances, exploring a form that created direct access between the audience member and the actor.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

"I missed the shared experience of laughing together in an auditorium, but since that is not an option right now, maybe this was the next best thing... an effective and creative piece of theatre" LondonTheatre1 (*Love Down the Line*)

PLACEPRINTS

By David Rudkin

Welsh translation of *These Clouded Hills* by Gweneira Raw-Rees

Directed by Jack McNamara

Sound Design by Adam McCready (Poetical Machines Ltd)

Filmmaker Grant Gee

Cast: Ray Castleton, Grace Cordell, Charlotte Cornwell, Angharad Davis (violin), Hayley Doherty, Hedydd Dylan, Frances Grey, Harpal Hayer, Tyrone Huggins, Toby Jones, Josie Lawrence, Maria Louis, Richard Lynch, Michael Pennington, Stephen Rea, Juliet Stevenson, Rachel Summers, Frances Tomelty, Ben Welch, Jack Wilkinson, Anthony Wise

Supported by The Space and using public funding by Arts Council England, Lottery Funded

LOVE FROM CLEETHORPES – a drama in six postcards

By New Perspectives

Conceived by Jack McNamara

Design by Ruth Disney

THE BOSS OF IT ALL

By Lars Von Trier

Adapted for Zoom and directed by Jack McNamara

Design by Lily Arnold

Digital Producer Darius Powell

Technical Delivery Adam Crowther

Stage Managers Oran O'Neill and Alison Willcox

Cast: Ross Armstrong, David Alade, Angela Bain, Jamie de Courcey, Yuriko Kotani, Josie Lawrence, Rachel Summers

With appearances by: Le Gateau Chocolat, Neil Hamburger, Anavab Pal, Natalie Palamedes and narration by Tone Haldrup Lorenzen

A New Perspectives and Soho Theatre co-production in association with Derby QUAD

Presented by arrangement with Nordiska ApS, Copenhagen

STAY SAFE – a spine-chilling WhatsApp play

By Jack McNamara

Designer Joe Strickland

Conceived as part of Signal Fires, a UK-wide project from Headlong Theatre

CHRISTMAS RE-STAGED

Commissioned artists: Tim Etchells, Eve Leigh, Selina Thompson, Jane Upton, Jatinder Verma and 1927

LOVE DOWN THE LINE

By Sophia Hatfield and Jack McNamara

Directed by Jack McNamara

Cast: Sophia Hatfield, Ollie Smith

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Collaborations with online festivals saw our work featured at:
NOTTINGHAM STORIES, Nottstopping Festival
SHHH...AKESPEARE, Upload Virtual Festival
THE SPIRIT parts 1, 2 & 3, Battersea Arts Centre – Going Global, Going Digital
PLACEPRINTS, The Coronet – Inside Out season
CROSSINGS by Deidre Kinahan; in a co-production with Pentabus streamed online

Through the year we delivered over 68 bespoke sessions, delivering 483 contact points to a combination of workshop participants and emerging artists as part of the New Associates programme – providing a creative lifeline to artists and writers over the year. We produced a short film of the picture book *Miserable Aunt Bertha* for family audiences, were commissioned to create a short piece to celebrate a local project close to our home base in Bulwell and The Shhh...akespeare performative workshop was made available to schools – all made available online and free of charge throughout the year.

SHHH...AKESPEARE a performative workshop
By Jayne Williams
Directed by Gary Lagden
Designed by Clare Taylor
Filmmaker Ian Dearman
Cast: Hayley Doherty

MISERABLE AUNT BERTHA
By John Vernon Lord and Fay Maschler
Filmed and edited by Jack McNamara
Artists: Tim Crouch, Victoria Brazier

AN ODE TO BULWELL
Pots, Pits and People project evaluation film for Rebalancing the Outer Estates Foundation
Artists: Nicola Curzon and Jayne Williams
Filmed by Ian Dearman

Nine East Midlands' artists joined us for an 18 month period as New Associates, a programme designed to support creative professional development through a tailored training package including mentoring and practical support. Sustained through weekly Zoom sessions, the programme culminated with a first time face to face session to share work in progress in July 2021. Over this period we selected 4 East Midland's residents, each with a story to tell, to collaborate with and match with a creative partner to create and deliver their idea. The inaugural *Open Pitch* project is scheduled to culminate in autumn 2021.

