

IMMEDIATE THEATRE

England & Wales · Charity number 1061522

Details

Status	Registered
Legal form	Charitable company
Company number	03272271
Registered	1997-03-24
Register	View on the Charity Commission register

Contact

Address	Immediate Theatre Unit 1 Sidings House 10 Andre Street London E8 2AA
Phone	02076823031
Email	info@immediate-theatre.com
Website	www.immediate-theatre.com

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT THROUGH THE PROMOTION OF THE ARTS WITH PARTICULAR BUT NOT EXCLUSIVE REFERENCE TO THE DRAMATIC ARTS.

Activities: Aims Provide participatory theatre programmes enabling young people at high risk to reach their potential
Offer a theatre programme for young audiences which explores social issues enabling them to engage in the process of change
Improve employability for young people and create pathways to employment
Support the involvement of young people in decision making and to develop community leaders

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities

Geography

- **Area of benefit:** NATIONAL
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£707,839	£740,473	£240,437	18
2024-03-31	£615,222	£693,287	£273,071	17
2023-03-31	£983,028	£751,071	£351,136	20
2022-03-31	£699,616	£645,035	£119,179	13
2021-03-31	£435,701	£417,564	-	-

Trustees

Name	Role	Appointed
SHEKEILA SCARLETT	Chair	2017-12-14
Dr Jacqueline Louise Bolton		2025-07-29
Gifty Green		2015-07-28
John Tuck Hoi Wong		2022-02-08
Meghana Piyush Shah		2025-07-29
Myriam Coudoux		2025-07-29
Nadya Bettioui		2025-07-29
STEPHEN ANTHONY MOSS		2015-12-08
Suzanne Marie Summers		2020-12-15

IMMEDIATE THEATRE

England & Wales - Charity number 1061522

Accounts

Immediate Theatre



**ANNUAL
REPORT**

(A company limited by guarantee)

**Annual Report and Unaudited Financial Statements for the Year Ended 31
March 2025**

Charity number 1061522

Company number 03272271 (England & Wales)

IMMEDIATE THEATRE
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IMMEDIATE THEATRE
Legal and Administrative Information

Year ended 31 March 2025

Charity Legal Name:	Immediate Theatre
Charity registration number:	1061522
Company registration number:	03272271 (England & Wales)
Trustees	S Scarlett - Chair S Moss R Harris G Green J Wong S Summers S Morris N Bettioui J Bolton M Coudoux M Shah
Company Secretary	J Carter
Senior Management Team	J Carter – Artistic Director C Humphrey – Participation Manager S Smith – General Manager
Registered office & operational address:	Unit 1, Sidings House 10 Andre Street London E8 2AA
Independent Examiners:	Simpson Wreford LLP Chartered Accountants Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2025

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)

Structure, Governance and Management

Governing documents - Immediate Theatre is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Trustees

S Scarlett	Chair
L Oguntinyinbo	resigned 21 January 2025
P Smith	resigned 29 July 2025
M Butcher	resigned 29 July 2025
S Moss	
R Harris	
G Green	
J Wong	
S Summers – also known as S Gorman	
A Lee	resigned 29 July 2025
S Morris	
N Bettoui	appointed 29 July 2025
J Bolton	appointed 29 July 2025
M Coudoux	appointed 29 July 2025
M Shah	appointed 29 July 2025

Management

The Board of Trustees governs the charity, meeting at least four times a year. The Trustees delegate daily management of the Company to a Senior Management Team currently consisting of Artistic Director, General Manager and Participation Manager.

Appointment and Retirement of Trustees

Trustees are appointed (or elected) at the AGM and those who have been standing the longest stand down and offer themselves for re-election. Those wishing to retire from the board do so at the time of the AGM.

Objectives and Activities

Immediate Theatre's charitable objective, as detailed in the Memorandum and Articles of Association, is to advance education for the public benefit through the promotion of the arts with particular, but not exclusive, reference to the dramatic arts.

Public Benefit

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2025

Risk Management

The directors have examined the major strategic, financial, business and operational risks which the charity faces and confirm that systems have been established to enable regular reporting so that the necessary steps can be taken to lessen these risks.

Our Vision:

Immediate Theatre remains committed to our vision of a society where questioning, articulate and motivated people create and collaborate to build thriving communities.

Our Purpose:

Our purpose is to involve communities in creative projects that inspire wellbeing, break down barriers and engage people in the process of personal and social change.

Our Objectives:

- To provide inspiring participatory arts programmes, enabling people to reach their potential and preventing exclusion and social isolation
- To creatively explore social issues, engaging people in the process of change and encouraging and enabling them to influence decision making
- To improve health and wellbeing and increase life skills and employability through engagement in the arts

Our objectives are delivered across our programmes with thorough evaluation processes being used to evidence the impact of our work.

IMMEDIATE THEATRE
Report of the Directors (Trustees)

Year ended 31 March 2025

Chair's Summary

This year we are proud to have extended our work into new areas. Our *Creative Connections* programme for people over 60 formed new partnerships in Enfield and Newham and started engaging with those affected by dementia and their carers. We also set up a regular Youth Theatre group in Newham from October 2024 culminating in a Comedy Show which was shared at our *Social Action* event in March 2025 at Hackney Town Hall.

We have reached new audiences through our audio digital work. ***The Hackney and Newham History Social Club*** podcast created in partnership with the Archives and older people across the boroughs has reached 1000s of new listeners and made people feel proud of living in East London. For the first time we have created an audio drama for schools, ***Rift*** – by Abi Falase explores issues about violence towards women and girls and is available free to schools alongside drama and PSHE teachers' packs. This resource offers schools a new and flexible way to bring important issues into the classroom through drama. We aim to build on the impact of these digital projects in the coming years.

Our programmes for young people in Hackney continue to provide a vital and inspiring space where young people feel safe to explore their emotions and ideas. In July 2024 the Youth Board hosted our first ever youth prom, a joyous celebration of the accomplishments of our young people attended by 60 participants. We hope to make this a regular event.

Changes in funding from Young Hackney is focussing our work with young people aged 10 and over – however we have managed to sustain three after-school sessions for younger ages as well as continuing with our *Speech Bubbles* programme in primary schools. We are aware of the huge impact our work can have on our youngest residents and remain committed to finding ways to support these early interventions.

It is not just the regular creative sessions that make the difference, we are very pleased to have been able to introduce our participants to a wide range of cultural experiences with over 50 trips and residential during the year. The Trustees also recognise the huge amount of 1:1 support provided to our participants by our dedicated staff team and are aware that this sometimes makes the difference between fear and safety, freedom and prison, life and death. We would like to particularly thank Charmain Humphrey for her tireless work supporting young people which was recognised through the first Love Hackney Lifetime Achievement Award she received in February 2025.

Shekeila Scarlett – Chair of Trustees

IMMEDIATE THEATRE
Report of the Directors (Trustees)

Year ended 31 March 2025

2024-2025 in Numbers

323

Participants attending long-term programmes

1041

Additional participants in one-off workshops or short programmes

711

Audience members reached through 30 performances

3200

Online audience for Voices of Change, rising to 12,500 by September

48

Weeks of delivery

1097

Hours of delivery

390

AQA accredited certificates awarded to participants

50

External trips for participants

87%

Of registered young participants are of culturally diverse groups

49%

Of registered adult participants are of culturally diverse groups

21%

Of registered participants have special educational needs or a disability

107

Registered young people accessing Free School Meals

53

Creatives engaged as freelancers

14

Employees (excluding Peer Facilitators)

5

Young people employed as Peer Facilitators, totalling 437 hours
We also had a full-time intern post

IMMEDIATE THEATRE
Report of the Directors (Trustees)

Year ended 31 March 2025

Summary of Projects

Youth Projects

Estate-based Youth Theatres

Ages: 5-25

231 Participants

396 Sessions

Our youth theatres, including a group at Little Ilford Youth Zone in Newham, provide weekly sessions for self-expression, creativity and growth. We now provide three sessions for under 11s, a session for 12-14s and 14-19-year-olds; we also have specialist sessions for young people with SEND and an online session for young people at risk of school exclusion. Parents and carers are invited to termly sharings and we hold an annual *Social Action* event bringing all the groups together. This year, we awarded 390 individual AQA Unit Award Certificates.

Holiday Projects

Ages: 6-25

93 Participants

47 Sessions

We provide free inclusive activities for young people during school holidays—a space for them to express their creativity, have fun and enjoy a hot meal. Summer holiday projects lead to productions, with this year's senior group performing in the Olympic Village.

Speech Bubbles

Ages: 4-7

160 Participants

51 Sessions

A weekly drama programme for children in Years 1 and 2 with speech, language and communication needs (SLCN), designed to provide an opportunity to improve communication skills through telling stories and acting them out. From September 2023 to June 2024, we worked with five schools and continued in three schools from September 2024. We have also delivered CPD for school staff.

Interactions (In school sessions)

Ages: 11-19

60 Participants

20 Sessions

Working with young people facing or at risk of exclusion in schools and those already in Pupil Referral Units to develop life-skills, provide support with issues covering violence and victimisation, healthy relationships and assist reintegration into education.

IMMEDIATE THEATRE
Report of the Directors (Trustees)

Year ended 31 March 2025

Pathways to Employment

Hackney Young Collective

Ages: 18-30	43 Participants	25 Sessions
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Targeted at those seeking employment in the creative industries, the group work towards a production and are given 1:1 support. Our partnership with the Hackney Wellbeing Network connects participants to specialist mental health support.

Indie Project

Ages: 25+	22 Participants	46 Sessions
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Weekly inclusive sessions supporting adults with SEND to develop skills, learn about and discuss well-being, health and other issues through the medium of theatre.

What's Your Story?

Ages: 18+	7 Participants	16 Sessions
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Workshop series for women furthest from the jobs market, creating connections and building confidence and self-esteem.

Creative Connections - Community Arts

Theatre Exchange

Ages: 60+	29 Participants 416 Audience Members	44 Sessions 5 Shows
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A youth theatre for older people, meeting weekly. Our cabaret style touring production Off the Cuff brought joy to over 400 people across Hackney, Newham and Enfield.

Creative Workshops in the Community

Ages: 60+ & Carers	70 Participants	25 Sessions
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We have extended our work with older people in Hackney, Newham and Enfield. Including working with people with dementia and their carers.

Voices of Change

Production Club	13 Volunteers	24 Sessions
Community Outreach	245 Participants	12 Sessions
Online Listens	3,200 by March	12,500 by September 25

Engages with residents and from Hackney & Newham archiving oral histories and creating the Hackney and Newham History Social Club podcasts.

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Report of the Directors (Trustees)

Year ended 31 March 2025

Highlights from the Year

1. Voices of Change / Hackney & Newham History Social Club

From May 2023 to July 2025, we have been celebrating the lives and stories of people who have made Hackney and Newham their home, supported by the National Lottery Heritage Fund and working with Hackney and Newham Archives. Over the two years, volunteers and staff have worked together to engage 317 residents through workshops, events, talks and visits. We worked with 43 volunteers with 15 taking a leadership role through the Production Club helping to shape the programme. We recorded 30 in-depth interviews with people from many backgrounds and walks of life. Among the interviewees were: a 99-year-old RAF veteran from Jamaica; a Gujarati couple from Zambia and India whose family have run a corner shop for three generations; a nurse from Guyana; and a Hong Kong community worker who saved a centre for Vietnamese refugees.

The stories were shared through ***The Hackney and Newham History Social Club*** podcast, live events and community workshops, and are now preserved at Newham Archives and Hackney Museum for future generations to hear. The podcast, hosted by broadcaster Sue Elliott-Nicholls, mixed oral history, music and location sound to bring Hackney and Newham's local life to listeners. It has been featured in national media, highlighted on major podcast platforms, and praised by audiences for its warmth, humour and insights about the areas' history.

By April 2025 we had at least 3,200 online listens. However, with the release of final episode extensive publicity we have reached 12,500 listens by September 2025, well exceeding targets.



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Year ended 31 March 2025

Impact

The Voices of Change project was independently evaluated by Live Project Solutions, and the feedback and survey data shows it made a clear and positive difference for individuals, communities and partner organisations.

For participants, it provided new skills, confidence and friendships. People spoke about the enjoyment of working together, the sense of purpose and pride of contributing to the sharing of local history, and the inspiration they found in hearing each other's stories. For some, it was the first time they had shared their story or researched a local heritage story. Many said it improved their wellbeing through the friendships and connections and getting out and about through learning trips and events.

For volunteers, the project offered training in intercultural awareness, oral history methods, research and audio production. This helped people listen and understand different perspectives and

feel confident interviewing people from varied backgrounds.

For the community, the project strengthened social cohesion, connecting people who might never otherwise meet. It celebrated the cultural richness of Hackney and Newham and created a safe space for people to share memories, heritage and personal histories. This will fill important gaps in the Hackney and Newham Archives and be available for perpetuity

For the company, the project has raised Immediate Theatre's profile and expanded its practice to include high-quality heritage audio storytelling.

Feedback

"Everyone's got something to tell that you might not have heard before... you can learn from other people's experiences. ... I'm happy. I learnt so much"

"It's made me think differently about what heritage is."

Volunteers involved in training and recording

"You've made an East Londoner very proud"

"It's so inspiring and lovely and I wish I could tell a story about the history of my home in such a cool way"

"It's like being out in the city I love."

Comments from listeners to the podcast

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Year ended 31 March 2025

2. Breakout 2024: Once Upon Our World

In July we brought together children from across Hackney to explore global folktales through theatre. Led by Gina Theodotu, supported by a team of 6 facilitators, 27 young people aged 5-12 took part in this five-day summer holiday project. This year's theme was stories from around the world with each linked to an element and a core virtue.

Children explored character development through voice, movement and rhythm, with each folktale's element influencing the pace and tone of their

performance. Performing in the round and speaking in chorus helped less confident participants find their voice and feel part of a team.

We partnered with Para Carnival to provide costumes and set, significantly enhancing the performance quality and participant engagement. In September participants visited the London Aquarium. It was a joyful day of discovery, laughter, and bonding—an exciting reward for a week of creativity and hard work.



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Impact

Breakout 2024 was more than a theatre project—it was a journey of personal growth. Through warm-ups, improvisation, and ensemble work, children developed:

Trust - **82%** said they learned to trust others

Responsibility - **76%** felt empowered to take charge

Pride - **73%** felt proud of their achievements

Confidence - **55%** reported increased self-belief and theatre skills

Teamwork - **55%** learned to collaborate and support others

22 participants earned AQA Entry Level Certificates in Creating and Performing in an Original Drama Piece, recognising their commitment, creativity, and teamwork.

Case Study: A Journey of Growth

A, aged 10, joined *Breakout 2024* shy and hesitant to speak in front of others. Assigned a key role in the Prometheus tale, she gradually embraced her character through rhythm work and chorus speaking. By the final performance, A delivered her lines with confidence and poise. Her mother shared, “I’ve never seen her so proud of herself. She’s grown so much in just one week.”

Feedback

“Wonderful performance from all the children.”

“It was great to see stories from around the world”

“The costumes made a huge difference this year.”

Feedback in post-show evaluation from parents and carers

“It was beautiful to see all the young people invest in the various folktales. We had a real range of ages, which enabled development of soft skills.”

Immediate Theatre facilitator

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Report of the Directors (Trustees)

Year ended 31 March 2025

3. Theatre Exchange Community Tour – Off the Cuff

In November 2024, *Theatre Exchange*, our over 60s weekly drama group, launched a live tour with a new format. The cabaret-style show was created entirely by the cast of 16 supported by a professional director, musician, designer and stage manager.

This year we selected larger capacity venues and collaborated with local organisations which support older people to replicate Hackney's Winter Warmer format, offering refreshments, advice before and after the show. The tour enabled diverse community groups and individuals to come together to access health and wellbeing services as well as entertainment. Five performances across Hackney, Enfield, and Newham reached 416 audience members.



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Year ended 31 March 2025

Impact

The **Off the Cuff** tour had a profound impact on participants, many of whom reported increased confidence, new skills, and a deep sense of community. The ensemble, ranging in age from their 60s to late 80s, including many with disabilities and lifelong health issues, embraced the creative process with enthusiasm and dedication.

The audience response was overwhelmingly positive. Of the 225 evaluation forms gathered **94%** rated the show as either 'excellent' or 'good'.

65% reported rarely or never attending live entertainment,

This highlights the tour's role in reaching an underserved audience.

Case Study: Achieving a Dream

B, aged 61, joined the group in January 2024 and expressed pride in being part of the ensemble despite mobility and health issues: *"Performing on the stage was my desire. I never imagined I would work with so many talented people."*

Feedback

"All was very entertaining, songs and music, jokes. Brilliant, great fun!"

"Happy, relaxed & feeling good."

"Very uplifting, enjoyed mix of audience."

"It made me feel I should join as well."

Feedback in post-show evaluation from audience members

"Wow, what an experience!"

"Never felt so supported... being part of such a diverse,
and creative group of people."

Feedback from participants aged 80 & 87

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Report of the Directors (Trustees)

Year ended 31 March 2025

4. Expanding our work into Newham

This year we have seen considerable growth in our activity beyond Hackney, particularly expanding our work in Newham across a range of projects.

Creative Connections

Creative Connections took sessions for over 60's into Newham and Enfield, with short workshop series designed to suit the needs of the group including those with dementia and their carers using: dance, creative writing and visual arts as well as story sharing and drama. 100 Newham residents aged over 60 were engaged as participants with several becoming volunteers on the *Voices of Change* project.

We also brought the Theatre Exchange cabaret **Off The Cuff** to the Memorial Community Church in Newham, welcoming over 60 local residents and six health and wellbeing partner organisations.

The Newham Youth Comedy Project

This year, we are very proud to have delivered our first extended participatory youth programme in

Newham. *The Newham Youth Comedy Project*, led Youth Zone, was commissioned by Culture Within Newham. The initiative aimed to introduce comedy as a creative outlet for young people aged 11-17, fostering confidence, collaboration, and performance skills.

25 sessions were delivered between September 2024 and May 2025, including a half-term production week in February leading to a performance. In total 18 young people were engaged with a core group of five performing in the final showcase to an audience of 40 family and friends, and gaining AQA Certification. Seven participants attended a West End performance of *The Play That Goes Wrong*, including a backstage tour and Q&A with cast members. The group also performed their work as part of *Social Action* at Hackney Town Hall and were placed third.



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Year ended 31 March 2025

Impact

The Youth Comedy Project had an impressive impact on participants, fostering team work and the importance of group commitment:

Confidence - 100% reported increased self-belief and confidence

Trust - 100% said they learned to trust others

Pride - 100% felt proud of their achievements

Teamwork - 80% learned to collaborate and support others

Responsibility - 60% felt they had developed leadership skills

Case Study: From Shyness to Spotlight

C, aged 12 was initially shy and reluctant to perform but grew into a confident host for the final showcase. She was picked out by judges at the Social Action event who praised her for creating a great rapport with the audience. Her journey culminated in the decision to audition for their school production, a testament to the transformative power of creative engagement.

Feedback

"I got to make my own stand-up comedy shows."

"Improved my trust problems."

"Working with others improved my confidence."

Feedback from participants.

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Report of the Directors (Trustees)

Year ended 31 March 2025

5. Hackney Young Collective (HYC) – Do You See Me?

Immediate Theatre's *Hackney Young Collective* (HYC) is a brand-new initiative launched in July 2024. Led by Hannah Drummond, this pioneering project was designed to support young creatives aged 18-30 in exploring the full spectrum of theatre-making skills. From devising and writing to directing and performing, participants collaborated to produce a powerful new piece of theatre. The final performance at The Courtyard Theatre showcased the group's collaborative work and creativity.

With over 80 initial registrations, the project engaged 30 participants in workshops, 21 in rehearsals, and culminated in a final production with eight performers. Themes of isolation and chaos chosen by the group shaped the devised performance and gave a powerful insight into the experiences of young Londoners.



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Year ended 31 March 2025

Impact

The project significantly improved participants' confidence, communication, and understanding of theatre production and provided a renewed sense of purpose. The Warwick Edinburgh mental wellbeing surveys tell us that:

Ability to make up their own mind - 71% showed improvement

Feel closer to others - 71% showed improvement.

We also used staff observations and post process evaluations to log change/ improvement in participants who completed the process:

Better understanding of the world of work - 100%

Self-esteem and confidence - 86%

Case Study: Overcoming Challenges

D, aged 26 joined HYC after the introductory sessions, immediately impressing staff with their skills and support for the group. However, early 1:1s revealed they were facing significant mental health challenges, including job loss, a breakup, and family trauma, which led them to consider stepping away. Recognising the need for extra support, Hannah invited D to join the Wellbeing Network and offered to be their mental health coach. When D experienced a major setback and had suicidal thoughts, Hannah maintained daily check-ins, encouraging gentle re-engagement with the group. In a powerful act of resilience, D chose to return and perform in the final show. Their journey demonstrates how creative, collective spaces can offer strength, belonging, and recovery. D is now thriving and will be directing three short plays on mental health themes at a well-known fringe venue in October 2025.

Feedback

"I feel more confident as a theatre maker and deviser generally... I am able to learn lines, build and perform in character."

"The team were super supportive of me both in the rehearsal room and outside of it. This project helped to see me through a really difficult time."

"I reengaged with parts of myself as a creative I had forgotten."

Feedback from participants

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Report of the Directors (Trustees)

Year ended 31 March 2025

6. Social Action 2025 – Open Your Ears

In 2025, Immediate Theatre continued our commitment to youth empowerment through the **Open Your Ears** social action programme. This initiative provided over 100 young people from our *Estate-based Youth Theatre* programme in Hackney and Newham with an opportunity to explore and address pressing social issues through creative expression. The young people chose to focus on themes of discrimination, mental health, social media, and gender equality. Work began in January with each group exploring ideas and choosing a theme.

We were proud to host a public showcase of the work in March at Hackney Town Hall enabling parents/carers and families to join us for the first time since covid. The evening was hosted by our

Youth Board and comprised eight youth theatre performances from young people aged 7-25, supported by special performances featuring Layyah, winner of BBC Three's The Rap Game UK, and our own talented volunteer, dancer, Joel Gibbons.

We are very grateful to Sheila Suso-Runge, Speaker of Hackney who had enabled us to use this magnificent space and acted as a judge, joined by the High Sheriff of Greater London, Millicent Grant KC (Hon), Kevin Stuart, Lisa Ogun, Andy Bryan, Marcy Cox and Tuffayel Ahmed. Judges assessed the groups' creativity, teamwork and *Social Action* message. They were impressed by the passion and insight shown by all the young people and the quality and energy of the work.

The judges selected:

Senior Winner - Uplifting Me/We group, for their work on discrimination in schools

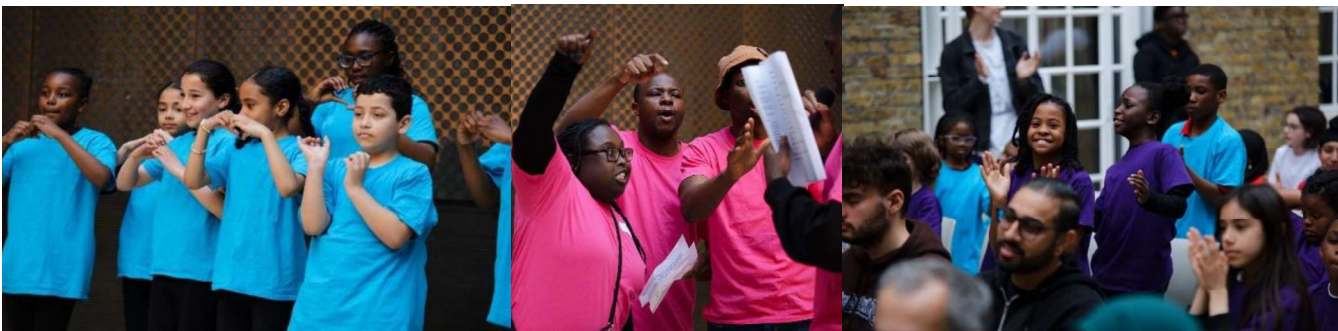
“Creative, well organised... subject matter important.”

Kevin Stuart, Judge

Junior Winner - The Pembury Youth Theatre for their work on gender discrimination

“Great teamwork – lots of understanding of the topic and stage placement.”

Lisa Ogun Judge



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Year ended 31 March 2025

Impact

All our participants completed before and after surveys reporting the positive impact of the work.

Confidence - 80% reported an increased sense of self-belief and confidence.

Sharing ideas - 67% re-reported feeling that they had been able to share their ideas

Acting and theatre skills - 65% reported having increased their theatre skills

63 participants achieved AQA Accreditation in Exploring Social Issues Through Theatre. These form part of our ladder of accreditation enabling us to reward young people at different levels from entry point through to more experienced and confident performers.

Feedback

“I liked how they helped each other with stage choreography and the script”

“Well-rehearsed, naturally funny and a great twist”

“Strong characters and great teamwork!”

“A good understanding of the topics”

Social Action 2025 judges



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Year ended 31 March 2025

7. Audio Drama for Schools – Rift

In March 2025 we launched **Rift**, Immediate Theatre's first audio drama for schools, developed in response to the logistical and financial challenges of touring live productions. Written by multidisciplinary artist Abi Falase, **Rift** explores misogyny, privilege, and solidarity through the story of teenagers navigating complex social and online environments.

Abi Falase describes her approach as: "I write what I like to call 'Feel Good Social Realism'. I wrap big political and societal discussions about everything from race and gender to faith and sexuality in pockets of comedy, because if you don't laugh, you'll cry."

The play was developed through a collaborative process involving young women from our youth theatres and schools. Outreach workshops and a dedicated young women's writing group helped shape the narrative, ensuring the themes were rooted in lived experience.

The audio format was chosen for its accessibility and imaginative potential, allowing students to engage with the material flexibly and creatively. **Rift**

is available online for free for at least five years, making contemporary drama widely accessible to educators. To support classroom use, a comprehensive resource pack was created by an experienced drama teacher. Six short pieces written by the young women who informed the play's development are included in the pack.

Rift exemplifies Immediate Theatre's commitment to using the arts to address pressing social issues and empower young people. We hope this pilot will pave the way for future audio productions, expanding access to relevant drama across the UK.



Feedback

Teachers involved in pilot workshops praised the project:

"It encourages students to use their imagination and introduces them to another form of drama."

"The students really enjoyed the workshops which focused on important issues."

Teachers involved in pilot workshops praised the project

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Report of the Directors (Trustees)

Year ended 31 March 2025

8. Trips & Residentials Expanding Cultural Horizons

We believe that it is vital to support our participants to experience the wider cultural offer available in London through trips and residentials.

Youth Trips

Throughout the 2024–25 year, the team facilitated a vibrant and diverse programme of 43 trips for young people. These trips provided invaluable opportunities for cultural enrichment, personal development, and community engagement.

“Many of our young people regularly tell us how important trips are for them — they often describe them as a chance to 'see new places' 'bond with friends,' and 'do something different from everyday life.' They say trips give them opportunities to feel more independent, to build confidence, and to create memories that make them feel valued and included. For some, it's the first time they've travelled outside of their local area, and they consistently highlight how these experiences open their minds to new possibilities.”

Charmain Humphrey Participation Manager

Creative Connections

During 2024-2025, *Creative Connections* programme organised seven cultural outings for *Theatre Exchange* and *Voices of Change* participants for social interaction, skills development, peer to peer relationships and cultural enrichment. Many participants have followed up on this by inviting each other to events and shows increasing the impact of our work.

9. Awards 2024-25

We are proud that our work has been recognised through a number of awards. By engaging people who are normally excluded from the arts, we have empowered individuals to take their destiny in their own hands, while showing them that they belong and the arts are for people just like them.

IMMEDIATE THEATRE Report of the Directors (Trustees)

Year ended 31 March 2025

May 2024 – Hackney CVS, Community Achievement Awards

We are extremely grateful to have received the HCVS Community Achievement Award, recognising Immediate Theatre's commitment to 'Contributing to a fairer society by reducing inequality in City and Hackney.' This award serves as a reminder to why we do the things we do with such passion and vigour.

Throughout our journey we have remained true to our mission of making safe spaces for creative and questioning individuals to flourish, grow, and challenge the narrative. We couldn't be more elated to have won this award; however, deep down we, as an organisation, know we do not do the things we do for recognition, but for the amazing people we get to work with on a day-to-day basis.

This award thus not only signifies our achievement but also the resolve of those we work with, those who choose to show up even when the world tells them they shouldn't and those who find belonging in spaces and places they would not have thought possible before joining our programmes.

February 2025 - Love Hackney Lifetime Achievement Award

We are thrilled to celebrate that our Participation Manager, Charmain Humphrey, was honoured with the first Love Hackney Lifetime Achievement Award for her extraordinary dedication to the Hackney community. Charmain has been a driving force at Immediate Theatre for over 28 years, shaping lives through her unwavering commitment to young people and families, providing a beacon of hope, compassion, and creativity.

Charmain has led transformative work in Pupil Referral Units, supporting students at risk of

exclusion and ensuring they have the tools to succeed.

During the pandemic, Charmain went above and beyond -personally delivering tablets, food parcels, and creative packs to over 80 households. Her efforts brought not only resources but also connection and comfort to families facing isolation.

In the past year Charmain has also served the Hackney community as Consort to the Speaker Councillor Sheila Suso-Runge, attending events and meetings and celebrating work in the community.

We are incredibly proud of Charmain and grateful for the love, strength, and leadership she brings to Immediate Theatre and the wider community. This award is a testament to her dedication.



IMMEDIATE THEATRE Report of the Directors (Trustees)

Year ended 31 March 2025

February 2025 - Love Hackney Volunteer of the Year

We were delighted that Joel Gibbons was awarded Volunteer of the Year at the Love Hackney Awards. Over the past two years, Joel has shown unwavering dedication, volunteering four days a week across multiple youth theatres, leading warm-up activities and teaching dance moves, supporting outreach and walk-overs.

Joel is not only a valued team member but also a role model in our SEND sessions, helping others build relationships and break down barriers. His journey from participant to volunteer has been inspiring, showing remarkable personal growth and a deep commitment to inclusion. Through projects like our Exposure and Breakout summer programmes, Joel has demonstrated a willingness to learn, lead, and uplift others.

Joel's contributions go beyond volunteering—he's learning skills for future employment and is an inspiring ambassador for SEND inclusion, proving what's possible with passion and perseverance.



March 2025 Young Hackney, Junior Young Explorer Award

We are delighted to congratulate Yasser Ilyas Saidani, winner of the Junior Young Explorer Award at Young Hackney.

Yasser's journey has been one of remarkable personal growth, perseverance, and courage. Since joining our Pembury Youth Theatre group, he has shown inspiring dedication, overcoming initial hesitation and

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2025

gradually becoming a vital part of the team. His consistent attendance and willingness to face new challenges head-on speak volumes about his character.

From stepping into a standout role in our pantomime to enthusiastically participating in events like the prom and Santa's Grotto, Yasser has grown in confidence and connection. His openness, warmth, and commitment to engaging with others make him a true role model and a deserving recipient of this award.

April 2025 High Sheriff of Greater London Borough Youth Awards

Our congratulations also go to Corneil Mondesir, Kayden Hales, Nicholas Myers and Temiola Akinboye who were presented with awards by High Sheriff of Greater London, Millicent Grant KC (Hon).

Future Developments

During this year we have initiated a new business planning process to ensure that participants, staff and Trustees are all involved in shaping our future.

In 2025/26 we will focus on exploring new ideas and learning from others before developing a new formal business strategy from April 2028. In the coming year we are encouraging staff to visit other organisations and try new ideas to identify how we can develop and share our own practice.

We will be looking ahead to our 30th Birthday in October 2026 with a campaign to raise awareness of our work and its impact, deepen engagement, attract donors and volunteers and build our legacy.

With the completion of *Voices of Change* in July 2025 we will be considering how to develop our work with older people both through live activities in the community and by enabling them to make their voices heard through digital platforms.

Our young people aged 14-19 will be mounting a summer production exploring the real experiences of knife crime—a subject about which they feel passionate and which they hope to share with the wider community in the coming years.

Financial Review

The company continued to improve its financial resilience over the year, increasing, ending the year in a stronger position than we had expected midway through the year. Income increased to £707,839 with expenditure of £740,473. An operating deficit of £32,634 is higher than we had budgeted for the year, mainly due to spending restricted reserves brought forward from 2023/24. Fundraising is challenging with increased competition for grants. Many funders have reduced funds, particularly local authorities, and trusts and foundations are reviewing their criteria to reflect the financial climate and reduce the number of bids they receive. However, we have a robust fundraising strategy, exercise prudent cost control and regularly review income and expenditure targets when funding bids are unsuccessful. The ongoing support of our key funders and partners and reflects the hard work of the staff team and their commitment to Immediate Theatre and we are still able to develop ambitious new projects with a level of confidence in achieving funding targets.

IMMEDIATE THEATRE Report of the Directors (Trustees)

Year ended 31 March 2025

The London Borough of Hackney continued to provide a range of support. We successfully tendered to continue delivering our Connecting Young Hackney contract from November 2024 for three years, although the grant is at a lower level than the previous contract. The Infrastructure Grant for our holistic support of Hackney residents funded our work across several programmes and we also received funds to deliver workshops in local schools. Healthy Activities and Food grants enabled us to provide holiday activities for young people including a hot meal, as well as essential equipment for the projects.

Support continued from the Clinical Commissioning Group (CCG) via Mind in the City, Hackney and Waltham Forest for the Wellbeing Network as part of our Pathways to Employment programme. We also received a grant from Creative Newham for a comedy project in Newham. This meant overall income from local government made up 17.4% of total income, a reduction from 25% in 2023/24.

Income from Central and Regional Government through the National Lottery grew to £224,281, 31.8% of our total income, the highest amount for several years, due mainly to the Heritage Lottery funded *Voices of Change* project and the continuation of a multi-year grant from the Big Lottery Reaching Communities Fund for *Estate based Youth Theatre* (EbYT). Other lottery funding included an Arts Council grant towards the production of *Rift* and an Awards 4 All grant for our Theatre Exchange tour. We would like to thank National Lottery Players for their support.

Trusts and Foundations continued to be our largest source of income. Although income from Trusts increased to £302,079, the percentage decreased to 42.8% (45% in 2023/24). An additional 57,714 of Trust funding was brought forward from 2023/24.

The Coutts Foundation, Sanctuary, the Cooperative Fund, Foyle Foundation, Feeding Britain, King Charles III Charitable Fund, SEC Foundation and the Skinners' Company Charity, all supported us to deliver Estate-based Youth Theatres (EbYT), together with the Jack Petchey Foundation who, alongside their Achievement Awards, also provided funds for an Intern to support our Youth Theatres.

The Angus Lawson Memorial Trust enabled us to continue to deliver Interactions for young people at risk of or excluded from school along with carried forward funds from Merchant Taylor's Charity and Harold Immanuel (now called the Human Rights Fund); Harold Immanuel carried forward funds also supported *Pathways to Employment*. Henry Smith Foundation continued to support *Pathways to Employment* with two grants, along with Baily Thomas Charitable Fund, and Austin and Hope Pilkington Trust who supported the *Indie Project*.

Partnership funding for the Heritage funded *Voices of Change* project came from Aspers Good Causes Fund and Historic England, with a grant from DB Bartlett for work with older people contributing towards this work as well as *Theatre Exchange*. *Theatre Exchange* was also supported by grants from WG Edwards Charitable Fund and the West Hackney Parochial Fund and the second year of a two-year grant from the City Bridge Foundation. City Bridge also funded an Access Audit to assess our venue and identify the measures needed to improve accessibility. UBS continued to support Speech Bubbles along with funds carried forward from Charles S French Charitable Trust and the Ironmongers' Company. Funds carried forward from Vanguard

IMMEDIATE THEATRE Report of the Directors (Trustees)

Year ended 31 March 2025

supported the development of our work for secondary schools on attitudes to girls, culminating in **Rift** audio drama and resource pack for secondary schools. A grant from HCVS allowed us to support a small community organisation.

Other income accounted for 8% of our total income, mainly due to a large donation from Jessica Nussenbaum. Other donations included income from a cake sale on behalf of *EbYT*, as well as regular donations through Givvy and Benevity totalling 3.1% of our income. Income generation including delivering work in local schools, partnership for our *Speech Bubbles* programmes, holiday projects, attending voluntary sector leadership meetings and hiring out our rehearsal space totalled 1.8%. The remainder of other income included bank interest at 0.6% and Access to Work reimbursements at 2.5%.

We would like to thank all these funders and donors who supported our activities over the year.

The company ended the year with an operating deficit of £32,634 which includes a decrease to unrestricted reserves of £11,199 (comprised of £3,920 free reserves, £7,279 depreciation cost) to leave a closing balance in unrestricted reserves at the year-end of £224,127, of which £135,664 is free reserves and £88,463 designated reserves including tangible assets.

Reserves Policy

The total reserves of the company at the close of 24/25 are £240,437 (2023/24: £273,071). This includes free unrestricted funds of £135,664 (2023/24: £139,584), designated funds of £88,463 (made up £80,063 for new office building works and £8,400 towards work on staff wellbeing and developing creative projects) and restricted funds of £16,310 which must be spent on specific projects. It is the aim of the trustees to have sufficient reserves to cover 3 months' running costs based on the prior year's financial statement, currently calculated at £150,172. These reserves will be used to safeguard against a temporary shortfall in income and any additional unforeseen costs. Trustees will continue to make prudent progress towards meeting the reserves target to match the company's increased turnover. Trustees review the Reserves Policy annually to account for changing circumstances and identify the amount needed to reflect commitments and increased costs as well as the need for to support future work.

Board Development

Our board of eleven Trustees includes ex-participants and Hackney residents, who bring a range of expertise and lived experience. Led by the Chair Shekeila Scarlett, Trustees meet quarterly and hold additional meetings with our Youth Board, other User Groups and staff team to ensure that they are listening to and responding to their needs and ideas. A Finance Sub-committee, led by Treasurer Jack Wong, meets quarterly, reviewing financial performance, forecasting, financial controls and reserves, reporting all proceedings to the full Board. A Personnel Sub-committee, led by Shekeila Scarlett meets to discuss staff salaries as needed. We have also identified named roles for Trustees leading on Safeguarding (Gifty Green) and Equalities, Diversity and Inclusion (Suzanne Gorman).

IMMEDIATE THEATRE
Report of the Directors (Trustees)

Year ended 31 March 2025

In February 2025 the Trustees joined representatives from our younger and older participants to discuss what they saw as priorities for the organisation. The session enabled the different groups to work together to explore new ideas which will influence our plans.

We were very sad to say goodbye to Lisa Oguntinyinbo who has served as a Trustee since 2011. We recognise that a number of Trustees have now served for many years and are looking to stand down in the coming year. We therefore initiated a recruitment drive and conducted a very thorough process of interviews and group meetings involving staff and trustees before appointing four new Trustees in July 2025.

In the coming year under the leadership of Shekeila Scarlett we are looking to increase engagement between Trustees and operational staff outside of quarterly meetings, ensuring that the Board feel fully engaged with all aspects of the organisation and clear about their leadership role.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2025

Staffing

Artistic Director – Jo Carter
General Manager – Suzy Smith
Participation Manager – Charmain Humphrey
Schools Coordinator – Kyarna Morris
Pathways Coordinator – Hannah Drummond
Producer (Voices of Change) – Tamsin Hughes
Creative Connections Coordinator – Tiziana Silvestre
Administrator – James Creighton-Goode
Marketing Officer – Devere Mahbeir
Production Assistant – Carina Vogelsberger
Projects Leader (PT) – Deane Dixon-Foster
SEND Coordinator (PT) – Gavin Dent
Youth Programmes Coordinator – Sofia Zaragoza (until December 2024)
Youth Projects Assistant (Jack Petchey) – Fynn Williams (until March 2025)
Peer Facilitators - Kareen Davies, Charles Williams Paterna Puertas, Besart Katrati, Mary Basuamina, Montel Pemberton
Cleaner – Fadumo Abdi Sheikhdon

Freelancers

We work with a selection of regular freelancers who contribute significantly our work:

Katrina Duncan supports our fundraising and bid writing,
Daniella Santos and Deji Adeoshun are regular facilitator for our youth projects
Charlotte MacRae has been a long-term contributor to our Speech Bubbles work,
Sue Elliott-Nicholls is the host of the *Hackney and Newham History Social Club*
Penny Cliff has been facilitating the Theatre Exchange group since 2017.
Ben Moss of Fleeting Images for photography and film work.

Short term freelancers include:

EbYT/Youth Projects – Gina Theodotou, Kevin Stewart, Sheila Suso-Runge.

Pathways – Martha-May Corton, Vale Infanta, Rhy Blackett-Codrington.