OPEN PITCH
Community artists: Donna Briscoe-Greene, Ann Hill, Bob Lindsay, Caroline Spence

NEW ASSOCIATES 2020-21
Callum Berridge, Sophie Bloor, Matthew Gray, Samson Hawkins, Simon Marshall, Leanne Moden, Naomi Obeng, Elizabeth Twells, Sharon White

'The New Associates programme opened my eyes to the possibilities of theatre, and really spurred me to get creative with my writing.' Leanne Moden, 2020/21 New Associate

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing Document

New Perspectives Theatre Company Ltd is a company limited by guarantee, governed by its Memorandum and Articles of Association dated 14 August 1996. It is registered with the Charity Commission. A maximum of 12 Trustees each agree to contribute £1 in the event of the charity winding up.

Appointment of Trustees

New Perspectives regularly updates a register of Trustees' knowledge/skills/experience, regularly monitoring and reviewing the governance of the company aligned to Arts Council England's Creative Case for Diversity. This provides a constantly evolving set of recruitment criteria which the Trustees use when attracting/selecting a suitable candidate for any vacancies. Potential Trustees are identified through individual recommendation by existing Trustees, via targeted solicitations, and in response to advertising campaigns.

Trustee Induction & Training

Each potential new Trustee is offered a chance to meet the Chair and observe a full Board meeting prior to taking a decision whether to become involved with the company – they are then matched with a range of induction resources/opportunities to suit their existing level of knowledge/skills/experience; these include provision of Memorandum & Articles of Association, Business Plan, most recent Audited Accounts, most recent management accounts, always supported by either a single meeting with the charity's Executive Team to discuss the company's current strategic overview and/or full day meeting/shadowing a number of staff to gain a fuller overview of both strategic and operation issues affecting the charity.

Organisation

The Board of Trustees, which can have up to 12 Trustees, govern the charity. The Board meets 4 times per year, and there are working sub-groups which meet quarterly to address specific governance/operational issues including finance, fundraising, risk management and policy groups focussing specific areas including equal opportunities, health and safety, environmental etc. An Executive Team is appointed by the Trustees to manage the day to day operations of the charity. To facilitate effective operations, the Executive Director has delegated authority, within terms of delegation approved by the Trustees, for operational matters including matters relating to finance, employment, with the Artistic Director leading on the artistic programme.

Related Parties

New Perspectives has a close working relationship with Arts Council England, who provide significant funding to the charity and who monitor our activity against agreed targets through a number of mechanisms, including quarterly financial reporting, annual review and attendance at Board meetings as/when required by either party.

Risk Management

New Perspective tasks a working group of Trustees and senior staff to conduct an annual risk review, and then develops an annual risk mitigation plan in response.

Our current risk review/mitigation plan focuses on ensuring that we deliver against our Business Plan and remain in step with the strategic objectives of our funding partners.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Financial Review

During 2020/21 New Perspectives monitored its reporting mechanisms to allow effective Board scrutiny of financial management and further improve the clarity/transparency of the charity's financial dealings for funding partners. The Trustees report a net trading income of £100,830 in the year ended 31 March 2021.

The Company had income during the year of £367,421. The Company's Revenue Unrestricted Fund balance is £566,072 as at 31 March 2021 of which £330,060 is designated (Designated Capital Fund £230,060, Special Projects Fund £100,000). The Trustees consider the balance to be adequate for the coming year.

The principal funding sources for the year were the monies from the Arts Council.

The accumulated unrestricted income fund at 31 March 2021 amounted to £566,072.