Voices of Change – Raju Vaidyanathan, Nathan Gibson, George Fogarty, Des Blake, Justin Marosa, Sema Çiçek, Aga Rolkiewicz, Morgan Elliott, Maria Christodoulou, Marilyn Fontaine, Spencer Elliott, Brandon Bendell, Ryan Jones, Chris Hayes, Beth Crosland, Becky Lamb Pritchard.

Theatre Exchange – Katy Schutte, Danielle Capretti, Teresa Hare Duke, Melanie Hering, Neesha Badham, Matei Tolescu, Roshi Nasehi, Ashley Hodgson, Pip Nash, Ruth Pownall.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2025

RIFT – Abi Falase (Writer, Director of Audio version), Eva Sampson (Director), Eddie Latter (Company Stage Manager), Charlotte Espiner (Designer), Roly Botha (Sound Designer), Phoebe Stapleton (Movement Director), Pia Rose Scattergood- (Folio/Spot Effects), Taiwo Ava Oyebola (Production Assistant), Kayode Gomez (Sound Engineer/Designer), Safi-Veliora Omar (Actor), Nicky Dune (Actor), Simran Bhandari (Actor), Jordan Whitby (Actor), Déja Bowens (Actor), Ashling Edward O'Shea (Actor), Tom Victor (Actor), Mo Bangura (Actor).

We are immensely grateful to the staff team for their commitment to the organisation. We were pleased to be able to increase salaries in April 2024 in line with Joint National Council (JNC) recommendations providing a flat rate increase of £1,925 rather than a percentage increase. We hope to implement the new JNC recommendation during 2024/25. We were very sad to have to lose Sofia Zaragoza in December due to reductions in the Young Hackney contract, otherwise the team has remained stable.

Directors (Trustees) Responsibilities

The Trustees, as set out on page 4 (who are also the directors of Immediate Theatre for the purposes of company law) are responsible for preparing the Directors' (Trustees) Report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of the affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently.
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue on that basis.

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

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

IMMEDIATE THEATRE
Report of the Directors (Trustees)

Year ended 31 March 2025

Limited Liability

Members of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the company in the event of winding up.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

Immediate Theatre's charitable purpose is to provide increased access to music and musical education to young people in London, particularly those from disadvantaged backgrounds and provide them with opportunities to participate in a range of musical activities.

Independent Examiners

Simpson Wreford LLP., were appointed as Independent Examiners during the year and have expressed their willingness to continue in that capacity.

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

Signed on behalf of the board of directors (trustees) on 28 October 2025

S Scarlett

Director (Trustee)

IMMEDIATIE THEATRE

Independent Examiners' Report

To the Trustees of Immediate Theatre for the Year Ended 31 March 2025

I report to the Charity Trustees on my examination of the accounts of the company for the year ended 31 March 2025, which are set out on pages 33 to 45.

Responsibilities and Basis of Report

As the charity's trustees of the company (and also its directors for the purposes 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.

Independent Examiner's Report

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

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those accounting records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. 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 (FRS 102).

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.

Kate Taylor FCA

For and behalf of Simpson Wreford LLP, Chartered Accountants

Institute of Chartered Accounts in England and Wales

Wellesley House

Duke of Wellington Avenue

London, SE18 6SS

Dated: 27 November 2025

IMMEDIATIE THEATRE

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2025

	Notes	Unrestricted Funds	Restricted Funds	Total funds 2025	Total funds 2024
		£	£	£	£
INCOME	4				
Donations and legacies		44,256	607	44,863	9,155
Charitable activities		67,134	573,612	640,746	581,806
Investment income		4,498	-	4,498	4,080
Other income		17,732	-	17,732	20,181
TOTAL INCOME		133,620	574,219	707,839	615,222
EXPENDITURE ON:	6				
Raising funds		6,695	-	6,695	7,847
Charitable activities		138,124	595,654	733,778	685,440
TOTAL EXPENDITURE		144,819	595,654	740,473	693,287
NET INCOME/(EXPENDITURE)		(11,199)	(21,435)	(32,634)	(78,065)
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS		(11,199)	(21,435)	(32,634)	(78,065)
RECONCILIATION OF FUNDS					
Total funds brought forward		235,326	37,745	273,071	351,136
Total funds carried forward		224,127	16,310	240,437	273,071

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 36 to 45 form part of these financial statements.

IMMEDIATIE THEATRE

Balance Sheet as at 31 March 2025

	Notes	2025	2024
Fixed Assets			
Tangible assets	8	80,063	87,342
Current Assets			
Debtors	9	45,604	67,267
Cash at bank and in hand		157,658	155,741
		<u>203,262</u>	<u>223,008</u>
Creditors			
Amounts falling due within one year	10	<u>(42,888)</u>	<u>(37,279)</u>
Net current assets		<u>160,374</u>	<u>185,729</u>
Total net assets		<u>240,437</u>	<u>273,071</u>
The Funds of the Charity	11		
Unrestricted Funds		135,664	139,584
Unrestricted Funds - Designated		88,463	95,742
Restricted Funds		16,310	37,745
		<u>240,437</u>	<u>273,071</u>

For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476

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

The financial statements on pages 36 to 45 were approved by the Trustees on 28 October 2025 and signed on their behalf by:

S Scarlett

Director (Trustee)

Company Number – 03272271 (England & Wales)

J Wong

Director (Trustee)

IMMEDIATIE THEATRE
Statement of Cashflows
For the year ended 31 March 2025

	Notes	2025 £	2024 £
Cash used in operating activities			
Net cash provided by/(used in) operating activitie	15	<u>(2,581)</u>	<u>(119,895)</u>
Cash flows from investing activities			
Interest income		4,498	4,080
Purchase of tangible fixed assets		-	-
Cash provided by/ (used) in investing activities		<u>4,498</u>	<u>4,080</u>
(Decrease)/Increase in cash and cash equivalents in the year		1,917	(115,815)
Cash and cash equivalents at the beginning of the year		155,741	271,556
Total cash and cash equivalents at the end of the year		<u>157,658</u>	<u>155,741</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

1. Accounting Policies

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

a) Company Information

Immediate Theatre is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is Unit 1, Sidings House, 10 Andre Street, London, E8 2AA.

b) Basis of Accounting

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)– (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £.

The effects of events relating to the year ended 31 March 2025 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2025 and the results for the year ended on that date.

Immediate Theatre meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

c) Going Concern

At the time of approving the accounts, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the accounts.

d) Fund Accounting

- Unrestricted funds are available for use at the discretion of the Directors in furtherance of the general objectives of the charity. Unrestricted funds include donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose.
- Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal. Expenditure, which meets these criteria, is charged to the fund.

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

1. Accounting Policies continued

e) Income

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

- Grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant. Grant income is only deferred where the donor has clearly specified that it relates to a future period.
- Incoming resources from charitable consulting activities are accounted for when earned. Consultancy income is deferred where it relates to services to be carried out in the future.
- Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

f) Expenditure

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates:

- Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
- Other costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the independent examination and costs linked to the strategic management of the charity.
- All costs are allocated between the expenditure categories of the SOFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly; others are apportioned on the basis of an estimate of the proportion of project size.

g) Fixed Assets

Fixed assets are initially measured at cost and subsequently measured at cost net of depreciation and any impairment losses.

It is the policy of the company to provide depreciation at the following annual rates in order to write off each asset over its estimated useful economic life. The following rates of depreciation have been applied throughout the year.

Fixtures & Fittings	-	2 years straight line
Leasehold Improvements	-	14 years straight line (over the remaining lease term)

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

1. Accounting Policies continued

h) Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid.

i) Cash at Bank and in Hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

j) Creditors and Provisions

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 after allowing for any trade discounts due.

k) Financial Instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

l) Employee Benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

m) Retirement Benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

2. Related Party Transactions

No trustee (or persons connected with them) received any remuneration or benefits from the charity during the year. £95 of Trustee expenses were reimbursed.

3. Remuneration

The key management personnel of the charity comprise the Artistic Director and Participation Manager.

Remuneration of key management personnel	2025	2024
	£	£
Aggregate total	<u>92,193</u>	<u>88,343</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

4. Income	<i>Unrestricted</i>	<i>Restricted</i>	<i>2025 Total</i>	<i>2024 Total</i>
	£	£	£	£
4.1 Income from donations and legacies				
<i>Donations</i>	1,945	607	2,552	9,155
Jessica Nussenbaum	20,000	-	20,000	-
The Denis James & Brigid Catherine Clare Bartlett Charitable Trust	22,311	-	22,311	-
<i>Grant income</i>				
Arts Council England	-	27,500	27,500	-
London City Airport Community	-	-	-	3,000
Merchant Taylor	-	-	-	5,200
Cooperative Grocery	1,842	-	1,842	1,098
Charles French Foundation	-	-	-	2,000
Big Lottery Fund: Reaching Communities	-	50,126	50,126	50,126
London Borough of Hackney- Young Hackney	-	56,393	56,393	65,000
London Borough of Hackney - Youth Women's Theatre	-	-	-	10,000
London Borough of Hackney - Infrastructure Grant	1,800	18,000	19,800	19,800
London Borough of Hackney - Black History	-	-	-	450
London Borough of Hackney - Discover Young Hackney	-	-	-	5,000
London Borough of Hackney - HAF free school meals	-	5,940	5,940	5,223
London Borough of Hackney	-	-	-	11,000
Hackney CVS and Young Black People's Mental Wealth Fund	4,000	-	4,000	-
Mind in the City, Hackney and Waltham Forest	-	25,397	25,397	29,791
Catch 22	-	13,000	13,000	-
Sanctuary Group	-	4,000	4,000	8,094
Southern Housing Group	-	10,000	10,000	-
Coutts	38,500	-	38,500	38,500
Angus Lawsom Memorial Trust	-	15,480	15,480	-
A New Direction - STEP Programme	-	-	-	5,000
Awards for All	-	18,440	18,440	-
Henry Smith Charity	-	61,800	61,800	61,100
City Bridge Trust	4,332	50,000	54,332	50,000
Jack Petchey	-	24,128	24,128	3,400
Skinners' Charity Foundation	-	10,000	10,000	-
Baily Thomas Charitable Trust	-	5,000	5,000	-
Vanguard Group	-	-	-	30,000
Heritage Lottery Fund	-	128,215	128,215	85,310
Historic England	-	6,000	6,000	-
Foyle Foundation	-	8,300	8,300	-
The Wickers Charity	-	-	-	25,000
UBS - Speech Bubbles	-	18,893	18,893	24,325
Harold Immanuel	-	-	-	20,000
Ironmongers	-	-	-	3,065
West Hackney Parochial Trust	-	10,000	10,000	11,000
Other small grants	-	7,000	7,000	-
4.2 Income from charitable activities				
Earned income	16,660	-	16,660	9,324
<i>Other income - Access to Work</i>	17,732	-	17,732	20,181
<i>Interest received</i>	4,498	-	4,498	4,080
	<u>133,620</u>	<u>574,219</u>	<u>707,839</u>	<u>615,222</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

5. Income by activity

	<i>Interactions</i>	<i>Speech Bubbles</i>	<i>Theatre Exchange</i>	<i>Can I Walk in your Shoes?</i>	<i>based Youth Theatre</i>	<i>Pathways to Employment</i>	<i>Heritage Lottery</i>	<i>Other income and donations</i>	<i>2025 Total</i>	<i>2024 Total</i>
	£	£	£	£		£	£	£	£	£
Donations	-	-	17,769	-	1,100	5,061	-	20,933	44,863	9,154
Grant income	16,250	18,893	96,751	27,500	231,958	70,886	151,715	10,133	624,086	572,481
Charitable activities	1,250	2,400	250	-	9,175	-	-	3,585	16,660	9,324
Other income	-	-	-	-	-	-	-	22,230	22,230	24,261
	17,500	21,293	114,770	27,500	242,233	75,947	151,715	56,881	707,839	615,220

6. Expenditure

	<i>2025 Total</i>	<i>2024 Total</i>	<i>Basis of support cost allocation</i>
6.1 Charitable activities			
Staff costs	492,547	405,972	
Depreciation and impairment	7,279	7,279	
Other project costs	230,557	266,137	
Support costs			
Trustee expenses	95	456	Governance
Accountancy	3,300	5,596	Governance
	<u>733,778</u>	<u>685,440</u>	
6.2 Raising funds			
Fundraising costs	<u>6,695</u>	<u>7,847</u>	
Total expenditure	<u>740,473</u>	<u>693,287</u>	

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

7. Staff Costs

Staff costs for the year were as follows:

	2025	2024
	£	£
Salaries and wages	440,786	369,073
Social Security costs	42,642	29,357
Staff pension costs	9,119	7,542
	<u>492,547</u>	<u>405,972</u>

The average number of staff employed during the year, was as follows:

2025	2024
<u>18</u>	<u>17</u>

There were no employees whose annual income exceeded £60,000.

8. Tangible Fixed Assets

	Fixtures & Fittings	New Office - Designate d	New Office - Restricted	Total
Cost				
At 1 April 2024	1,740	82,850	19,050	103,640
Additions	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
At 31 March 2025	<u>1,740</u>	<u>82,850</u>	<u>19,050</u>	<u>103,640</u>
Depreciation				
At 1 April 2024	1,740	11,836	2,722	16,298
Charge for year	<u>-</u>	<u>5,918</u>	<u>1,361</u>	<u>7,279</u>
At 31 March 2025	<u>1,740</u>	<u>17,754</u>	<u>4,083</u>	<u>23,577</u>
Net Book Value				
At 31 March 2025	<u>-</u>	<u>65,096</u>	<u>14,967</u>	<u>80,063</u>
At 31 March 2024	<u>-</u>	<u>71,014</u>	<u>16,328</u>	<u>87,342</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

9. Debtors

	2025	2024
	£	£
Trade debtors	24,848	31,162
Accrued income	11,213	23,125
Prepayments	3,290	6,727
Other debtors	6,253	6,253
	<u>45,604</u>	<u>67,267</u>

10. Creditors: Amounts Falling Due within One Year

	2025	2024
	£	£
Trade Creditors	-	3,620
Accruals	18,888	3,168
Deferred income	13,113	19,191
Other creditors	1,975	2,260
Social security and other tax	8,912	9,040
	<u>42,888</u>	<u>37,279</u>

11. Movement in Funds

	As at 1				As at 31
Restricted funds	April 2024	Income	Expenditure	Transfers	March 2025
Interactions	8,750	16,250	(24,422)	-	578
Speech Bubbles	3,724	18,893	(22,617)	-	-
Pathways to Employment	-	75,886	(75,886)	-	-
Estate-based Youth Theatre	-	179,225	(175,206)	-	4,019
Newham Estate-based Youth Theatre	-	13,000	(11,800)	-	1,200
Theatre Exchange	-	96,750	(88,200)	-	8,550
Heritage Lottery Fund	-	146,715	(144,752)	-	1,963
Can I Walk in your Shoes?	25,271	27,500	(52,771)	-	-
	<u>37,745</u>	<u>574,219</u>	<u>(595,654)</u>	<u>-</u>	<u>16,310</u>
		-			
Unrestricted funds					
Core	139,584	133,620	(137,540)		135,664
Designated funds					
Home for Immediate Theatre	87,342	-	(7,279)		80,063
Staff wellbeing	8,400	-	-	-	8,400
	<u>95,742</u>	<u>-</u>	<u>7,279</u>	<u>-</u>	<u>88,463</u>
Total funds	<u>273,071</u>	<u>707,839</u>	<u>(740,473)</u>	<u>-</u>	<u>240,437</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

12. Material Funds During the Year

Estate-based Youth Theatres:

After school and holiday drama projects delivered in areas of high deprivation for young people aged 5-19.

Speech Bubbles:

Supporting children in KSI to develop their speaking, listening and attention skills, franchised from London Bubble.

Theatre Exchange:

Drama project with people over the age of 50 delivered to prevent isolation in the community, including intergenerational activities.

Can I Walk in Your Shoes:

Using a combination of theatre and film to shed light on the social injustices young people still experience and help them to identify a future that has purpose and prosperity.

Pathways to Employment

Creative programmes and employability workshops and one-to-one support for participants who face barriers to employment including the long-term unemployed.

Designated Funds—Home for Immediate Theatre

This represents the grants received to fund the new office leasehold improvements cost, the grants were restricted in nature and spent on assets that have been capitalised on the balance sheet. The fund balances have been transferred to designated funds to enable future depreciation charges in relation to these costs to be accounted for separately and not to confuse the reserves with free unrestricted reserves.

13. Leasing Agreements

At the reporting end date the charity had outstanding future commitments for future minimum lease payments under operating leases as follows:

Whilst the lease is 15 years long, it is cancellable after 2, 5 and 10 years.

2025	2024
£	£
112,554	37,518

14. Member's Guarantee

The members' liability is limited by guarantee.

The members guarantee that in the event of a winding up of the company each member will contribute such amounts as may be required, not exceeding £1.

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

15. Reconciliation of net movement in funds to net cash flow from operating activities.

	2025	2024
	£	£
Net movements in funds	(32,634)	(78,065)
Add back: Depreciation	7,279	7,279
Add back: interest received	(4,498)	(4,080)
(Increase)/decrease in debtors	21,663	(31,801)
(Decrease)/increase in creditors	5,609	(13,228)
	<u>(2,581)</u>	<u>(119,895)</u>

Accounts

IMMEDIATE THEATRE

IMMEDIATE THEATRE

Immediate Theatre

(A company limited by guarantee)

**Annual Report and Unaudited Financial statements for
the Year Ended 31 March 2024**

Charity number 1061522

Company number 03272271 (England & Wales)

IMMEDIATE THEATRE

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IMMEDIATE THEATRE

Legal and Administrative Information

Year ended 31 March 2024

Charity Legal Name:	Immediate Theatre
Charity registration number:	1061522
Company registration number:	03272271 (England & Wales)
Trustees	S Scarlett - Chair M Butcher L Oguntinyinbo – Vice Chair P Smith S Moss R Harris G Green J Wong - Treasurer S Summers A Lee S Morris
Company Secretary	J Carter
Senior Management Team	J Carter – Artistic Director C Humphrey – Participation Manager S Smith – General Manager
Registered office & operational address:	Unit 1, Sidings House 10 Andre Street London E8 2AA
Independent Examiners:	Simpson Wreford LLP Chartered Accountants Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

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

Structure, Governance and Management

Governing documents - Immediate Theatre is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Trustees

S Scarlett	Chair
L Oguntinyinbo	Vice Chair
J Wong Tuck Hoi	Treasurer
P Smith	
M Butcher	
S Moss	
R Harris	
G Green	
S Summers – also known as S Gorman	
A Lee	
S Morris	

Company Secretary
J Carter

Management

The Board of Trustees governs the charity, meeting at least four times a year. The Trustees delegate daily management of the Company to a Senior Management Team currently consisting of Artistic Director, General Manager and Participation Manager.

Appointment and Retirement of Trustees

Trustees are appointed (or elected) at the AGM and those who have been standing the longest stand down and offer themselves for re-election. Those wishing to retire from the board do so at the time of the AGM.

Objectives and Activities

Immediate Theatre's charitable objective, as detailed in the Memorandum and Articles of Association, is to advance education for the public benefit through the promotion of the arts with particular, but not exclusive, reference to the dramatic arts.

Public Benefit

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

Risk Management

The directors have examined the major strategic, financial, business and operational risks which the charity faces and confirm that systems have been established to enable regular reporting so that the necessary steps can be taken to lessen these risks.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

Our Objectives

Our Vision:

Immediate Theatre remains committed to our vision of a society where questioning, articulate and motivated people create and collaborate to build thriving communities.

Our Purpose:

Our purpose is to involve communities in creative projects that inspire wellbeing, break down barriers and engage people in the process of personal and social change.

Our Objectives:

- To provide inspiring participatory arts programmes, enabling people to reach their potential and preventing exclusion and social isolation
- To creatively explore social issues, engaging people in the process of change and encouraging and enabling them to influence decision making
- To improve health and wellbeing and increase life skills and employability through engagement in the arts

Our objectives are delivered across our programmes with thorough evaluation processes being used to evidence the impact of our work.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

CHAIR'S SUMMARY

As we complete our first full year in our new office we have seen the benefits of having a home to which we can welcome other organisations as well as offering additional opportunities and support to our participants. Overall, we have seen a significant increase in the hours of activity provided and have more than doubled the number of participants involved in one-off workshops. We are very pleased that through our school's tour of *Pressure Drop* we have increased our audience reach by 400%, demonstrating our commitment to sharing the experiences and ideas generated by our young people with a wider audience.