Investment Powers and Policy

Under the Memorandum and Articles of Association we have the power to invest any monies not immediately required for our purposes in any way the Trustees think fit.

Aside from retaining a prudent amount in reserves each year, most of the charity's funds are to be spent in the short term, so there are few funds for long term investment.

Reserves Policy

Unrestricted reserves held amount to £566,072 much of which is represented by the freehold property. We aim to maintain the net value of the company.

The Trustees have examined the charity's requirement for reserves in the light of the main risks to the organisation. It has established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be between 1 and 3 months of the expenditure. The reserves are needed to meet the working capital requirements of the charity and the Trustees are confident that at this level they would be able to continue the current activities of the charity in the event of a significant drop in funding.

The Trustees have adopted the policy that in the event of the charity being wound up due to lack of funding unrestricted funds held and not committed should cover the current notice, redundancy pay liability and the equivalent of 3 months running costs (including salaries and related costs) estimated to total £100,000; currently general reserves held are sufficient to cover these costs.

The Trustees will aim to ensure the continuation of activities; in the event of a significant drop in income. It would be necessary to consider how the funding would be replaced or the activities changed.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Future Plans

We will continue to embrace creativity and innovation and champion new work in order to deepen relationships with existing audiences and make new connections as we navigate a post Brexit world in pandemic recovery. We will work in partnership to bring attenders back to experience live theatre and using experience and skills gained across the raft of work produced during the pandemic lockdowns, augment engagement with our productions, both on and off line, developing audiences with a renewed confidence with an exciting programme to challenge and engage audiences. In the first quarter of 2021 activities included:

The Fishermen a new recording in partnership with Naked Productions and BBC Radio 3, for the first time uniting all three actors Michael Ajao, David Alade and Valentine Olukiga, featuring an introduction by director Jack McNamara and novelist Chigozie Obioma broadcast on BBC Radio 3 as part of the *Light Up British Theatre BBC Culture in Quarantine* season.

House Mother Normal – a digital installation marking the 50th anniversary of BS Johnson's novel, realised by Tim Crouch as a headline event at the Brighton Festival

Voice of the Fire – an audiobook marking the 25th anniversary of Alan Moore epic novel *The Festival of Small Things* – a series of unique encounters by telephone, letterbox, in parks, market squares and on street corners

Continuing through 2021/22 with:

Letterbox drama – Dare to Look Down! 6 characters, 6 postcards from Alton towers written across 150 years and Fair Play an engaging postcard series for children (5-11yrs) and families

Macbeth – a performative workshop for touring into schools

6x6 – short pieces recorded by 12 writers, tales from two cities, giving voice to the underbelly of UNESCO cities of literature Nottingham and Baghdad: funded by the British Council

Cities Between Worlds – an interrogation of perceptions of people and places by spearheading a three-way connection between New Perspectives (UK), KININSO KONCEPTS, Lagos (Nigeria) and the Savanna Trust, Harare (Zimbabwe);

October 2021 marks fresh artistic leadership as Angharad Jones joins Executive Director Sally Anne Tye as the company's new Artistic Director.

Summary

We will continue to develop the hotbed of talent across our region and explore new international connections in the build up to our 50th anniversary season. We will explore new ways of working to create breath-taking and electrifying theatrical encounters, at the same time demonstrating a commitment to support freelance and under-represented artists and creatives, as we navigate the landscape and welcome live audiences back to engage with our work.

NEW PERSPECTIVES THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS:

Name of Company: NEW PERSPECTIVES THEATRE COMPANY

The company is incorporated under the 2006 Companies Act (number 3240198) and is governed by its Memorandum and Articles of Association.

New Perspectives Theatre Company is a registered charity (No. 1058309).

The company is managed by the Trustees who are appointed at the Annual General Meeting, these Trustees have served during the year and since the year end date.