Our Youth Board have also played a leading role in the development of work over the year, meeting with Trustees and planning their own project which involved parents taking part in a workshop as well as watching the performance. We are excited to see a new generation of leaders emerging and are looking forward to their next event, a celebration of the Youth Theatre work in July.

Our accreditation awarding body AQA has approved Immediate Theatre's own ladder of accreditation through the Unit Award scheme. These 27 certificates take young people on a journey from Entry Level to Level 2 awards. Certificates are awarded termly for those that have completed key learning and performed in the final presentations. This has led to us almost doubling the number of certificates awarded.

Creative Connections, our programme for older people has significantly developed this year with three-year funding from City Bridge enabling us to extend Theatre Exchange into Newham and Enfield. We have also been able to build on the legacy of creating audio work established during lockdown through Voices of Change which is gathering oral histories from migrant communities in Hackney and Newham and turning these stories into podcasts. I was very proud to launch the Hackney and Newham History Social Club podcasts at Hackney Archives in November.

The new database Upshot is now in full use and has significantly increased our ability to monitor our achievements and evidence the impact of our work. We have also embedded our new Marketing Strategy.

We are enormously grateful to our Patron Idris Elba whose ongoing support for the organization has enabled us to reach new areas and achieve such excellent work.

I would like to thank all our staff, freelancers and volunteers for their passion and commitment, particularly our Senior Management team, Jo Carter Artistic Director, Suzy Smith, General Manager and Charmain Humphries Participation Manager for their sustained inspirational leadership during this period.

Shekeila Scarlett – Chair of Trustees

IMMEDIATE THEATRE
Report of the Directors (Trustees)
Year ended 31 March 2024

2023-2024 IN NUMBERS

510	participants attended regular year-round programmes.
1947	additional participants in one off workshops or short programmes.
5341	audience numbers reached through 28 touring performances.
50	weeks of programme delivery.
1483	hours of delivery.
357	AQA accredited certificates awarded to participants.
14	external trips for Young People.
90%	of registered young participants are of diverse ethnic backgrounds.
80%	of adult registered participants are of diverse ethnic backgrounds.
32 %	of registered participants have special educational needs or a disability.
115	registered young people accessing Free School Meals.
41	creatives employed as freelancers.
20	employed as staff (excluding Peer Facilitators).
18	young people employed as Peer Facilitators totalling 786 hours.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

SUMMARY OF PROJECTS

Speech Bubbles

Ages: 5 to 7		201 Participants		176 Sessions
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A weekly drama programme for children in Years 1 and 2 with Speech, Language and Communication Needs (SLCN), designed to provide them an opportunity to improve communication skills through telling stories and acting them out. In the Academic Year 2022/23 we worked with 7 schools and continued in 5 schools in the Academic Year 2023/24. We have also delivered CPD for school staff.

Estate-based Youth Theatres

Ages: 5 to 25		235 Participants		286 Sessions
---------------	--	------------------	--	--------------

Our 9 EbYTs including new sessions for girls only and a group at Little Ilford Youth Zone in Newham provide a space for self-expression, creativity and growth. Parents and carers are invited to termly sharings and we hold an annual Social Action event bringing all the groups together. This year we implemented a new accreditation system providing 27 AQA Unit Award Certificates which will enable participants to progress through the programme.

Holiday Projects

Ages: 5 to 25		128 Participants		10 Weeks
---------------	--	------------------	--	----------

We provide inclusive activities for young people during school holidays throughout the year - a space for them to express their creativity, have fun and enjoy a hot meal. Summer holiday projects lead to productions with this year *Behind the Yellow Line* taking place at The Yard Theatre.

Interactions

Ages: 11 to 16		61 Participants		86 Sessions
----------------	--	-----------------	--	-------------

Working with young people facing or at risk of exclusion in schools and those already in Pupil Referral Units to develop life-skills, provide support with issues covering violence and victimisation, healthy relationships and assist reintegration into education. We are now providing weekly online creative sessions supporting vulnerable young people to progress into our regular programmes and holiday projects.

Schools Tour – Pressure Drop

5,029 Audiences		23 Shows in schools		5 Shows at The Yard
-----------------	--	---------------------	--	---------------------

Our retour of *Pressure Drop*, (exploring the challenges young people face growing up in East London including school exclusion, knife crime and sexting) was very successful providing 3 days of performances

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

and workshops at The Yard Theatre followed by a tour reaching a further 14 schools targeting Years 8/9/10. The text was published by Indie Novella in September 2023.

Pathways to Employment

Ages: 18+ | 54 Participants | 290 Hours of group work

Providing support for young people including a dedicated group for those with SEND aged 25+ and women of the global majority we provide a combination of 1:1 support and group sessions. Support from Mind in the City, Hackney and Waltham Forest for this project also connects participants to specialist mental health support. We also co-lead the Hackney 16+ Network.

Theatre Exchange

Ages: 60+ | 88 Participants | 60 Sessions | 9 Performances in the community | 312 Audiences

Thanks to funding from City Bridge we took on a Creative Connections Coordinator and have extended this programme to Newham and Enfield running creative programmes with over 60's in community settings and working in partnership with Jazanne Arts. The core Theatre Exchange weekly group are now based at the office space and toured their live show *Second Chance* in November 2023 including a performance in Newham.

Voices of Change

Ages: 60+ | 24 Participant | 315 hours of volunteer engagement | 2 Podcasts published

With funding secured for the Heritage Lottery Fund in April we began recruiting older volunteers in Hackney and Newham training them to research stories and collect oral histories which will be shared with Hackney and Newham Archive collections. A podcast The Hackney and Newham History Social Club was launched in October 2023 using the stories gathered to celebrate the positive impact migrant communities have had on these boroughs



Image: *Exposure* - Performance Picture (2023)

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

HIGHLIGHTS OF THE YEAR

i. YOUTH BOARD – SHARING STORIES

In April 2023 we decided we needed to refresh the Youth Board to ensure that we were representing the voices of all our Youth Theatre groups. Young people were invited to put themselves forward for the role and the participants voted on who they wanted to represent them. Alongside this vote staff selected a participant from each group to support the elected member. 18 Participants met 8 times during the year. The group were given an understanding of Immediate Theatres strategic aims and the structure of the youth programmes and asked to identify if anything was missing.

The Youth Board were given the challenge to make a presentation to the Trustees about a new activity which would enhance our current offer. These ideas were presented by the young people on 12th September, and it was agreed that the two top ideas of having a programme which invited parents to be part of the session and holding a celebratory event at the end of the year were both excellent ideas.

Over the Autumn half-term, we organised a day with the Youth Board to plan and budget for the activities, the group were also treated to a meal at a local restaurant. The outcome of these discussion was: 'Sharing Stories' (Feb 12th – Feb 16th).

Aim: fostering positive relationships between parents and carers and their children through interactive drama activities.

The young people wished to explore different themes during the week before presenting their work to their parents and involving them in the activities. Supported by Kyarna Morris, Sofia Zaragoza and placement Anna Clauw, the group of 14 young people explored the themes of: identity, belonging and community, culture and individual interests. Using the workshops as inspiration, the participants practised facilitating games and exercises as part of the Friday showcase with parents and carers. This provided a safe and supportive environment for 10 parents/carers to explore their creativity and build stronger connections with their children. For example, the 'human knot' being used as a warmup game taught effective communication techniques, active listening skills, and strategies to enhance trust and mutual respect. With support from the Healthy Activities food programme everyone received a hot meal each day.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

IMPACT

100%

of young people stated that they had made friends by the end of the project.

75%

either gained or improved teamwork.

62.5%

said they had developed their trust in others felt they could support their peers.



Parents Feedback:

“He could be a teacher. I never knew my son was able to lead a session like that”

“I am proud that my child is learning more about his upbringing and teaching others”

“I cannot believe how confident she is”

“He always talks about the drama, and it was interesting to see how the sessions are like”

“If they keep practising, they might take your job!”

Following this project the Youth Board focused on our annual Social Action event *Open Your Ears* which took place at Nesbitt Hall on 21st March. Eight of our youth theatres took part, including our new Little Ilford group based in Newham, all presenting performances about something they felt passionate about. The judges were really impressed with the young people and the hard work they had put into their projects was evident across all the performances. The judges awarded the 3rd prize of £50 to Kingsmead Youngers (Topic: Housing), 2nd prize of £75 to Pembury (Topic: the cost-of-living-crisis) and the 1st prize of £150 to Huddleston (Topic: Disability Hate Crime).

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

“I felt it was really fun to be hosting. Everyone was excited to participate in social action. I learnt some new facts about different topics that I was not aware of before”

Chair of The Youth Board Juniors



Image: Social Action - Performance Picture (2023)

The youth Board took on responsibilities including greeting the judges, introducing the performances, serving refreshments and hosting the talent show which took place whilst the judges were conferring.

The Youth Board are now focussing on the end of year celebratory event to be held on Saturday 13th July. This will provide an opportunity for everyone to come together and celebrate their achievements over the year.

The company has found the influence of the Youth Board very positive and are looking at new ways to develop this work in the coming year.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

ii. SPEECH BUBBLES

We are delighted that this programme, which provides a weekly drama intervention that develops communication skills and confidence through acting out the children's stories, has continued to demonstrate a significant impact on children in Years 1 and 2 with Speech, Language and Communication Needs. Despite two of the schools being scheduled to close during the academic year 2023/2024, due to falling roll we have maintained very positive relationships with staff and have delivered four CPD workshops, 'Drama Tools for a Communication Friendly Classroom' for staff. The post-programme evaluation scores given by class teachers are incredibly positive for the 81 young people worked with between September 2023 – July 2024:

IMPACT

100%

displayed improvement in their speaking and listening skills.

94%

showed improvement in understanding

83%

displayed improvement in their emotional behaviour and conduct



IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

“I could use it in my phonics on the playground in small groups or to help children calm down or cheer them up”

Classroom Teacher, London Fields

“I will be playing some of these games as a warmup before my interventions”

Education Support Assistant, Holmleigh

“Sebright has had a wonderful experience with the Speech Bubbles team. Several parents have reported to the school that Speech Bubbles has had a significant impact on their child's confidence and engagement. It is evident that the children have enjoyed themselves and are always excited to attend the session. Furthermore, staff have commented that Speech Bubbles has helped pupils with their participation in whole class sessions and with their listening skills. Class teachers across the school, have continued to use the games that were taught during the CPD session.”

Special Education Needs Coordinator, Sebright School

Case Study

Before:

Child A is being seen by a Speech and Language Therapist. Has a speech disorder making it difficult for her to form correct speech sound. Has limited phonics skill.

After:

Child A has grown in confidence. This experience has allowed her to have more social relationships, especially her friendships. Her overall speech and language have improved, giving her greater confidence to share openly. She was able to write sentences with greater clarity. She had more sensible ideas. This was good for her.

Provided by Year 1 Teacher, Holmleigh Primary School

iii. SUMMER EXPOSURE - BEHIND THE YELLOW LINE

A highpoint of the year was our summer Exposure project, working with young people aged 12-18 (25 for those with SEND) to create and perform the play *Behind the Yellow Line*. The play was developed by young people in their weekly youth theatre sessions over the summer term, working with Deane Dixon

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

Foster as playwright and director. Having already built positive connections with most of the young people through the regular sessions, Deane and the team were able to stimulate and challenge their individual skills and abilities. The summer project ran for two weeks at Nisbet Community Hall and in response to young people's wishes was then performed over two days at the Yard Theatre – the same venue as *Pressure Drop*. *Behind the Yellow Line* followed three friendship groups on their way to a motive, in Hackney Wick, where we see the everyday lived experiences of young people within Hackney. The play was narrated by a duo using comedy and spoken word to highlight the themes and developments within each scene.

As always it was great to have a mixture of young people with varying needs and abilities within the group; of the 25 young people involved, seven had a learning disability. The group uplifted and supported one another throughout rehearsals, with no signs of bullying or discrimination of any kind. In addition to performing, some young people were also involved backstage. Three ex participants were paid to support the production creating the set by repurposing the *Pressure Drop* set to create the inside of an Overground train and sourcing, plotting and managing sound for the production. Exposure culminated in three wonderful shows at the Yard, enabling our young people to perform in front of an audience in a professional theatre.

Key Achievements:

- ✓ Engaged young people in a creative process that allowed them to develop and learn new skills
- ✓ Encouraged young people to share ideas and work as an ensemble to create a piece of theatre
- ✓ Collaborated with young people in a creative process that covers challenges and issues that young people face and encourage them to talk about why these challenges exist and how we can change them
- ✓ Produced a final performance that was inclusive and allowed space for young peoples lived experience to be seen and heard.
- ✓ Provided hot meals during school holidays for young people facing cost-of-living challenges.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

At the end of the project young people reported:

IMPACT

85%

improved improvisation and character creation skills

78%

improved acting/performance skills

71%

an increased sense of confidence and made friends



Image: Behind The Yellow Line – Performance Pictures (2023)

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

Case Study

X was referred to us by Young Hackney in Summer 2023 when he was in the first year of college (17 years old). He is a young carer with considerable responsibilities – a housebound mother and a younger sibling. X was moving in the wrong circles and had been arrested for joint enterprise, though no charges were made.

He joined our Advanced Youth Theatre and took part in Behind the Yellow Line. At first quiet and reserved, it took him time to build friendships, but he was always punctual and willing to share ideas. We were all very impressed with how X grew in confidence and his ability to respond to direction and support others.

In evaluation he reported that he had: made friends, increased confidence, had fun and improved his acting skills. “I’ve learnt to engage with an audience” “I have created a character” “I felt proud of myself and have helped my peers”.

In Autumn we identified that X was struggling financially, and we were concerned that he might be drawn into illegal ways of making money. We gave him paid work as a Peer Facilitator with young people aged 5-8, on Kingsmead Estate. X takes the work very seriously.

Where X used to get into a lot of fights, he has now channelled his energy into going to the gym- which he is able to pay for due to his part-time job.

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Year ended 31 March 2024

iv. INTERACTIONS – WORKING ONLINE

The Interactions programme has achieved a great deal this year. In total 84 sessions have been delivered – 50 sessions in schools and Pupil Referral Units and 34 evening sessions.

Evening sessions are now held online which has helped young people with anxieties about travelling across the borough to have a safe space to meet new people and grow in confidence and self-esteem. The six core young people involved in the evening program have been very consistent with their attendance throughout the year. The online environment allowed the participants to open up, sharing personal experiences and opinions and taking part in discussions leading to creating ideas and characters. They have become supportive of each other and their friendships and teamworking skills have developed. Charmain Humphrey – Participation Manager also has spent considerable time supporting this group out of session including working with parents and schools.

Demographics:

- 5 were male, 1 female
- All 6 were of Caribbean descent
- 1 has Special Educational Needs

Evaluation from staff indicates that:

- 100% have improved relationships with education
For example, one young person who had been out of school for some time has now reengaged with education and is regularly attending school
- 50% reported having a better awareness of what they want to do when they finish school.
For example, one young person who had no sense of his potential has become a Peer Facilitator on another Immediate Theatre project and now is looking at a career in Youth work.
- 100 % of the young people reported improved relationships with their peers and have improved mental health and wellbeing. For example, the group look out for each other, share online safety tips, they also call our staff when they are concerned about each other, this has included alerting us about a suicide attempt; thanks to the groups actions the young person was taken to hospital and has recovered.

Young people are also asked to rate their quality of life using Cantril's Ladder, an internationally recognised tool for measuring Overall Life Satisfaction. Participants are asked to rate their overall wellbeing from 0—10.

Assessment given on 04/01/24	The assessment was repeated on 28/03/24
1 YP: 4	1YP: 7 (previously a 4)
3 YP : 5	4 YP: 8 (previously 5 or 6)
2 YP: 6	1YP: 9 (previously 6)

This demonstrates the improved quality of life experienced over the term.

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The evening group developed the ideas and characters for a two-week holiday project held in April 2024 which brought together 20 young people from across our youth theatres who have experienced internal school exclusion. The performance *Solace* explored the factors that prevent them from engaging/staying in education, the emotions they experience and coping strategies.

We have also helped to establish the Reducing Exclusions Partnership (Hackney REP). This is a group of voluntary sector organisations in Hackney who are working with young people and their families who have experienced school exclusion. The group works as a collective to highlight this issue and provide the expertise to challenge the high level of exclusion taking place in Hackney and support each other to gain the best outcomes for young people. Our Participation Manager, a senior youth worker, is now also called upon to support young people referred to the partnership.

v. TACKLING KEY ISSUES IN SCHOOLS

The second tour of *Pressure Drop* was staged for a public audience at the Yard Theatre from 4th – 6th April providing two matinee and three evening performances, a performance by our Advanced Youth Theatre (AYT) group and a series of workshops for young people that explored the themes in the play. The performances were attended by 431 people, and we engaged 69 young people in the workshops.

This was followed by a 4-week tour in secondary schools from 18th April – 12th May. The play toured to 14 schools in Hackney, Haringey, Tower Hamlets, Newham, Brent and Croydon, reaching approximately 4269 students in total.

IMPACT

100%

of school staff would recommend the production to other schools

100%

of school staff agreed or strongly agreed that the themes in the play were relevant to their students

90%

of students rated the performance 'good' or 'outstanding'



IMMEDIATE THEATRE

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We are delighted local publishing company Indie Novella published the text of *Pressure Drop* and this was launched at Hackney Central Library on 27th of September and a short extract performed by 2 of the cast. The library was very pleased with the event and bought copies for all their branches which we have also distributed to local schools.

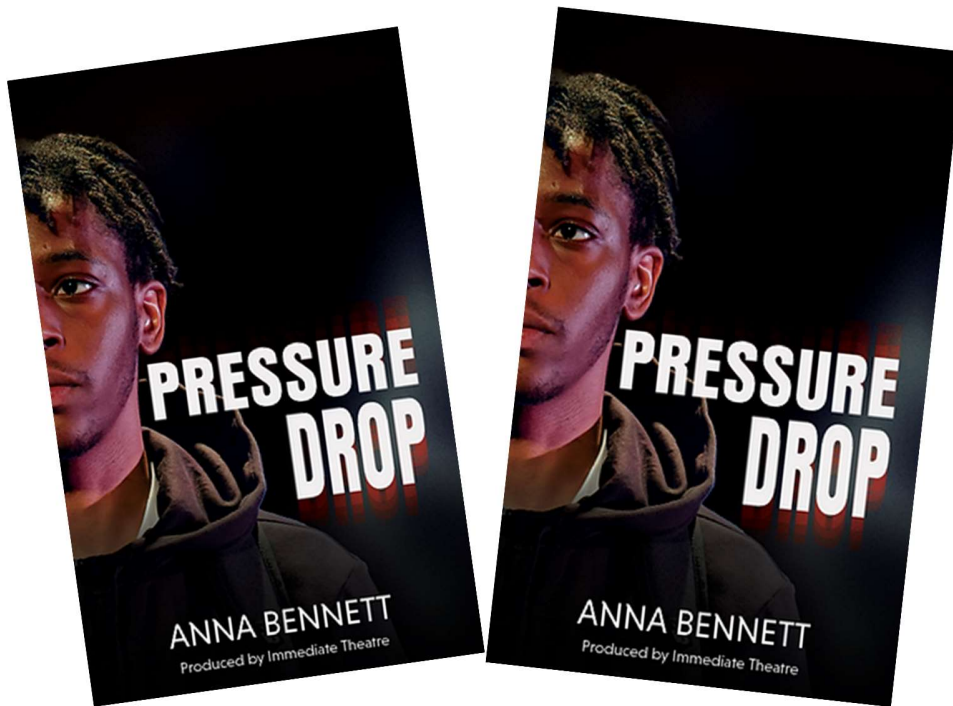


Image: *Pressure Drop* - Book

“It provides opportunities for the real world of young people to be brought to them in a safe setting.”

Head of Year, Little Ilford School, Newham

“I could really empathise with and understand the motives of all the characters, and I felt it was very representative of today’s society.”

Student, Hackney

“I thought that maya’s monologue on the struggles for teenage girls was very needed.”

Student, Newham

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Applying the same approach as was used to create this show the creative team worked with our young people during the Easter Holidays to explore ideas for our next production, feedback from *Pressure Drop* was discussed and it was agreed we should focus on attitudes to women and girls particularly the challenges faced by young women in school. In September 2023 we ran outreach workshops in schools and set up a new Estate based Youth Theatre exclusively for young women- *Uplifting Me/We* led by Kyarna Morris. The group were involved in the recruitment of the playwright Abi Falase, who was commissioned in November 2023 to write a play for schools. Abi started by working with the girls' group and running workshops in schools to further explore the issues.

In January 2024 we ran a young (16 -25years) women writers group led by Abi Falase and *Pressure Drop* writer Anna Bennett. The young women joined us for the first read through of Abi's script *Rift* and produced six short pieces of their own which will be included in the education pack when the show is shared with schools in the coming year.

“Absolutely fantastic! Thought provoking and I really loved it”

“Very good representation of issues faced by vulnerable adults in the community”

vi. THE INDIE PROJECT

The Indie Project was piloted between January – July 2024. The aim of the project was to provide creative sessions for the SEND community who are over 25 years of age, having identified that there is a gap in the activities offered to this group in the Hackney area. The session is run weekly during the day providing 4 hours of activity. At its heart the Indie Project gives participants an opportunity to engage socially, promote and facilitate discussion on well-being, health and other social issues through the medium of theatre, and develop their confidence to interact with others. As part of our sessions, we welcomed guests from the local community to discuss and promote their services and the issues they deal with such as Hackney Health Watch, Homerton Hospital and Hackney Council.

We welcomed many of the older participants from the Huddleston Estate based Youth Theatre SEND project and accepted new referrals, developing a regular group of 12 participants. As part of the project the group made a presentation to parents and partner organisations focussing on disability hate crime.

Audience Feedback:

Due to the success of the project we decided to include the Indie Project in our Pathways Programme, sustaining engagement with the cohort and looking at ways of developing career and or volunteering pathways to help them progress whilst maintaining the social and creative aspects of the group. This has had a significant impact on participants with one being a model for a portrait at the National Portrait Gallery, a second asking a question to actor Micheal Sheen's on the BBC program 'Assemble' for 'Autism

IMMEDIATE THEATRE

Report of the Directors (Trustees)

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Acceptance Week', one is now working as a paid Peer Facilitator for Immediate Theatre and two others have secured part time work.



Image: *Indie* - Members

Case Study

Participant Y is 26 and has Williams Syndrome, high blood-pressure and learning disabilities. Y joined the Indie project when it started. This was the first project they had attended since Covid, their mother described them as needing support to complete basic tasks. Y was totally reliant on their mother who had given up work since Y completed education. The weekly sessions provide her with a vital moment in the week to attend appointments.

We have seen significant developments in Y, they are more confident, will make eye contact, is actively nominating themselves to do tasks in sessions. Y has become the life and soul of the group. In Autumn 2023 Y won the Gold Gary Francis Award for “Outstanding Young Person” due to their warm personality and skills in bringing people together and overcoming challenges. This gave Y renewed self-esteem. Y now wants to volunteer, and we are working on their CV and personal statement in which they have highlighted that they want to work in transport.

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vii. WHAT'S YOUR STORY?

With Hannah Drummond taking a lead on Pathways to Employment we were delighted to launch a revamped version of our very popular What's You Story? project in June 2023 and repeated in February 2024. The programme worked with 14 unemployed women of the global majority many of whom faced complex challenges in their lives. Each project provides 8 days of workshops over four weeks using drama and creative play as a vehicle for the women to build confidence within themselves, create connections with other women and support them to achieve their employment goals. The project culminates in a sharing for friends and family and is followed up with 1:1 support. As with our work with young adults this work is supported by involvement in the Hackney Wellbeing Partnership enabling us to refer participants on to other mental health services.

“It inspired me so much and spread so much positivity and created an environment where us women could express ourselves so comfortably.”

‘It’s a soothing situation to be put in. There’s a cup of tea, there’s a biscuit. There’s friendly faces. Let’s just chat. Yeah, discover things about each other because I think through all that lockdown, a lot of us have forgotten how to be curious.’”

“The sessions had made me feel healthy again I found joy!”

WYS participants

IMPACT

100%

of the participants demonstrated an increased level of confidence and self-esteem by the end of the project

100%

of the participants demonstrated new positive connections with women in their community.

100%

of the women exhibited an improvement with their individual skills and embraced new ones.

90%

of the women said they had felt useful, a 23% increase from the beginning



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Image: *What's Your Story* - Participants

Case Study

X demonstrated an anxious/fearful attachment style which led to them needing a lot of validation and attaching themselves to both lead facilitators at various points of the program. Through 1:1 discussion staff became aware of various outside factors and ongoing mental health challenges X was going through. Staff set up an action plan with X and supported her to think about what her next step's might look like. After further discussion and coaching, X was supported to apply for some volunteering opportunities related to the performing arts. We also supported X to apply for new housing as this has been affecting her wellbeing greatly and identified potential part-time work opportunities. X remained in touch with Hannah and is now in a more stable position and has had several interviews for jobs."

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viii. SECOND CHANCE – COMMUNITY TOUR

For the first time since the pandemic, in November 2023 Theatre Exchange was able to create a live tour to Lunch, Social Clubs and Sheltered Accommodation venues and for the first time ever this work took us beyond Hackney. Led by Penny Cliff, long standing freelance facilitator and playwright and Immediate Theatre's Artistic Director Jo Carter; the group explored issues such as the environment and attitudes to aging, creating scenes which were shaped by Penny into a script. A first draft was presented at an event in July alongside two other groups of older performers from Newham and Enfield who also shared work in progress.

With a professional team in place, rehearsals began in earnest in October led by director Jack McMahon, music director Ashley Hodgson, and designer Pip Nash. Working as an ensemble helped soothe apprehension about performing live again and created a sense of union and ownership between the members which helped to support the integration of four new members at the rehearsal stage. The resulting production, *Second Chance*, set in a charity shop in Dalston, was forty-five minutes of comedy, music and magic.

The tour opened at Bonny Downs Community centre in Newham and was brilliantly received, with a warm and enthusiastic audience boosting the performers' confidence for the rest of the tour. A few performers were unable to be at every show, but others were happy to double up and perform their roles. The diverse audiences were enthusiastic, encouraging and engaged and particularly enjoyed meeting the performers after the show. The penultimate performance was shared with our youth theatre group at Pembury Centre, an excellent way to bring the community together across generations. At the final performance at our home venue, we managed to accommodate 50 people and celebrated everyone's achievements with a party. Returning to live performance with such encouraging audiences has been a hugely positive experience for the group and for their confidence in their performing abilities.

"The sense of community, ensemble, and support that the project created was fantastic. It felt like a team and a creative family that wanted everyone to do and feel their best. I looked forward to every rehearsal and the fun and kindness in the room was brilliant!"

Jack McMahon – Director

"...audiences were amazing and very encouraging. It gave me a sense of community connection, of giving back to people that might not go out to theatre or out at all"

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IMPACT

100%

enjoyed the experience and are looking forward to the next performance

91%

improved in all areas of performance

64%

change in sense of ownership



Second Chance was featured on December 23rd, 2023, in the Metro, journalist Gregory Robinson spoke to some of our participants regarding their experience in Theatre Exchange and Immediate Theatre.

[Hackney theatre group brings Christmas panto to marginalised groups | Metro News](#)

9 performances reached an audience of 320
94% said the show was “excellent “or “good”
58% rarely or never see live entertainment

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Image: *Second Chance* – Performers/Volunteers

Case Study

S (68) is an active and consistent participant in regular sessions and co lead our taster sessions for new participants. She expressed her journey from trepidation to competence through line learning: “There's a lot of trepidation to begin with because I haven't had to learn lines, but it's good for my brain and I want to get my brain going and learning the lines and getting right it is so satisfying. It just grew and grew, and I think, yeah, I can do this. Be competent. I'm back in the game. I can actually do this.”

IMMEDIATE THEATRE

ix. VOICES OF CHANGE

In April 2023 The Heritage Lottery Fund confirmed two-year funding for Voices of Change with the following aims:

- A wider range of people will be involved in heritage
- Heritage will be identified and better explained
- People will have developed skills
- People will have greater wellbeing

The project will gather oral histories of Newham and Hackney residents who migrated to the area between 1939 and 1990, documenting how they have shaped our boroughs. These stories will be shared with Hackney and Newham Archives and act as the inspiration for Hackney and Newham History Social Club a series of podcasts hosted by Sue Elliot Nichols making the link with our previous Hackney Social Radio project.

In the summer we welcomed Producer- Tamsin Hughes, Assistant Producer – Carina Vogelsberger and Creative Connections Coordinator – Tiziana Silvestre who also leads on Theatre Exchange. The project was formally launched on November 9th at Hackney Archives as part of the Black History Season. The event included a workshop mapping key places and spaces in the borough followed by presentations hosted by Shekeila Scarlett our chair, and conversations with Carmen and Des who were featured in our first podcast:



In the taster episode Sue Elliott Nichols travels from the north in Woodberry Down through Hackney and across to Newham and out east to Woolwich. Along the way she talks to people who have witnessed the changes in the borough over the years.

Voices of Change was created with the wonderful older volunteers who had been involved in Hackney Social Radio and Hackney Social Audio. With Tiziana leading on outreach work to Hackney and making new connections in Newham, this group has significantly expanded and diversified. They have taken part in training in oral history gathering, recording and Cultural Sensitivity as well as meeting monthly to discuss ideas, become familiar with the archives and get involved in other heritage activities. As we prepare for our first full series in June 2024, they are actively engaged in creating the work.

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Case Study

Participant X was involved in producing the launch episode of the podcast and had joined the project only shortly before production started, while experiencing complex issues in their personal life. Despite stating they struggle with a long-time learning disability; they played a key part in creating the first episode through contributing both audio recordings and their local history expertise. In their feedback after the launch event, they reported that, for the first time, they felt that their interest in heritage was being acknowledged and appreciated. Apart from gaining new technical skills and learning how to use audio recording equipment, joining Voices of Change allowed X to connect with likeminded heritage enthusiasts of a similar age and across both boroughs. Furthermore, they have displayed enhanced confidence and well-being during their participation and at the podcast launch event at CLR James Dalston Library, joined our podcast presenter on stage to introduce the project and share their experience with the audience.

x. AWARDS

We are delighted that our work has been recognised through local awards this year, being presented with the Hackney Youth Awards 2023, Creativity, Innovation & Ambition Award for our Exposure Summer Project – Beyond the Yellow Line and the Hackney CVS Community Award for contributing to a fairer society by reducing inequality in City and Hackney.

Nine of our young people gained Petchey Awards of £300 which supported trips and resources for the Estate Based Youth Theatre programme. Six participants were nominated for Young Hackney Awards with two being presented with medals and one winning the category.

xi. PREMISES

This marks our first full year of residence in our new Andre Street home. During the year this has enabled us to support other local groups with rehearsal and meeting space including establishing an ongoing relationship with Turkish speaking theatre company Mavi. It has also enabled us to run many additional activities such as the Young Women's writing sessions which were held on Saturday mornings and additional holiday activities.

With support from City Bridge we will be undertaking a full Access Audit in June 2024 and looking at how we can make the venue fully accessible to everyone in our community.

FUTURE DEVELOPMENTS

Now that the Estate based Youth Theatre team have embedded our own AQA Unit Award scheme across the year we are looking forward to participants being able to step up to the next level. We are also creating new Units for special projects such as holiday projects and Peer Facilitators. We are looking forward to developing our new group in Newham with Deane Dixon Foster who is a Newham resident taking a lead on developing a Newham Comedy Night with the group. Laughter is so important in these challenging times.

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This year we are going to be focussing on strengthening links between our youth programmes and Pathways to Employment. We are developing the Peer Facilitators providing a series of training sessions for them across the year and introducing a Career Development Plan and 1:1 support for looking at short, and long-term goals. We are also launching the Hackney Young Collective, a weekly drama group for those aged 18 -30 providing them with a space to develop ideas and gain 1:1 support. This will culminate in a production in January 2025. Hannah Drummond will be training as a Mental Health Coach developing our relationship with the Well Being Network.

June will see the first full series of Hackney and Newham History Social Club podcast. These 6 short episodes tell the story of Hackney Lido and life for a Windrush family in East London. We are looking forward to significantly increasing our online presence.

Our Theatre Exchange group will be taking even greater authorship of their work, creating their own musical cabaret for our November tour and taking this to bigger venues where we can host the 100's of people we have met through the extended outreach programme.

The production of our new work for schools - *Rift* by Abi False will be developed as an audio production, enabling teachers to be able to access this exciting material in the classroom. We are thrilled by the potential of this new pilot in helping to give teachers the resources to tackle critical issues.

We will also be looking ahead to the future creating a five-year business plan for the organisation which will focus on long term succession planning and ensuring a sustainable future for future for Immediate Theatre.

FINANCIAL REVIEW

Income was lower than budgeted this year at £615,222 for the first time since the pandemic, however we still ended the year in a strong position, increasing unrestricted reserves by £33,540. An operating deficit of £78,065 was mainly due to spending the high level of restricted reserves b/fwd from 2022/23. We have a robust fundraising strategy and exercise prudent cost control so were able to revise expenditure to match reduced income when funding bids were unsuccessful. Our continuing strong financial position is due to the ongoing support of our key funders and partners and reflects the hard work of the staff team and their commitment to Immediate Theatre.

The London Borough of Hackney continued to provide support. Our Connecting Young Hackney contract was extended for a further year and the Infrastructure Grant for our holistic support of Hackney residents funded our work across programmes. We also received project grants for a girls' project, the Indie project working with adults with SEND and Black History Month and a community grant for Theatre Exchange. The Youth Opportunities Fund and Healthy Activities and Food grants enabled us to provide holiday activities for young people including a hot meal. Continued support from the Clinical Commissioning Group (CCG) via Mind in the City, Hackney and Waltham Forest for the Wellbeing Network as part of our Pathways to Employment programme meant overall income from local government made up 25% of total income.

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Income from Central and Regional Government grew to 27% of our total income, with the first year of The Heritage Lottery funded Voices of Change project and the continuation of a multi-year grant from the Big Lottery Reaching Communities Fund for Estate based Youth Theatre, and the GLA Violence Reduction

Unit (Rise Up East). Income from The Heritage Lottery is based on actual spending therefore the late start of the Voices of Change project led to £40,100 lower income than budgeted, although this will be received in subsequent years.

Trusts and Foundations continued to be our largest source of income, thanks to support from our fundraiser, Katrina Duncan. Grants decreased to £261,872, 45% of income received in the year, however an additional £148,431 had been carried forward from the previous year including £100,656 from Global to support *Pressure Drop* and EbYT, making a total of 56% of all income from Trusts. The Coutts Foundation, Sanctuary, Hackney Parochial, London City Airport the Cooperative Fund and the Jack Petchey Foundations also supported us to deliver EbYT. The Angus Lawson Memorial Trust, and Merchant Taylor enabled us to continue to deliver Interactions for young people at risk of or excluded from school and Harold Immanuel supported both Interactions and Pathways to Employment. Two grants from Henry Smith also supported Pathways along with Sanctuary and the West Hackney Parochial Trust. UBS continued to support Speech Bubbles and were joined by Charles French and the Ironmongers Company. Speech Bubbles CIC supported us via a grant from Paul Hamlyn to deliver CPD work with schools. Vanguard supported us once again, funding the development of our work on attitudes to girls and for secondary schools. A new two-year grant from City Bridge supported Theatre Exchange. A New Direction contributed towards our Voices of Change STEP Intern and the final months of our Hackney Social Audio Intern.

Other income accounted for 2% of our total income. This included delivering work in local schools and holiday projects, attending voluntary sector leadership meetings, income from hiring our rehearsal space as well as box office from *Pressure Drop* at the Yard Theatre. In addition, we received several donations including a large donation in memory of Kate Swarbrick towards creating the next secondary school play.

We would like to thank all these funders and donors who supported our activities over the year.

RESERVES POLICY

The total reserves of the company at the close of 23/24 are £273,071 (2022/23: £351,136). This includes unrestricted funds of £139,584 (2022/23: £106,044), unrestricted designated funds of £95,742 (made up of £87,342 for leasehold improvements made in 2022/23 and £8,400 which the company has chosen to designate for creative projects and staff wellbeing) and restricted funds of £37,745 which must be spent on specific projects. It is the aim of the trustees to hold sufficient reserves to cover 3 months' running costs based on the prior year's financial statement, currently calculated at £140,993. These reserves will be used to safeguard against a temporary shortfall in income and any additional unforeseen costs. We have been rebuilding our reserves over the past five years and are pleased to have once again achieved an increase in unrestricted reserves. Trustees review the Reserves Policy annually and will determine the amount needed to reflect increased costs and commitments and significant risks and to maintain programmes.

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BOARD DEVELOPMENT

Our board of eleven Trustees includes ex-participants and Hackney residents, who bring a range of expertise and lived experience. Led by the Chair Shekeila Scarlett, Trustees meet quarterly and hold additional meetings with our Youth Board and other User Groups and staff team to ensure that they are listening to and responding to their needs and ideas. A Finance sub-committee, led by Treasurer Paul Smith, meets quarterly, reviewing financial performance, forecasting, financial controls and reserves, reporting all proceedings to the full Board. A Personnel sub-committee, led by Shekeila Scarlett meets to discuss staff

salaries as needed. We have also identified named roles for Trustees leading on Safeguarding (Gifty Green) and Equalities, Diversity and Inclusion (Suzanne Gorman).

This year the Board has continued to play an active part in supporting the development of the organisation providing strong leadership and governance throughout. In July we were pleased to welcome Anthony Lee through our work with East London Business Alliance who has experience of employment support and Sophie Morris joined us as a parent of youth theatre participants. We were sorry to say goodbye to Melanie Howarth who stepped down in July. We are seeking a young trustee (18- 25) to join us in the coming year.

STAFFING

We are immensely grateful to the staff team for their commitment to the organisation. We are pleased to be able to increase salaries at the end of the year once more in line with Joint National Council recommendations providing a flat rate increase of £1,925 rather than a % increase. The management team has remained stable, but we have seen a number of staff move on within our administration team and have welcomed seven new members of staff, increasing our staffing to 12 Full time and two part time workers by March 2023.

Artistic Director	Jo Carter
General Manager	Suzy Smith
Participation Manager	Charmain Humphrey
Estate-based Youth Theatre Coordinator (PT)	Gavin Dent
Schools Coordinator	Kyarna Morris
Schools Coordinator	Eleanor Clack (until September 2023)
Producer (Voices of Change)	Tamsin Hughes
Creative Connections Coordinator	Tiziana Silvestre
Administrator	James Creighton-Goode
Administrator	Jennika Vadera (until October 2023)
Administrator	Rebecca Mayer (until May 2023)
Marketing Officer	Devere Mahbeir
Marketing Officer	Sorrel Allen (until March 2024)
Pathways Coordinator	Hannah Drummond
Youth Programmes Coordinator	Sofia Zaragoza
Projects Leader (PT)	Deane Dixon-Foster
Production Assistant (STEP Intern)	Carina Vogelsberger

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Audio Assistant
Creative Pathways Coordinator
Pathways Assistant (PT)

Leo Dunlop (until June 2023)
Kianu Glasgow (until May 2023)
Ramon Thompson (until January 2023)

We would also like to recognize the enormous contributions of our Peer Facilitators:

Besart Kastrati, Montell Pemberton, Jasmine Williams, Kasino Morris Diedrick, Ajia Perkins, Joaquim Fortunato, Tecumseh Lee Cunningham, Daniel Oji, Isla Rainforth, Jesse Orlando, King Ilunga, Mary Basuamina, Kareem Davies, Zakiya Julie, Charles Williams Paterna Puertas, Arlo Carter, Taye Robertson, Rae McAskill

Our wonderful team of freelancers:

We need to acknowledge the huge contribution of Katrina Duncan who has supported our fundraising over many years, Polly Ramond our bookkeeper and Peter Ladanyi who provided essential support with resolving our VAT issues.

Ben Moss - photographer

Speech Bubbles Facilitators: Susan Elliott-Nicholls, Laura (Flo) Katesmark, Charlotte MacRae, Sasha Scarlett

Estate based Youth Theatres: Gina Theodotou, Hannah Davies, Stella Leonti, Martha May Corton, Andrew Straw, Lucie Adewusi, Samara Gamon, Anna Clauw, Alisha Fernandes,

Interactions/Rise Up East – Deji Adeosun – Project Coordinator, Kevin Stuart – facilitator

Theatre Exchange: Penny Cliff, Pip Nash, Mel Haring, Jack McMahon, Ashleigh Hodgson, Agnieszka Karolina Rolkiewicz

Voices of Change: Sue Elliott-Nicholls, Chris Hayes and Beth Crosland (Live Projects Solutions), Fynn Creative.