BOARD OF TRUSTEES

Richard Bond
Ravelle- Sade Fairman (Appointed 13.7.20)
Amanda Farr, Chair
Jeremy Hague
Sarah Hall
Diana Meale (Deputy Chair)
Jane Morgan
Judy Owen
Veronica Pickering
Gerard Rogers (Company Secretary)
Susan Rowe (Resigned 14.7.21)

EXECUTIVE TEAM

Jack McNamara – Artistic Director/ CEO (to 24.7.21)
Angharad Jones – Artistic Director/ CEO (from 4.10.21)
Sally Anne Tye – Executive Director
(responsible for the day to day running of the charity)

REGISTERED OFFICE

8 Park Lane Business Centre
Park Lane
Basford
Nottingham NG6 0DW

COMPANY REGISTRATION NUMBER

3240198

CHARITY REGISTRATION NUMBER

1058309

BANKERS

Unity Trust Bank
9 Brindley Place
Birmingham B1 2HB

INDEPENDENT EXAMINER

Mrs D J Lockwood ACA, FCCA, ATT(Fellow)
Haines Watts Chartered Accountants
Cliffe Hill House
22 – 26 Nottingham Road
Stapleford
Nottingham NG9 8AA

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES (continued)

Trustees Responsibilities In Relation to Financial Statements

Company law requires the Trustees to prepare financial statements that give a true and fair view of the state of affairs of the charity at the end of the financial year and of its surplus or deficit for the financial year.

In so doing the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the charities SORP;
- Make sound judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is appropriate to presume that the charity will not continue in business; and
- State whether applicable UK accounting standards have been followed; subject to any material departures disclosed and explained in the financial statements.

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

So far as we are aware, there is no relevant information of which the Independent Examiner is unaware;

- As the Board of Trustees of the company we have taken all the steps we ought to have taken in order to make ourselves aware of any relevant information and to establish that the charity's Independent Examiner is aware of that information.
- The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

Members of The Board of Trustees

Trustees, who are Directors for the purpose of the company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out on page 1.

Trustees of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the charitable company in the event of winding up. The total number of Trustees at 31 March 2021 was 11 (9 in 2020).

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 28.10.21 and signed on its behalf by:

AM Farr
.....
(Trustee) AMANDA FARR

NEW PERSPECTIVES THEATRE COMPANY– COMPANY NUMBER 3240198

Independent Examiner's report to the Trustees of New Perspectives Theatre Company

I report on the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2021.

Responsibilities and Basis of Report

As the charity's Trustees (and also its directors for the purpose of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the 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 accounts 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.

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.

Independent Examiner's Statement

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

- Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- The accounts do not accord with those records; or
- The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirements that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- The accounts 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 (FRS102)).

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.

D. J. Lockwood
D J Lockwood FCA, FCCA, ATT(Fellow)
Chartered Accountant

Dated 2.11.2021

Haines Watts
Chartered Accountants
Cliffe Hill House
22-26 Nottingham Road
Stapleford
Nottingham NG9 8AA

NEW PERSPECTIVES THEATRE COMPANY
STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021

	Note	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	31 March 2020 £
INCOME							
Investment income:							
Bank Interest		709	-	709	52	-	52
Incoming resources from charitable activities	2	366,712	-	366,712	450,409	12,275	462,684
TOTAL INCOMING RESOURCES		367,421	-	367,421	450,461	12,275	462,736
EXPENDITURE							
Charitable activities:							
Expenditure on	3						
Charitable Activities		257,299	1,200	258,499	433,430	-	433,430
Support Costs	4	8,092	-	8,092	7,958	-	7,958
TOTAL EXPENDITURE		265,391	1,200	266,591	441,388	-	441,388
NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS		102,030	(1,200)	100,830	9,073	12,275	21,348
THEATRE TAX RELIEF	13	5,311	-	5,311	25,640	-	25,640
NET MOVEMENT IN FUNDS – NET INCOME FOR THE YEAR	5	107,341	(1,200)	106,141	34,713	12,275	46,988
TOTAL FUND AT 31 MARCH 2020		453,656	12,275	465,931	418,943	-	418,943
Transfer Between Funds	11	5,075	(5,075)	-	-	-	-
TOTAL FUND AT 31 MARCH 2021	10	566,072	6,000	572,072	453,656	12,275	465,931

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

All incoming resources and resources expended arise from continuing activities.