Pressure Drop: Anna Bennet - Playwright, Adam Karim - Director, Eddie Latter - Stage Manager, Daniel Peart, Elliot Popeau George - sound design, Matilda O'Grady - movement director, Isabel Sun, Erin Guan, Pip Nash - designers, Nick Johnson Walker- set maker, Abi Turner – lighting designer. The cast Mia Thompson-Semackor, Tyrelle Boyce, Bradley Luckett and Ivan Oyik, Chadrack Mbuini, Yusef Hofri. Deviniat Adedibu & Joshua Picton – workshop facilitators.

Placements and Volunteers: Nicole Wilson, Sarah Tolele, Owen Sloane, Rebecca Kleeman, Delxash Kalo, Costner Quaresma, Josiah Mitchell, Anna Clauw, Mairin, Charlyn, Zara, Reyhannisa Haji

And our partners:

Hackney CVS, London Youth, Rise Up east, Hackney Reducing Exclusion Partnership, 16+ Network, Hackney Quest, Apex, Taking Shape, The Yard, Don't Stab Your Future, Speech Bubbles, Accounts, Hackney Speakers Office,

The Well being Network – particularly Mind in the City, Hackney and Waltham Forest, Irie Mind and the African Community School; Hackney Works and the Job Centre Plus, Beta Minds, Sanctuary.

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Hackney and Newham Archives, Jazzanne Arts, Hackney Caribbean Elderly Organisation, Age UK Enfield, Methodist Homes Association Enfield, Hackney Lunch Clubs Network, Bonny Downs Newham.

And all the amazing schools and community groups we have worked with over the year.

Directors (Trustees) Responsibilities

The Trustees, as set out on page 3 (who are also the directors of Immediate Theatre for the purposes of company law) are responsible for preparing the Directors' (Trustees) Report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of the affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently.
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue on that basis.

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

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

Limited liability

Members of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the company in the event of winding up.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

Immediate Theatre's charitable purpose is to provide increased access to music and musical education to young people in London, particularly those from disadvantaged backgrounds and provide them with opportunities to participate in a range of musical activities.

Independent examiners

Simpson Wreford LLP., were appointed as Independent Examiners during the year and have expressed their willingness to continue in that capacity.

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

Signed on behalf of the board of directors (trustees) on 2 December 2024.

S Scarlett
Director (Trustee)

IMMEDIATE THEATRE

Independent Examiners' Report

To the Trustees of Immediate Theatre for the Year Ended 31 March 2024

I report to the Charity Trustees on my examination of the accounts of the company for the year ended 31 March 2024, which are set out on pages 28 to 38.

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors for the purposes 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.

Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act;
or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) 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 (FRS 102).

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.

Kate Taylor FCA

For and behalf of Simpson Wreford LLP, Chartered Accountants

Institute of Chartered Accounts in England and Wales

Wellesley House
Duke of Wellington Avenue
London, SE18 6SS
Dated: 2 December 2024

IMMEDIATE THEATRE

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2024

	Notes	Unrestricted Funds	Restricted Funds	Total funds 2024	Total funds 2023
		£	£	£	£
INCOME	4				
Donations and legacies		2,027	7,128	9,155	1,339
Charitable activities		40,102	541,704	581,806	962,061
Other income		24,261	-	24,261	19,628
TOTAL INCOME		66,390	548,832	615,222	983,028
				-	
EXPENDITURE ON:	6				
Raising funds		7,847	-	7,847	6,440
Charitable activities		32,432	653,008	685,440	744,631
TOTAL EXPENDITURE		40,279	653,008	693,287	751,071
NET INCOME/(EXPENDITURE)		26,111	(104,176)	(78,065)	231,957
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS		26,111	(104,176)	(78,065)	231,957
RECONCILIATION OF FUNDS					
Total funds brought forward		209,215	141,921	351,136	119,179
Total funds carried forward		235,326	37,745	273,071	351,136

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 39 to 46 form part of these financial statements.

IMMEDIATE THEATRE

Balance Sheet as at 31 March 2024

	Notes	2024	2023
Fixed Assets			
Tangible assets	8	87,342	94,621
Current Assets			
Debtors	9	67,267	35,466
Cash at bank and in hand		155,741	271,556
		<u>223,008</u>	<u>307,023</u>
Creditors			
Amounts falling due within one year	10	<u>(37,279)</u>	<u>(50,507)</u>
Net current assets		<u>185,729</u>	<u>256,515</u>
Total net assets		<u>273,071</u>	<u>351,136</u>
The Funds of the Charity	11		
Unrestricted Funds		139,584	106,044
Unrestricted Funds - Designated		95,742	103,171
Restricted Funds		<u>37,745</u>	<u>141,921</u>
		<u>273,071</u>	<u>351,136</u>

For the year ending 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476

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

The financial statements on pages 35 to 46 were approved by the Trustees on 2 December 2024 and signed on their behalf by:

S Scarlett
Director (Trustee)

Company Number – 03272271 (England & Wales)

IMMEDIATE THEATRE

Statement of Cashflows

For the year ended 31 March 2024

	Notes	2024 £	2023 £
Cash used in operating activities			
Net cash provided by/(used in) operating activities	16	<u>(119,895)</u>	<u>174,354</u>
Cash flows from investing activities			
Interest income		4,080	330
Purchase of tangible fixed assets		-	(101,900)
Cash provided by/ (used) in investing activities		<u>4,080.00</u>	<u>(101,570)</u>
(Decrease)/Increase in cash and cash equivalents in the year		(115,815)	72,454
Cash and cash equivalents at the beginning of the year		271,556	199,102
Total cash and cash equivalents at the end of the year		<u>155,741</u>	<u>271,556</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

1. Accounting Policies

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

Company information

Immediate Theatre is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is Unit 1, Sidings House, 10 Andre Street, London, E8 2AA.

(a) Basis of accounting

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)– (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £.

The effects of events relating to the year ended 31 March 2024 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2024 and the results for the year ended on that date.

Immediate Theatre meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Going Concern

At the time of approving the accounts, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the accounts.

(c) Fund accounting

- Unrestricted funds are available for use at the discretion of the Directors in furtherance of the general objectives of the charity. Unrestricted funds include donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose.
- Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal. Expenditure, which meets these criteria, is charged to the fund.

(d) Income

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

1. Accounting Policies continued

- Grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant. Grant income is only deferred where the donor has clearly specified that it relates to a future period.
- Incoming resources from charitable consulting activities are accounted for when earned. Consultancy income is deferred where it relates to services to be carried out in the future.
- Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

(e) Expenditure

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates:

- Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
- Other costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the independent examination and costs linked to the strategic management of the charity.
- All costs are allocated between the expenditure categories of the SOFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly; others are apportioned on the basis of an estimate of the proportion of project size.

(f) Fixed assets

Fixed assets are initially measured at cost and subsequently measured at cost net of depreciation and any impairment losses.

It is the policy of the company to provide depreciation at the following annual rates in order to write off each asset over its estimated useful economic life. The following rates of depreciation have been applied throughout the year.

Fixtures & Fittings	-	2 years straight line
Leasehold Improvements	-	14 years straight line (over the remaining lease term)

(g) Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid.

(i) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

1. Accounting Policies continued

(j) Creditors and provisions

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 after allowing for any trade discounts due.

(j) Financial instruments

The charity has elected to apply the provisions of Section 11 ‘Basic Financial Instruments’ and Section 12 ‘Other Financial Instruments Issues’ of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

(k) Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

(l) Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2. Related Party Transactions

No trustee (or persons connected with them) received any remuneration or benefits from the charity during the year. £456 of Trustee expenses were reimbursed.

3. Remuneration

The key management personnel of the charity comprise the Artistic Director, General Manager and Participation Manager.

Remuneration of key management	2024	2023
	£	£
Aggregate total	<u>130,421</u>	<u>97,677</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

4 Income	<i>Unrestricted</i>	<i>Restricted</i>	<i>2024 Total</i>	<i>2023 Total</i>
	£	£	£	£
4.1 Income from donations and legacies				
<i>Donations</i>	2,027	7,128	9,155	1,339
<i>Grant income</i>				
Arts Council England	-	-	-	30,000
Young Londoners Fund	-	-	-	41,971
Violence Reduction Unit; GLA	-	-	-	42,928
London City Airport Community	-	3,000	3,000	-
Merchant Taylor	-	5,200	5,200	-
Cooperative Grocery	-	1,098	1,098	-
Charles French Foundation	-	2,000	2,000	-
Big Lottery Fund: Reaching Communities	-	50,126	50,126	50,124
London Borough of Hackney- Young Hac	-	65,000	65,000	65,000
London Borough of Hackney - Youth Wo	-	10,000	10,000	-
London Borough of Hackney - Infrastruct	-	19,800	19,800	18,000
London Borough of Hackney - Home for	-	-	-	83,000
London Borough of Hackney - Black Hist	-	450	450	-
London Borough of Hackney - Discover '	-	5,000	5,000	5,000
London Borough of Hackney - HAF free	-	5,223	5,223	4,870
London Borough of Hackney - Libraries I	-	-	-	1,750
London Borough of Hackney - Kickstart	-	-	-	28,147
London Borough of Hackney	-	11,000	11,000	2,450
Mind in the City, Hackney and Waltham I	-	29,791	29,791	21,859
Sanctuary Housing Association	-	8,094	8,094	4,000
Coutts	38,500	-	38,500	38,500
Angus Lawsom Memorial Trust	-	-	-	22,177
A New Direction - STEP Programme	-	5,000	5,000	5,000
Global Giving	-	-	-	279,122
Henry Smith Charity	-	61,100	61,100	42,600
City Bridge Trust	-	50,000	50,000	-
Jack Petchey	-	3,400	3,400	17,875
Zurich Community Foundation	-	-	-	5,546
Vanguard Group	-	30,000	30,000	-
Vintners Foundation	-	-	-	3,000
Heritage Lottery Fund	-	85,310	85,310	-
The Wickers Charity	-	25,000	25,000	-
CAF Resilience Emergency Fund	-	-	-	76,767
UBS - Speech Bubbles	-	24,325	24,325	21,300
UBS - Cost of Living Crisis	-	-	-	10,000
Harold Immanuel	-	20,000	20,000	20,000
Ironmongers	-	3,065	3,065	-
West Hackney Parochial Trust	-	11,000	11,000	10,000
4.2 Income from charitable activities				
Income from schools	-	-	-	3,200
Speech Bubbles	-	-	-	500
Apex	-	-	-	2,394
London Youth	-	-	-	3,000
Earned income	1,602	7,722	9,324	1,981
<i>Other income - Access to Work</i>	20,181	-	20,181	19,298
<i>Interest received</i>	4,080	-	4,080	330
	66,390	548,832	615,222	983,028

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

5. Income by activity

	<i>Interactions</i>	<i>Speech Bubbles</i>	<i>Theatre Exchange</i>	<i>My Ends</i>	<i>Can I Walk in your Shoes?</i>	<i>Estate-based Youth Theatre</i>	<i>Pathways to Employment</i>	<i>Heritage Lottery</i>	<i>Other income and donations</i>	<i>2024 Total</i>	<i>2023 Total</i>
	£	£	£	£	£	£	£	£	£	£	£
Donations	-	-	270	-	2,691	4,166	-	-	2,027	9,154	1,339
Grant income	15,200	29,390	65,000	26,800	30,000	192,846	112,485	100,760	-	572,481	950,986
Charitable activities	-	5,190	-	-	34	2,500	-	-	5,682	13,406	11,075
Other income	-	-	-	-	-	-	-	-	20,181	20,181	19,628
	15,200	34,580	65,270	26,800	32,725	199,512	112,485	100,760	27,890	615,222	983,028

6 Expenditure

	<i>2024 Total</i>	<i>2023 Total</i>	<i>Basis of support cost allocation</i>
6.1 Charitable activities			
Staff costs	405,972	441,907	
Depreciation and impairment	7,279	7,279	
Other project costs	266,137	293,363	
Support costs			
Trustee expenses	456	82	Governance
Accountancy	5,596	2,000	Governance
	<u>685,440</u>	<u>744,631</u>	
6.2			
Raising funds			
Fundraising costs	<u>7,847</u>	<u>6,440</u>	
Total expenditure	<u>693,287</u>	<u>751,071</u>	

7. Staff Costs

Staff costs for the year were as follows:	<i>2024</i>	<i>2023</i>
	£	£
Salaries and wages	369,073	402,459
Social Security costs	29,357	32,704
Staff pension costs	7,542	6,744
	<u>405,972</u>	<u>441,907</u>

The average number of staff employed during the year, was as follows:

<i>2024</i>	<i>2023</i>
<u>17</u>	<u>20</u>

There were no employees whose annual income exceeded £60,000.

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

8. Tangible Fixed Assets

	Fixtures & Fittings	New Office - Designated	New Office - Restricted	Total
Cost				
At 1 April 2023	1,740	82,850	19,050	103,640
Additions	-	-	-	-
At 31 March 2024	<u>1,740</u>	<u>82,850</u>	<u>19,050</u>	<u>103,640</u>
Depreciation				
At 1 April 2023	1,740	5,918	1,361	9,019
Charge for year	-	5,918	1,361	7,279
At 31 March 2024	<u>1,740</u>	<u>11,836</u>	<u>2,722</u>	<u>16,298</u>
Net Book Value				
At 31 March 2024	<u>-</u>	<u>71,014</u>	<u>16,328</u>	<u>87,342</u>
At 31 March 2023	<u>-</u>	<u>76,932</u>	<u>17,689</u>	<u>94,621</u>

9. Debtors

	2024	2023
	£	£
Trade debtors	31,162	23,699
Accrued income	23,125	3,000
Prepayments	6,727	1,747
Other debtors	6,253	6,253
VAT repayable	-	767
	<u>67,267</u>	<u>35,466</u>

10. Creditors: Amounts Falling Due within One Year

	2024	2023
	£	£
Trade Creditors	3,620	385
Accruals	3,168	2,000
Deferred income	19,191	35,900
Other creditors	2,260	-
Social security and other tax	9,040	12,222
	<u>37,279</u>	<u>50,507</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

11. Movement in Funds

	<i>As at 1 April</i>				<i>As at 31</i>
<i>Restricted funds</i>	<i>2023</i>	<i>Income</i>	<i>Expenditure</i>	<i>Transfers</i>	<i>March 2024</i>
Interactions	20,480	15,200	(26,930)	-	8,750
Speech Bubbles	-	34,580	(30,856)	-	3,724
Pathways to Employment	19,529	112,485	(132,014)	-	-
Estate-based Youth Theatre	52,552	161,012	(213,564)	-	-
Theatre Exchange	1,250	65,270	(66,520)	-	-
My Ends	-	26,800	(26,800)	-	-
Voices of change	-	100,760	(100,760)	-	-
Can I Walk in your Shoes?	48,110	32,725	(55,564)	-	25,271
	141,921	548,832	(653,008)	-	37,745
<i>Unrestricted funds</i>					
Core	106,044	66,390	(33,000)	150	139,584
<i>Designated funds</i>					
Home for Immediate Theatre	94,771	-	(7,279)	(150)	87,342
Staff wellbeing	8,400	-	-	-	8,400
	103,171	-	(7,279)	(150)	95,742
<i>Total funds</i>	351,136	615,222	(693,287)	-	273,071

12. Material funds during the year

Estate-based Youth Theatres:

After school and holiday drama projects delivered in areas of high deprivation for young people aged 5-19.

Speech Bubbles:

Supporting children in KS1 to develop their speaking, listening and attention skills, franchised from London Bubble.

Theatre Exchange:

Drama project with people over the age of 50 delivered to prevent isolation in the community, including intergenerational activities.

Can I Walk in Your Shoes:

Using a combination of theatre and film to shed light on the social injustices young people still experience and help them to identify a future that has purpose and prosperity.

Pathways to employment

Creative programmes and employability workshops and one-to-one support for participants who face barriers to employment including the long-term unemployed.

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

Interactions

Supporting 13-19-year-olds excluded or at risk of exclusion from school, providing access to positive creative activities through which they can improve their academic attainment and achieve their goals.

Voices of Change

Gathering stories from people who moved to or worked in Hackney or Newham between 1939 and 1990. Brought to life in the Hackney and Newham History Social Club podcast, which celebrates people and places that have shaped both boroughs.

Designated funds – Home for Immediate Theatre

This represents the grants received to fund the new office leasehold improvements cost, the grants were restricted in nature and spent on assets that have been capitalised on the balance sheet. The fund balances have been transferred to designated funds to enable future depreciation charges in relation to these costs to be accounted for separately and not to confuse the reserves with free unrestricted reserves.

13. VAT

The charity registered for VAT in December 2001 when the charity's VAT taxable turnover reached the threshold. The charity has subsequently de-registered for VAT in April 2023.

14. Leasing Agreements

At the reporting end date the charity had outstanding future commitments for future minimum lease payments under operating leases as follows:

Whilst the lease is 15 years long, it is cancellable after 2, 5 and 10 years.

2024	2023
£	£
£37,518	£46,898

15. Member's Guarantee

The members' liability is limited by guarantee.

The members guarantee that in the event of a winding up of the company each member will contribute such amounts as may be required, not exceeding £1.

16. Reconciliation of net movement in funds to net cash flow from operating activities.

	2024	2023
	£	£
Net movements in funds	(78,065)	231,957
Add back: Depreciation	7,279	7,279
Add back: interest received	(4,080)	330
(Increase)/decrease in debtors	(31,801)	(29,837)
(Decrease)/increase in creditors	(13,228)	(35,045)
	<u>(119,895)</u>	<u>174,684</u>

Accounts

Immediate Theatre

(A company limited by guarantee)

**Annual Report and Unaudited Financial Statements
For the Year Ended 31 March 2023**

**Charity number 1061522
Company number 03272271 (England & Wales)**

IMMEDIATE THEATRE

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IMMEDIATE THEATRE

Legal and Administrative Information

Year ended 31 March 2023

Charity Legal Name:	Immediate Theatre
Charity registration number:	1061522
Company registration number:	03272271 (England & Wales)
Trustees	S Scarlett - Chair M Butcher L Oguntoyinbo – Vice Chair P Smith - Treasurer S Moss R Harris G Green J Wong S Summers A Lee (appointed 27 July 2022) M Howarth (resigned 27 July 2022) S Morris (appointed 27 July 2022)
Company Secretary	J Carter
Senior Management Team	J Carter – Artistic Director C Humphrey – Participation Manager S Smith – General Manager
Registered office & operational address:	Unit 1, Sidings House 10 Andre Street London E8 2AA
Independent Examiners:	Simpson Wreford LLP Chartered Accountants Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2023

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)

Structure, Governance and Management

Governing documents - Immediate Theatre is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Trustees

S Scarlett	Chair
L Oguntinyinbo	Vice Chair
P Smith	Treasurer
M Butcher	
S Moss	
R Harris	
G Green	
John Wong Tuck Hoi	
S Summers – also known as S Gorman	
M Howarth	(resigned 27/7/2022)
Anthony Lee	(appointed 27/7/2022)
Sophie Morris	(appointed 27/7/2022)

Management

The Board of Trustees governs the charity, meeting at least four times a year. The Trustees delegate daily management of the Company to a Senior Management Team currently consisting of Artistic Director, General Manager and Participation Manager.

Appointment and Retirement of Trustees

Trustees are appointed (or elected) at the AGM and those who have been standing the longest stand down and offer themselves for re-election. Those wishing to retire from the board do so at the time of the AGM.

Objectives and Activities

Immediate Theatre's charitable objective, as detailed in the Memorandum and Articles of Association, is to advance education for the public benefit through the promotion of the arts with particular, but not exclusive, reference to the dramatic arts.

Public Benefit

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

Risk Management

The directors have examined the major strategic, financial, business and operational risks which the charity faces and confirm that systems have been established to enable regular reporting so that the necessary steps can be taken to lessen these risks.

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Our Objectives

Our Vision:

Immediate Theatre remains committed to our vision of a society where questioning, articulate and motivated people create and collaborate to build thriving communities.

Our Purpose:

Our purpose is to involve communities in creative projects that inspire wellbeing, break down barriers and engage people in the process of personal and social change.

Our Objectives:

- To provide inspiring participatory arts programmes, enabling people to reach their potential and preventing exclusion and social isolation
- To creatively explore social issues, engaging people in the process of change and encouraging and enabling them to influence decision making
- To improve health and wellbeing and increase life skills and employability through engagement in the arts

Our objectives are delivered across our programmes with thorough evaluation processes being used to evidence the impact of our work.