The notes on pages 16 to 22 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY – COMPANY NUMBER 3240198

BALANCE SHEET AS AT 31 MARCH 2021

	Notes	2021		2020	
		£	£	£	£
FIXED ASSETS					
Tangible assets	7		242,099		246,563
CURRENT ASSETS					
Debtors	8	62,635		66,797	
Cash at bank and in hand		275,982		162,911	
		<u>338,617</u>		<u>229,708</u>	
CURRENT LIABILITIES					
CREDITORS:					
AMOUNTS FALLING					
DUE WITHIN ONE YEAR	9	<u>8,644</u>		<u>10,340</u>	
NET CURRENT ASSETS			<u>329,973</u>		<u>219,368</u>
NET ASSETS			<u>572,072</u>		<u>465,931</u>
REPRESENTED BY:					
UNRESTRICTED FUNDS	10		236,012		123,596
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
RESTRICTED FUNDS	10		6,000		12,275
TOTAL CHARITY FUNDS		£	<u>572,072</u>	£	<u>465,931</u>

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 March 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

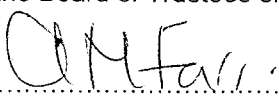
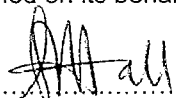
The Trustees acknowledge their responsibilities for:

Ensuring the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006, and

Preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of 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 the financial statements, so far as applicable to the company.

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 25.11.2021 and signed on its behalf by:

	
.....	
TRUSTEE <u>AMANDA FARE</u>	TRUSTEE <u>SARAH HALL</u>

The notes on pages 16 to 22 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:-

Basis of Preparation and assessment of going concern

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities; Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP (FRS102)), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) the Charities Act 2011 and the Companies Act 2006. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The charity constitutes a public benefit entity as defined by FRS102.

The financial statements are presented in sterling (£).

GOING CONCERN

The Trustees' consider that there are no material uncertainties about the charity's ability to continue as a going concern. In response to the COVID-19 pandemic the Executives re-defined the programme, retaining an ambitious and creative approach to engage with audiences across the region and beyond; the Finance and Fundraising subgroup have increased the level of scrutiny to closely monitor the financial consequences of the pandemic.

INCOMING RESOURCES

Grants and donations are accounted for as soon as their amount and receipt are certain. In the case of donations this is usually only when they are received. All other income is accounted for under the accruals concept. Gifts in kind are valued at their estimated value to the charity.

RESOURCES EXPENDED

Expenditure is recognised when a liability is incurred.

Costs of generating funds are those costs incurred in attracting voluntary income and those incurred in trading activities that raise funds.

Charitable activities include expenditure associated with the staging of dramatic productions and related activities and include both the direct costs and support costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements. Support costs include central functions and premises costs and have been allocated to activity cost categories on a basis consistent with the use of resources, but do not directly undertake charitable activities.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)

FUND ACCOUNTING

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated funds are unrestricted funds earmarked by the Board of Trustees for particular purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

FIXED ASSETS

Fixed assets are included in the balance sheet at cost less accumulated depreciation. Depreciation is provided to write off the cost of fixed assets over their estimated useful lives at the following rates per annum:

Equipment	25%	straight line
Motor vehicles	16.67%	straight line
Fixtures and fittings	25%	straight line

Freehold premises have not been depreciated as the residual value is believed to be higher than historical cost.

Individual assets costing less than £500 are not usually capitalised.

LIMITED BY GUARANTEE

The charity is limited by guarantee and in the event of it being wound up, every member is liable to contribute a sum not exceeding £1.

LEASE COMMITMENTS

Rentals paid under operating leases are charged to the profit and loss account on a straight line basis over the period of the lease.