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Chair's Summary

It has been an immense privilege to lead Immediate Theatre during a year of significant change and growth during which we have been recognized with an Award from Children and Young people Now for our work in Arts and Culture.

In July 2022 we took on a 15-year lease for our own space, creating a home for our organisation, providing room for our workshops and meetings alongside office facilities. From my initial engagement in 2008 as a participant I have thought of Immediate Theatre as my “home” and it is wonderful to know that the company now has its own space to welcome participants and provide them with a sense of belonging. Thanks to support from our Patron Idris Elba and funding from London Borough of Hackney we transformed 177 square meters into creative spaces with staff working in the building by October and held a celebratory launch on 14th April 2023. We are now pleased to also be able to welcome other arts organisations and community groups to benefit from these new resources in Hackney Downs.

The transition to our new building also required a significant review of structures including transferring to a cloud-based IT system and the development of a new database which we hope will enable us to produce more robust evidence of impact in the coming years. Amongst all this structural change the staff have remained committed to supporting participants in the community and our work on estates continues to grow. This year we have seen a 30% increase in registered participants and almost doubled the number engaged in one-off workshops.

The cost-of-living crisis has had a significant impact on many of our participants and in response we have increased the number of holiday activities offered from 4 to 10 weeks and spent over £7,000 providing hot food for our youth theatres. We have also accessed food parcels for many of the families we engage with.

A highlight of the year was the production of a new play for schools, Pressure Drop, which reached 1117 people across Hackney in November 2022. Developed with our young participants, the play gives voice to some of the challenges they are facing and profiles the important work we are doing. Pressure Drop commenced an extended tour in April 2023, travelling beyond the borough as far as Croydon and Brent, and taking the work of Immediate Theatre to an even bigger audience.

I would like to thank all our staff, freelancers and volunteers for their passion and commitment, particularly our Senior Management team, Jo Carter Artistic Director, Suzy Smith, General Manager and Charmain Humphries Participation Manager for driving the organisation through this period of change.

Shekeila Scarlett – Chair of Trustees

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2022-2023 in Numbers

649	registered participants attended our regular sessions.
846	participated in one off workshops.
1274	audience numbers reached through 35 performances.
46	weeks of programme delivery.
196	AQA accredited certificates awarded to participants.
17	people supported into training, placements or employment.
19	young people employed as Peer Facilitators and support workers totalling 1167 hours.
61	creatives employed as freelancers.
18	employed as staff (excluding Peer Facilitators)
78%	of registered participants are of the global majority.
24%	of registered participants have special educational needs or a disability.



Projects

Speech Bubbles

- Ages: 5 to 7 | 140 Participants | 168 Sessions

A weekly drama programme for children in Years 1 and 2 with Speech, Language and Communication Needs (SLCN), designed to provide them an opportunity to improve communication skills through telling stories and acting them out. We reached a further 7 schools with 16 outreach sessions, providing a chance for 140 students to participate in our programme.

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Estate-based Youth Theatres

• **Ages: 5 to 25** | **282 Participants** | **264 Sessions**

Our 9 EbYTs provide a space for self-expression, creativity and growth. In addition to the 282 participants, we reached 204 young people with our outreach workshops this year. All our EbYTs explored pantomime in the winter and performed in our annual Social Action event, exploring contemporary societal issues. EbYT members formed a new Youth Board advising our Board of Trustees.

Holiday Projects

• **Ages: 5 to 25** | **404 Participants** | **10 Weeks**

We provide activities for young people during school holidays throughout the year - a space for them to express their creativity, have fun and enjoy a hot meal. We support their wellbeing and encourage them to collaborate and interact positively with their peers.

Interactions

• **Ages: 11 to 16** | **122 Participants** | **65 Sessions**

Working with young people facing or at risk of exclusion in schools and those already in Pupil Referral Units (PRUs) to develop life-skills, provide support with issues covering violence and victimisation, healthy relationships and with reintegration into the education system. In addition to the 122 participants, we engaged 41 young people through 4 outreach sessions. A highlight of the year was the residential in Clacton-on-Sea.

Schools Tour

• **Ages: 13-18** | **1274 Audiences** | **14 Shows**
• **Ages: 13-18** | **375 Participants** | **17 Workshops**

We had an incredibly successful tour of our new production Pressure Drop, reaching 13 schools with performances and workshops. Developed with our participants the play explored the challenges young people face growing up in East London including school exclusion, knife crime and sexting.

Pathways to Employment

Ages: 18+ | **62 Participants** | **58 Sessions**

Providing support for young people and women of the global majority we provide a combination of 1:1 support and group sessions. This includes our unique “What’s Your Story?” programme that uses a creative approach to supporting participants to identify their goals and make positive steps towards achieving them. Supported by Mind in the City, Hackney and Waltham Forest this project also connects participants with specialist mental health support. Eight young people (18-25) established a new Youth Advisory Group assisting with steering Hackney 16+ Network.

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The Indie Project

Ages: 25+ | 8 Participants | 5 Sessions

This new partnership project with Hackney Housing was launched in February 2023 supporting adults (25+) with Special Educational Needs and Disabilities. Participants develop life skills through creative learning and empower people with disabilities to make positive decisions.

Creative Connections (working with over 55s)

o Theatre Exchange:

• Ages: 55+ | 16 Participants | 54 Sessions

The Theatre Exchange group continued to meet weekly using improvisation to develop new plays. Delivery was predominantly online creating 4 intergenerational dramas for Hackney Social Audio and an intergenerational show which was recorded live at The Arcola Theatre in December. In the Spring they started work on their next live performance for November 2023.

o Hackney Social Audio:

• Ages: 55+	 687 Listens	 19 scripts created and recorded
• Ages: Adults	 22 Participants	 12 Podcast Training Sessions
• Ages: 55+	 15 Participants	 9 Production Club Sessions
• Ages: 55+	 68 Participants	 12 Community Sessions

Our monthly HSA podcast produced 19 audio pieces this year, including 7 full-length episodes and 12 short features. Two series of podcast training were delivered for all adults and Production Club helped shape the audio output. The team also introduced audio work to all our Youth Theatres. Four community groups: Hackney Caribbean Elderly Organisation, Chatsworth Lunch Club, Shoreditch Trust Stroke Survivors group and Lime Tree Court (sheltered accommodation) took part in poetry and reminiscence workshops excerpts from which were featured on HSA.

Highlights of the Year:

Speech Bubbles

We are thrilled to report on the impact of Speech Bubbles, a programme that works specifically with Year 1 and Year 2 children with Speech, Language and Communication Needs. Speech Bubbles addresses these needs by providing a weekly drama intervention that develops communication skills and confidence through acting out the children's stories. Thanks to funding from UBS, we were able to run the programme in 6 schools this year and worked with 120 children. The post-programme evaluation scores given by class teachers are incredibly positive, revealing that:

94% of pupils showed improvement in their learning in the classroom.

83% displayed improvement in their emotional behaviour and conduct.

88% displayed improvement in their speaking and listening skills.

Case Study:

Provided by Year 2 Teacher, De Beauvoir Primary

Before:

Child A is often selective about when to speak and will use gestures to indicate a response after a question with options is posed to her. Since her sister has joined the class, she is even more reluctant to speak during carpet sessions.

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After:

The biggest improvement this year is Child A's progress from just talking to teachers to holding conversations with teachers. She is now more willing to speak in full sentences and won't wait for discussion prompts. The confidence she has in her own ability to roleplay is now apparent in class. This year I have seen her act out different story scenes, using facial expressions and character voices. I have also even heard Child A sing! The difference Speech Bubbles has made to Child A this year and the previous year has been life changing.

We are looking forward to providing professional development session, 'Drama Tools for a Communication Friendly Classroom', at five of our Speech Bubbles schools in the summer term. The sessions offer a toolkit of activities staff can use in their classrooms to support communication, which will hopefully embed Speech Bubbles practice in the wider school culture and raise the profile of Speech Bubbles and Immediate Theatre within the school.

"We have seen huge progress in the children taking part in Speech Bubbles. They are more confident to speak in class, and children who might otherwise slip under the radar are given time and space to express themselves, which is so valuable."

Assistant Headteacher, Sebright primary

Estate-based Youth Theatres: We Want Your Views –

Nightingale Estate Regeneration Project

Our Nightingale Estate-based Youth Theatre finally returned to face-to-face work in April 2022. We were pleased to welcome 18 young people to the group for a partnership project with theatre-maker Mark Maughan and architects at UCL working together on The Great Regeneration Scheme which explores the regeneration of estates across London and those involved in and affected by it.

Work began through a 3-day Easter holiday project creating ideas for community spaces the young people wanted to see on their estate as part of current regeneration plans. They refined their ideas through the weekly sessions, discussing what was missing and important for them to see in their community space to improve quality-of-life for all. Architects at UCL rendered the young people's designs to visually demonstrate their ideas. Their 3 final ideas were: a multi-purpose community centre, improved playground and the 'Stegobus' – a dinosaur-shaped tour bus that serves as a café and food bank for the local community. The young people developed and led a public meeting event for residents and decision makers during the May half-term.

Young People's Key Achievements:

- ✓ Increased social awareness, especially around local area regeneration
- ✓ Engaged in debate, shared their views and advocated on behalf of their peers and community
- ✓ Created theatre exploring social issues
- ✓ Performed and presented to local councillors and developers and engaged with a Hackney Youth Parliament member
- ✓ Collaborated with architects and researchers at UCL, writers and theatre-makers.
- ✓ Provided food and hot meals during school holidays for children facing cost-of-living difficulties at home and learnt about nutrition and healthy eating

After the programme:

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75%
of young participants self-reported

- increasing their confidence
- feeling proud of themselves
- gaining life-skills in trusting and supporting others
- being able to they shared their ideas
- worked as part of a team

“It was wonderful to see the young people, most of whom weren’t aware of the Nightingale regeneration at the start of the project, engage in meaningful conversations with adults who have a say in the regeneration process.”

Eleanor Clack – Immediate Theatre

“The fact that we were able to pull together all the disparate elements of the idea and combining them into a public presentation that went down well with the audience and yielded a request for further meetings with the council, was a huge achievement in my books.”

Mark Maughan – The Great Regeneration Scheme



Audience Feedback

**“Thought-provoking and incredibly impressed by the views of young people.
Love the fact they want all the community to benefit from these plans.”**

“I felt like the young people were extremely knowledgeable, confident and mature. I felt proud of our younger generation on the estate.”

Parent of young person in the group.

“Really great to hear from young people about their views.”

CLr Sem Moema.

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Open Your Ears – EbYT Annual Social Action Event

Open Your Ears brought the year to a wonderful climax in March 2023 with 79 young people from across our Estate-based Youth Theatres performing for each other and a panel of judges. This annual event focuses on the ways in which young people can use their voice to make change, educate and inform others on the issues and injustices facing our society today. The young people aged 5 – 25 from our eight groups worked throughout the Spring term (January to March). They were involved in the decision-making at all stages of the project, choosing their own topics, leading the team through the development of the ideas and ultimately shaping the final performance. The topics chosen focused on “foodbanks” “online safety” “homelessness” “discrimination” and “sexual harassment”. Performance styles varied enormously from hard hitting drama, to comedy, audience involvement and use of “agit prop” and dramatized letters to the world. Funding from Vinters and UBS enabled us to run 4 days of additional activities during the February half term, giving young people an opportunity to develop ideas further as well as having a hot meal. Four young people (13+) also attended the London Hope Hack at the Olympic Stadium, attended by Sadiq Khan. The event which brought young people together to tackle societal issues such as racism, education, mental health, cost of living and knife crime. We were very proud of the contributions made by our group. 40 Young people were awarded AQA certificates in Exploring Issue-Based Plays or Stories

Young people reported:

- 81%** Made friends
- 62%** Taking responsibility & being in-charge
- 81%** Improvising skills
- 76%** Working as a team

“I’ve gained empathy because I’ve told people about how I feel and discussed how they feel.”

“Through drama, I am able to understand myself more.”

“I feel proud of myself because I helped others on stage.”

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The judges said:

“Equality vs Equity highlighted well – Great audience engagement – Powerful reimaging of Rosa Parks experience updated for London 2023 – Convincing portrayal.”

Woodbury Down ages 8-12 years - 3rd prize winner

“Very Funny! - Political commentary was effective and relevant – Informative ‘even I learnt something’ Well structured”

Nightingale ages 8-12 years - 2nd Prize winner

“Great staging– Good balance of humour and seriousness – Loved the direct address to the audience – Very well balanced with everyone involved – Great job in handling a sensitive subject — forced us to self-reflect on our own role in spreading online toxicity – Strong message that needs to be told.”

Advanced Youth Theatre 13-18 1st Prize

The group won £150 and performed their piece at The Yard Theatre in April as part of the Pressure Drop events.

Case study

M has been attending our sessions for a couple of years now, the challenge that M has had to face is the co-dependant relationship she has with her sister. When working through our Social Action term, M was able to grow and flourish, using her imagination to create some wonderful work for her team. Previously, M would spend time supporting and communicating with her sister. Splitting them up gave M the opportunity to use those skills on other people and scenarios. This term she got the opportunity to broaden those skills by directing and taking lead within some rehearsals. M has been more engaged and inquisitive throughout the sessions this term than ever before, and her creative skills have improved because of this. We are looking forward to seeing M continue to engage with her natural abilities as a leader and creative.

We would like to thank our staff and freelance team: Charmain Humphrey, Hannah Drummond, Gavin Dent, Kyarna Morris, Deane Dixon Foster, Peer Facilitators Montell Pemberton, Ajia Lee Perkins, Kasino Morris, Joel Gibbons, and Jasmine Williams and Volunteer Nicky Wilson. Caterer Hannah Davis and photographer Ben Moss. Thanks to our youth theatre funders: Connecting Young Hackney, The National Lottery Reaching Communities Programme and Coutts.

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Interactions – Clacton-on-Sea Residential

A high point of the year for young people was our residential at Clacton-on-Sea in October 2022. Whilst year-round provision provides the core of our work, residential and intensive holiday projects can often create a real turning point for participants.



The Interactions project targets young people in school exclusion units and those at risk of exclusion within school settings. We work with them throughout the year both in school and evening programmes, creating consistent positive relationships with adults, increasing their life skills, confidence and

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aspirations. The residential is a critical opportunity for young people to escape the daily pressures on their lives, to relax, to enjoy themselves and to gain a sense of independence. It gives staff extended time to really get to know the young people.

We took 15 young people to Clacton-on-Sea for a 3-day trip from Friday 28th – Sunday 30th October 2022. This year we focussed on exploring mental wellbeing, using a range of workshops including teaching the young people how to use cameras. The group also requested workshops around sexual health and consent which we went on to use as the starting point of a show in the winter term.

Evaluation demonstrated that:

- Many of the group had not previously been away from home
- Participants felt that they had made friends, felt connected and had fun
- Young people enjoyed teamwork activities
- Young people were able to absorb and retain socio critical information

Two of the young people are now regularly working for us as Peer Facilitators. The young people are constantly asking when they can go again.

“The best memory of the project was the games and spending time as a family”

“I learned about different ways of relaxing yourself and stepped out my comfort zone”

Staff Comments

“I enjoyed seeing how young people developed their confidence throughout the trip”

Charmain Humphrey – Participation Manager

“I think this was a very well positioned experience, giving young people an appropriate level of freedom, responsibility and leisure time”

Ben Moss – Filmmaker

“I am so happy that I was given this opportunity to develop my skills”

Kasino Morris – Peer Leader

Case Studies

A allowed herself to play during this residential, they often find themselves in the background and can be quite shy, not under confident but not allowing themselves to be authentic around others. This residential allowed them to go to the Pier and have fun with the other young people and to engage in activities in the evening. A was able to create ideas for everyone to take part in, this was really great to witness.

Watch our video report of the Clacton trip [here](#).

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Schools Tour: Pressure Drop- a new play for schools.

It has been many years since Immediate Theatre has been able to mount a new production due to lack of investment for the arts and education, and a seeming lack of appreciation of the positive impact when young people see live a story for and about them. However, thanks to our patron, Idris Elba, and his #walkamileinmyshoes capsule collection produced with his wife Sabrina Elba and friend Christian Louboutin, we were able to utilise their investment to produce a new play that amplifies local young people's voices. *Pressure Drop* is a complex drama reflecting the compound challenges experienced by young people growing up in London and across the UK today.

Pressure Drop was written by playwright Anna Bennett. We initially explored ideas with young people at a residential who had experienced school exclusion in February 2022. We then ran research workshops with youth organisations in the Rise Up East project area at Hackney Quest, Project 365, and also at The Crib. We ran three days of research and development with our Advanced Youth Theatre Group in June 2022 and Summer Exposure 2022, exploring ideas and improvising scenes which formed the basis of the four characters in the play: Mya, Daniel, Jayden and Michael. The young people were consulted by the playwright Anna Bennett on the plot lines and language in the play to ensure authenticity and that they felt a sense of ownership over it.

“It meant a great deal to come back to Hackney to work on a play with young people from the borough, for the borough (and beyond). my passion for young people is equal to my passion for the creative arts, and *Pressure Drop* is very much a joining of the two.”

Anna Bennett, Playwright

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Pressure Drop launched officially in October of 2022, as it began its tour around 13 schools and venues in Hackney, which were accompanied by workshops led by a team of facilitators to explore the themes of knife crime, sexual harassment and mental wellbeing in greater depth. The work was targeted at young people in years 9 & 10 but was appreciated by a wider age group. **The play reached 1117 young people in its first tour.**

The project provided opportunities for an excellent team of freelancers that consisted of experienced and early-career actors and creatives, and we were proud to offer some of the actors their first professional credit.

“Anna’s writing is a gift for young actors and adults alike – the dialogue is motivated and transitive with little said as pure exposition, and so as a piece it’s a very exciting story that hurtles forwards.” Adam Karim, Director

Student Feedback:

- 100%** of students agreed that theatre is a good way to present these issues and themes
- 91%** of students rated the performance ‘good’ or ‘outstanding’.
- 87%** of students agreed or strongly agreed that the workshops allowed them to explore the themes and issues in the play.

“It will make people more aware of these issues and ways they should be dealt with. It also lets people see all perspectives.”

“Many people go to the theatre to enjoy themselves, but they can learn at the same time too, about issues people face and how to reduce these issues.”

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Staff Feedback

100% of schools agreed that:

- the themes in the play were relevant to their students.
- theatre is a good way to present these issues/themes.
- they'd recommend the production to other schools.
- the workshops were useful in supporting students to explore the issues raised in the play.
- their students would benefit from more workshops

“Theatre is the perfect medium for young people to have social issues played back to them to reflect on their own experiences.” - Teacher.

“The students will take away new/different ways to cope with difficult situations. The incidents included in the performance can and do happen everywhere.” - Teacher.

We're excited to be taking *Pressure Drop* to The Yard Theatre in early April so that we can facilitate post-show discussions with the wider community that allow them to engage with its themes, then run workshops for young people to explore these topics even further. Our week at The Yard Theatre will be followed by a second 4-week tour to secondary schools in Hackney and Newham from 18th April – 12th May.

We are immensely grateful to the very talented team who worked with us to create this superb piece of drama that has now been performed to over 6000 young people, bringing theatre to many who had not experienced it before.



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Pathways to Employment: Sixteen Plus Hackney Network

The power of partnership working is evidenced by our ongoing involvement in the Sixteen Plus Hackney Network. Chaired by Immediate Theatre in partnership with Hackney Quest, the Sixteen Plus network has brought together 100 individuals representing 60 organisations/departments across the voluntary and statutory sectors with expertise in employment, mental health and training.

The aims of the partnership are to:

- get to know and understand each other's work
- explore how we can work together to improve the offer for young adults
- share best practices
- fundraise as a collective
- influence local policy and approach to working across sectors

In addition to monthly partnership meetings where partners share information and challenges in the borough, we have established 5 subgroups to progress the work.

- **INFLUENCING STRATEGY AND IMPLEMENTING ACTION PLAN** – we have reviewed Hackney's Emotional Health and Wellbeing Plan for Education, Training and Employment seeking to ensure that the trusted relationships the voluntary sector holds with residents is recognised, respected and involved in the decision-making process. This group is also looking at how to fundraise as a partnership.
- **SOCIAL MEDIA PLATFORM** – we have created a centralised information hub for young people aged 16-25 to raise awareness of the opportunities in Hackney and simplify the process of finding them.
- **EMPLOYERS** – we have been responding to the needs of employers in the borough to be creating accessible and inclusive opportunities for young people and working together to find better ways to work with and support employers.
- **YOUTH ENGAGEMENT, RESEARCH AND LEADERSHIP** - we have been coordinating all youth leadership, co-production and research opportunities for young adults to ensure the connection between groups and learning across Hackney. This group now goes well beyond the remit of the 16+ Network.
- **DATA COLLECTION AND MEMBERSHIP** – we have been supporting cross referral, gathering case studies of how integrated working benefits young people. We are exploring how we can share data between services to better understand the needs of young people and how best to support them.