Debtors

Debtors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

Creditors

Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial Instruments

The Charity has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)

Judgement and Key Sources of Estimation Uncertainty

The preparation of accounts using generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the accounts and the reported amounts of revenues and expenses during the reporting period.

The key estimates and assumptions used in the Financial Statements are detailed in the accounting policies.

Pensions

The Charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund.

Contributions payable for the year are shown in the statement of financial activities.

2. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Grants and production contributions:				
Arts Council England	308,316	-	308,316	302,745
Others *	21,948	-	21,948	55,822
	<u>330,263</u>	<u>-</u>	<u>330,263</u>	<u>358,567</u>
 Performance and venue fees	 30,911	 -	 30,911	 93,419
Other income (Royalties)	333	-	333	2,598
Fundraising	5,205	-	5,205	8,100
	<u>36,449</u>	<u>-</u>	<u>36,449</u>	<u>104,117</u>
 Total	 <u>366,712</u>	 <u>-</u>	 <u>366,712</u>	 <u>462,684</u>

*Includes COVID government support furlough claim totalling £21,936.

3. RESOURCES EXPENDED

	Total 2021 £	Total 2020 £
Expenditure on Charitable Activities (Production and Project Costs)		
Research and Development Costs	2,392	6,038
Direct production costs	58,252	199,139
Salaries and payroll costs	128,589	133,200
Premises costs	9,447	10,442
Administration Costs	27,104	19,928
Marketing and Communications	1,524	28,826
Travelling	589	2,949
Professional fees	24,174	23,638
Loan interest	-	-
Equipment and Other Repairs	1,962	4,804
Depreciation	4,466	4,466
Total	<u>258,499</u>	<u>433,430</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)

4. SUPPORT COSTS

	Total 2021 £	Total 2020 £
Board Costs	-	287
Salaries and payroll costs	3,995	3,935
Accountancy and Independent Examination Fee	1,800	1,800
Bank charges	696	963
Confirmation Statement Fee	13	13
Payroll Processing	1,588	960
	<u>8,092</u>	<u>7,958</u>

5. NET INCOMING RESOURCES FOR THE YEAR

This is stated after charging:

	2021 £	2020 £
Operating leases - equipment	926	926
Independent Examiners services	<u>1,800</u>	<u>1,800</u>

6. STAFF COSTS AND NUMBERS

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	118,177	122,276
Social security costs	11,586	12,161
Pension costs	2,821	2,698
	<u>132,584</u>	<u>137,135</u>

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

	2021	2020
Touring, production and related support	<u>5</u>	<u>5</u>

No employee earned more than £60,000 per annum.

The remuneration paid to key personnel in the year totalled £92,393 (2020: £90,502).

Trustee Remuneration and Related Party Transaction

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2021. Two Trustees were reimbursed a total of £212 in 2020.

There were no fees paid to any Charity Trustee, or person connected with such a Trustee, directly or indirectly from the funds of the company or from the property of any situation or body corporate connected with the company. There are no other related party transactions.

NEW PERSPECTIVES THEATRE COMPANY

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)**

7. TANGIBLE FIXED ASSETS

	Freehold Premises	Motor Vehicles	Equipment	Fixtures & Fittings	Total
	£	£	£	£	£
COST					
At 1 April 2020	230,060	68,254	96,093	2,542	396,949
Additions	-	-	-	-	-
Disposal	-	-	-	-	-
At 31 March 2021	<u>230,060</u>	<u>68,254</u>	<u>96,093</u>	<u>2,542</u>	<u>396,949</u>
DEPRECIATION					
At 1 April 2020	-	53,108	94,736	2,542	150,386
Charge for period	-	3,788	679	-	4,467
Eliminated on disposal	-	-	-	-	-
At 31 March 2021	<u>-</u>	<u>56,896</u>	<u>95,415</u>	<u>2,542</u>	<u>154,853</u>
NET BOOK VALUE					
At 31 March 2020	<u>230,060</u>	<u>15,146</u>	<u>1,357</u>	<u>-</u>	<u>246,563</u>
At 31 March 2021	<u>230,060</u>	<u>11,358</u>	<u>678</u>	<u>-</u>	<u>242,096</u>

8. DEBTORS

	2021 £	2020 £
Trade debtors	19,848	17,658
Prepayments	4,131	5,402
Other debtors	25,730	13,988
Theatre Tax Relief (note 13)	10,311	29,672
Other debtors including taxation and social security	2,615	77
	<u>62,635</u>	<u>66,797</u>

9. CREDITORS

Amounts falling due within one year	2021 £	2020 £
Trade creditors	3,112	5,404
Other creditors including taxation and social security	-	-
Accruals and deferred income	5,532	4,936
	<u>8,644</u>	<u>10,340</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)

10. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Year Ended 31 March 2021	Tangible fixed assets £	Net current assets £	Total 2021 £	Total 2020 £
Unrestricted funds	12,039	223,973	236,012	123,596
Restricted funds	-	6,000	6,000	12,275
Designated funds	230,060	100,000	330,060	330,060
	<u>242,099</u>	<u>329,973</u>	<u>572,072</u>	<u>465,931</u>

Year Ended 31 March 2020	Tangible fixed assets £	Net current assets £	Total 2020 £	Total 2019 £
Unrestricted funds	16,503	107,093	123,596	88,883
Restricted funds	-	12,275	12,275	-
Designated funds	230,060	100,000	330,060	330,060
	<u>246,563</u>	<u>219,368</u>	<u>465,931</u>	<u>418,943</u>

11. RESTRICTED FUNDS

Year Ended 31 March 2021	At 1 April 2020 £	Incoming Resources £	Outgoing Resources £	Transfer £	At 31 March 2021 £
Northampton Touring Arts	5,075	-	-	(5,075)	-
Leche Trust	1,200	-	1,200	-	-
D'Oyly Carte Charitable Trust	3,000	-	-	-	3,000
Garrick Charitable Trust	3,000	-	-	-	3,000
	<u>12,275</u>	<u>-</u>	<u>1,200</u>	<u>(5,075)</u>	<u>6,000</u>

Year Ended 31 March 2020	At 1 April 2019 £	Incoming Resources £	Outgoing Resources £	Transfer £	At 31 March 2020 £
Northampton Touring Arts	-	5,075	-	-	5,075
Leche Trust	-	1,200	-	-	1,200
D'Oyly Carte Charitable Trust	-	3,000	-	-	3,000
Garrick Charitable Trust	-	3,000	-	-	3,000
	<u>-</u>	<u>12,275</u>	<u>-</u>	<u>-</u>	<u>12,275</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)

Northants Touring Arts – Balance £5,095 – Transferred to the general fund.

The Leche Trust – Balance £1,200 – funds to support the New Associates 2020, now all spent.

The D'Oyly Carte – Balance £3,000 – funds to support a community project.

The Garrick Charitable Trust – Balance £3,000 – funds to support Open Pitch 2021.

12. RESERVE CAPITAL

The company is limited by guarantee with no authorised or issued share capital.

The amounts guaranteed in the nature of reserve capital are £1. These amounts are only capable of being called up for the purpose of the winding up of the company.

13. TAXATION

The charitable company is exempt from Corporation Tax on its charitable activities.

A new Government initiative, 'Theatre Tax Relief', commenced on 1 September 2014 – this gives rise in the period to a claim for Theatre Tax Relief to total £5,311 in 2021 (£25,640: 2020). This is shown as a debtor within these accounts, along with an amount of £5,000 outstanding from the previous year but now paid.

14. FINANCIAL COMMITMENTS

The charity had an annual commitment to pay quarterly £232 net of VAT for a phone system held on lease which commenced in June 2019 for a five year period.

15. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets are held separately from those of the charity in an independently administered fund. The pension costs charge represents contributions payable by the charity to the fund and amounted to £2,821 (2020: £2,698).