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The Network was launched at an event at the Pembury Centre on 2nd February 2023 attended by Hackney's Mayor, partner organisations and young people.

Our work with Sixteen Plus Hackney has greatly enhanced the Pathways programme. The following case studies provide examples:

[A was referred to us by Hackney Quest](#) to take part in our Link Up project. This was a 10-week programme that upskilled young people in events management, culminating in the young people designing and implementing an event from scratch. The young people chose to host an employability event called Media Call Back, aimed at inspiring and presenting young people with opportunities within the creative industries. The event took place at the Good Growth Hub, another Sixteen Plus Hackney Network partner, with inspirational speakers from film, podcasting and marketing, workshops with film makers, DJs and local artists from the community. **A** acted as the Assistant Coordinator and as Host on the night, introducing all the speakers and performers. The confidence gained supported **A** to apply for work. In June he started work at the Lego shop, but is still in touch with the team and contributing to Youth Engagement activities and receiving counselling support from Hackney Quest.

[M joined us in September 2022](#) and was seeking support to find her first paid role in the creative industry. **M** worked with our Creative Pathways Coordinator, to map out her ideal career pathway, which included developing herself as a creative, her skills and experience and eventually working in the industry.

[We referred M to our partner LIFT](#) which is part of the Sixteen Plus Hackney network and specialises in supporting residents in tech, sciences, digital and creative production. LIFT worked with **M** to find her a suitable paid placement in the creative marketing industry working with Our Friends In London starting in November.

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The Creative Pathways Coordinator maintained contact with M who reported “Working with Our Friends has made me very excited to continue my journey in the creative sector! I enjoyed that my contributions counted and they showed me a different way of approaching each campaign.”

Creative Connections: Hackney Social Audio

Building on the enormous success of Hackney Social Radio this year we are very proud to have included young and old in our 7 podcasts and engaged hundreds of local residents in making audio content. Subjects covered ranged from local history pieces, plays created by Theatre Exchange to a ghostly Halloween special. See [HSR S2 EP21: Highlights of the year so far 2021 by Hackney Social Audio \(spotify.com\)](#) We provided intergenerational training in making a podcast for 22 people, and worked with four community groups enabling 68 over 65's to contribute to the work. Our Youth Theatre's also got a taste of making podcasts and voice acting. Almost 200 people in total were involved in the project.

“Through this platform, my confidence has grown as I have felt valued being involved.... The meetings have been so helpful in terms of communication as sometimes I don't get out of the house. I would be lost without the Immediate group.”

Production Club and Podcast Training Participant

A highlight of the programme was Beauty and the Beastlies working in parallel with our Estate based Youth Theatre groups Theatre Exchange explored the story of Beauty and the Beast. For the older participants the starting point was– what is your inner beast? This provoked the creation of 9 wealthy retired characters living in acrimonious luxury in a gated community in Hackney – whilst Beauty's family live in poverty on the other side of the borough. Improvised scenes were recorded and then transformed into a 35-minute drama by Penny Cliff. For the final recording we worked with 7 young people from across our youth theatres taking on the roles of Beauty and her siblings. The play was recorded in a studio and then live in front of an audience at Arcola Theatre and broadcast as a Christmas Special on Hackney Social Audio. All involved really enjoyed the experience and look forward to further opportunities for intergenerational work.

“I enjoyed recording it and doing the acting through the mic.”

Youth Theatre Participant

“I enjoyed being able to work with older people.”

Youth Theatre Participant

“The young people were excellent – it definitely enhanced our performance.”

Theatre Exchange Participant

We would like to celebrate the achievements of Leo Dunlop, Production Assistant who joined us as a Kickstart Placement in 2022 and went on to become our first STEP intern (supported by A New Direction).

“I learnt so much during my time at Immediate Theatre working on Hackney Social Audio. It was a project that engaged with such a diverse range of communities that meant a lot of people

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interacted with voices and experiences that they'd never usually encounter in their normal lives. I also was able to learn so much practically about recording audio that has led me to find more work in the audio industry. Without my time on Hackney Social Audio I wouldn't be where I am today."

[Leo Dunlop](#)



[Awards](#)

We are delighted that our work has been recognised through local and national awards.

We were thrilled to accept the **Arts and Culture Award 2022** from Children & Young People Now, recognising our Estate-based Youth Theatre work. It was an honour to be considered alongside so many other organisations and charities working to improve the lives of young people across the UK.

Our Artistic Director Jo Carter and participation manager Charmain Humphrey were nominated for Hackney CVS's **Adiaha Antigha Community Awards**. This award recognises individuals and organisations who had made a positive difference to Hackney and supported young people during the cost-of-living crisis.

We were shortlisted for the Third Sector Awards' **Celebrity Charity Champion Award**, thanks to our patron, Idris Elba. Although we didn't win the prize, Immediate Theatre were proud to attend the Awards Ceremony with a member from Idris Elba's team and celebrate the work of other charities and unsung heroes.

[Premises](#)

The biggest development of the year saw our move into the new office and studio space in Hackney in the summer of 2022, thanks to Hackney Council's Community Fund and the Walk a Mile in My Shoes campaign. For over 25 years, Immediate Theatre has worked on the streets, in schools and in community halls to connect people, give them a voice, and enable their stories to be heard. The fantastic impact of this new space has now enabled Immediate Theatre to provide a hub for the participants we work with, as well as the Immediate Theatre staff team. Our location next to Hackney Central has meant that we can easily welcome those we work with into a safe, warm environment for rehearsals, one-to-one support and workshops that encourage creativity and collaboration.

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The funding has also provided us with materials to establish our brand within this new space, allowing the production of office logo signs both inside and outside, as well as providing us with the means to fill the office space with enough technology and comfy furniture to ensure our team are also working in a comfortable environment.



Future Developments

2023/24 starts with a week of Pressure Drop performances and workshops at The Yard Theatre and continuing with a four-week tour of across London targeting areas of high deprivation and crime identified by the Greater London Authority's Violence Reduction Unit. In addition to taking this impactful work to thousands more young people the show will act as an introduction to Immediate Theatre as we look to extending our work beyond Hackney. The very positive feedback to Pressure Drop from teachers and students has made us commit to creating a new play for schools in the coming year, focussing on attitudes to women and girls. We will be developing the play with our participants in 2023 for a planned tour in April 2024.

Creative Connections – our programme for over 55s -is set to reach new heights in the coming year. Funded by City Bridge Trust, Theatre Exchange will return to their annual live tour to lunch and social clubs in November and we will be extending our work with community groups to Newham and Enfield. The Heritage Lottery Fund have now confirmed support for an extension of our audio work: Voices of Change will gather oral histories from Newham and Hackney residents, documenting their contributions to shaping our boroughs and creating podcasts that bring local history to life.

Our Estate based Youth Theatre team will be establishing a new group in Newham and looking forward to establishing a new ladder of accreditation using the AQA unit award scheme recognising participants' increasing level of skill as they progress through our programmes. Our Youth Board will take a lead on designing and leading their own new projects and continuing to ensure that the voices of young people are considered in our programming.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2023

We are looking forward to enjoying the creative potential of our new home, welcoming more participants and visitors to our space and embedding the new resources we have invested in the past year.

Financial Review

The company continued to improve its financial resilience, ending the year in a stronger position than we had expected. Income increased once again to £983,028 with expenditure of £751,071 in addition to £101,900 spent on leasehold improvements on the new office which has been capitalised on the balance sheet. An operating surplus of £231,957 is higher than we had budgeted for the year. We have a robust fundraising strategy and exercise prudent cost control and are in a position to develop ambitious new projects with a level of confidence in achieving funding targets. This strong position is due to the ongoing support of our key funders and partners and reflects the hard work of the staff team and their commitment to Immediate Theatre.

Increased income was largely due to support from the London Borough of Hackney, providing funding for us to develop and equip our new home in Andre Street, creating accessible workshop and meeting space alongside our office. Our Connecting Young Hackney contract was extended for a further year and we received an Infrastructure grant for our holistic support of Hackney residents and project grants for Theatre Exchange and for the new Indie project working with adults with SEND. Discover Young Hackney and Healthy Activities and Food grants enabled us to provide young people attending holiday activities with a hot meal. We partnered with Hackney Employment and Skills to deliver Kickstart posts for unemployed young people and were commissioned to undertake a reminiscence project in Hackney libraries. Continued support from the Clinical Commissioning Group (CCG) via Mind in the City, Hackney and Waltham Forest for our Pathways to Employment programme meant overall income from local government made up 28% of total income, an increase on the previous year and approaching pre-pandemic levels.

Income from Central and Regional Government grew to 21% of our total income, with the continuation of multi-year grants from the Big Lottery Reaching Communities Fund for Estate based Youth Theatre, the GLA Violence Reduction Unit (Rise Up East) and the Young Londoners Fund for Interactions as well as an Arts Council grant for Hackney Social Radio.

Income from Trusts and Foundations continued to be our largest source of income, thanks to support from our fundraiser, Katrina Duncan. Grants increased slightly to £389,833, but due to increased overall funding made up only 49% of our income (54% in 2022). The most significant of these once again was the grant from Global giving, for funds from the Idris and Sabrina Elba and Christian Louboutin collection to create and tour Pressure Drop to secondary schools and to support EbYT. The Coutts Foundation, Sanctuary, Vintners and a donation from the Zurich Community Trust also supported us to deliver EbYT. Angus Lawson Memorial Trust enabled us to take young people from Interactions on a residential and Harold Immanuel supported both Interactions and Pathways to Employment. West Hackney Parochial Trust and Henry Smith continued to support Pathways to Employment, with Henry Smith also providing funds to develop this work with women. UBS once again supported Speech Bubbles but also provided a cost-of-living grant which enabled us to provide additional holiday activities for young people, increase wages for our youngest staff and pay all staff a cost-of-living bonus. A New Direction contributed towards a Hackney Social Audio Intern and the Jack Petchey Foundation continued to support a young person's Internship on EbYT as well as the Achievement Awards. The CAF Resilience Fund contributed towards our Creative Pathways Coordinator and Administrator posts as well as supporting organisation development; improving our IT and financial systems, marketing data capture and Impact reporting.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2023

Other income accounted for 2% of our total income. This included delivering work in local schools and holiday projects, attending voluntary sector leadership meetings, delivering CPD for Speech Bubbles and a residential for London Youth as well as a number of small donations.

The company ended the year with an operating surplus of £231,957 which includes and increase to unrestricted reserves of £114,660 to leave a closing balance in unrestricted reserves at the year end of £209,215. Of this balance £94,771 represents the grants received to fund the new office leasehold improvements less depreciation to date. The fund has been designated to account for future depreciation charges over the term of the lease. We also chose to designate a further £8,400 of this towards work in 2023/24 including staff wellbeing and to support creative projects.

Reserves Policy

The total reserves of the company at the close of 22/23 are £351,136 (2021/22: £119,179). This includes unrestricted funds of £106,044 (2021/22: £94,555), designated funds of £103,171 (made up £94,771 for new office building works and £8,400 towards work on staff wellbeing) and restricted funds of £141,921 which must be spent on specific projects. It is the aim of the trustees to have sufficient reserves to cover 3 months' running costs based on the prior year's financial statement, currently calculated at £142,762. These reserves will be used to safeguard against a temporary shortfall in income and any additional unforeseen costs. We have been rebuilding our reserves over the past five years and are pleased to have once again achieved an increase in unrestricted reserves. Trustees will continue to make prudent progress towards meeting the reserves target to match increased turnover. Trustees review the Reserves Policy annually to account for changing circumstances and will determine the amount needed to reflect increased operating costs and staff commitments.

Board Development

Our board of eleven Trustees includes ex-participants and Hackney residents, who bring a range of expertise and lived experience. Led by the Chair Shekeila Scarlett, Trustees meet quarterly and hold additional meetings with our Youth Board and other User Groups and staff team to ensure that they are listening to and responding to their needs and ideas. A Finance sub-committee, led by Treasurer Paul Smith, meets quarterly, reviewing financial performance, forecasting, financial controls and reserves, reporting all proceedings to the full Board. A Personnel sub-committee, led by Shekeila Scarlett meets to discuss staff salaries as needed. We have also identified named roles for Trustees leading on Safeguarding (Gifty Green) and Equalities, Diversity and Inclusion (Suzanne Gorman).

This year the Board has continued to play an active part in supporting the development of the organisation providing strong leadership and governance throughout. In July we were pleased to welcome Anthony Lee through our work with East London Business Alliance who has experience of employment support and Sophie Morris joined us as a parent of youth theatre participants. We were sorry to say goodbye to Melanie Howarth who stepped down in July. We are seeking a young trustee (18- 25) to join us in the coming year.

Staffing

We are immensely grateful to the staff team for their commitment to the organization. We have recognised the impact of the work on our growing team of staff and are pleased to have been able to support them with a cost-of-living payment over the winter months to supplement their salaries. We have also invested in Mental Wellbeing Training for Managers and enabled staff to support their own well-being through

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2023

therapeutic interventions. Our core staff team remained relatively stable over the year, and we were joined by several new team members including a number of young people employed as Kickstart, Petchey and STEP Interns.

Artistic Director	Jo Carter
General Manager	Suzy Smith
Participation Manager	Charmain Humphrey
Training Projects Manager	Gbenga Olopade (until December 2022)
Estate-based Youth Theatre Coordinator	Gavin Dent
Schools Coordinator	Eleanor Clack
Positive Pathways Officer	Jermaine Julie (until December 2022)
Producer (Hackney Social Audio)	Lucie Regan (until December 2022)
Marketing & Administration Officer	Georgia Gill (until June 2022)
Youth Drama Leader	Kyarna Morris
Project Manager	Deji Adeosun
Administrator	Rebecca Mayer
Marketing Officer	Sorrel Allen
Youth Involvement Coordinator	Hannah Drummond
Creative Pathways Coordinator	Kianu Glasgow
Youth Drama Assistant (Petchey Intern)	Deane Dixon-Foster
Youth Drama Assistant (Kickstart Intern)	Frankie Bertolotti (until June 22)
Radio Production Assistant (STEP Intern)	Leo Dunlop
Marketing & Administration Assistant (Kickstart Intern)	Shemi Olaniran (until August 22)

We would particularly like to thank our long-term volunteer Nicky Wilson, who has supported across our youth theatre projects throughout the year, much would not have been possible without her.

We would also like to recognize the enormous contributions of our Peer Facilitators:

Montell Pemberton, Ajia Perkins, Joaquim Fortunato, Tecumseh Lee Cunningham, Shruti Shine, Rashane Headley, Jasmine Williams, Kasino Morris, Diedrick, Akacia Wolfe, Abigail Burland, Whitney-Bola Lawal, Rashane Headley, Shruti Shine, Lennox Nelson, Jesse Orlando, Phoebe Sally Fisher, Chyna-mae Whyte, Latreece Brisport

Our wonderful team of freelancers:

Theatre Exchange: Penny Cliff - facilitator and playwright, Riitta Hakkarainen – designer.

Hackney Social Audio: Sue Elliott Nichols – host, May Dezateux Robson – trainer and feature maker, Neil McKeon – engineer, Steve Roberts – community workshop facilitator.

Speech Bubbles Facilitators: Charlotte Macrae, Flo Katesworth, Melanie Hering, Sophy Leys Johnstone, Sue Elliot Nichols, Stasa Dukric.

Estate based youth theatres and holiday projects: Mark Maughan – Lead facilitator on We Want Your Views, (for UCL Dr Pablo Sendra Sarah Goldzweig and Irene Manzini Ceinar). Wale Show – lead facilitator Summer Exposure, William Adomako-Opoku – facilitator.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2023

Interactions/Rise Up East – Kevin Stuart – facilitator, Arlo Carter – film maker, Ben Moss – photographer, Hannah Davies – caterer.

Pressure Drop: Anna Bennet -Playwright, Adam Karim- Director, Eddie Latter -Stage Manager, Daniel Peart- sound design, Matilda O’Grady - movement director, Isabel Sun & Erin Guan - designers, Nick

Johnson Walker- set maker. The cast Mia Thompson-Semackor, Tyrelle Boyce, Bradley Luckett and Ivan Oyik. Deviniat Adedibu & Joshua Picton – workshop facilitators.

And our partners:

Hackney Council for the Voluntary sector, London Youth, Benthall Primary School, London Fields School, Randal Kremer School, Holmleigh School, Seabright School, Clapton Girls School, Speech Bubbles CIO, Apex/Daubeney Holiday projects, Hackney Caribbean Elderly Organisation, Odd Eyes Theatre, Tower Theatre, Hackney Quest, The Wickers.

Directors (Trustees) Responsibilities

The Trustees, as set out on page 3 (who are also the directors of Sound Connections for the purposes of company law) are responsible for preparing the Directors’ (Trustees) Report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of the affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently.
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue on that basis.

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

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

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2023

Limited liability

Members of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the company in the event of winding up.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

Sound Connections charitable purpose is to provide increased access to music and musical education to young people in London, particularly those from disadvantaged backgrounds and provide them with opportunities to participate in a range of musical activities.

Independent examiners

Simpson Wreford LLP., were appointed as Independent Examiners during the year and have expressed their willingness to continue in that capacity.

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

Signed on behalf of the board of directors (trustees) on 5 December 2023

S Scarlett
Director (Trustee)

P Smith
Director (Trustee)

IMMEDIATE THEATRE

Independent Examiners' Report

To the Trustees of Immediate Theatre for the Year Ended 31 March 2023

I report to the charity trustees of the company for the year ended 31 March 2023, which are set out on pages 28 to 38.

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors for the purposes 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.

Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act;
or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) 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 (FRS 102).

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.

Kate Taylor FCA

For and behalf of Simpson Wreford LLP, Chartered Accountants

Institute of Chartered Accounts in England and Wales

Wellesley House
Duke of Wellington Avenue
London, SE18 6SS

Dated: 8 December 2023

IMMEDIATE THEATRE

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2023

	Notes	Unrestricted Funds	Restricted Funds	Total funds 2023	Total funds 2022
		£	£	£	£
INCOME	4				
Donations and legacies		1,339	-	1,339	5,630
Charitable activities		75,818	886,243	962,061	693,986
Other income		19,628	-	19,628	-
TOTAL INCOME		96,785	886,243	983,028	699,616
				-	
EXPENDITURE ON:	6				
Raising funds		6,440	-	6,440	6,497
Charitable activities		42,735	701,896	744,631	638,538
TOTAL EXPENDITURE		49,175	701,896	751,071	645,035
NET INCOME/(EXPENDITURE)		47,610	184,347	231,957	54,581
Transfers between funds		67,050	(67,050)	-	-
NET MOVEMENT IN FUNDS		114,660	117,297	231,957	54,581
RECONCILIATION OF FUNDS					
Total funds brought forward		94,555	24,624	119,179	64,598
Total funds carried forward		209,215	141,921	351,136	119,179

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 31 to 39 form part of these financial statements.

IMMEDIATE THEATRE

Balance Sheet as at 31 March 2023

	Notes	2023	2022
Fixed Assets			
Tangible assets	8	94,621	-
Current Assets			
Debtors	9	35,466	5,629
Cash at bank and in hand		<u>271,556</u>	<u>199,102</u>
		<u>307,022</u>	<u>204,732</u>
Creditors			
Amounts falling due within one year	10	<u>(50,507)</u>	<u>(85,552)</u>
Net current assets		<u>256,515</u>	<u>119,179</u>
Total net assets		<u>351,136</u>	<u>119,179</u>
The Funds of the Charity	11		
Unrestricted Funds		106,044	94,555
Unrestricted Funds - Designated		103,171	-
Restricted Funds		<u>141,921</u>	<u>24,624</u>
		<u>351,136</u>	<u>119,179</u>

For the year ending 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476

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

The financial statements on pages 28 to 39 were approved by the Trustees on 5 December 2023 and signed on their behalf by:

S Scarlett
Director (Trustee)

P Smith
Director (Trustee)

Company Number – 03272271 (England & Wales)

IMMEDIATE THEATRE

Statement of Cashflows

For the year ended 31 March 2023

	Notes	2023 £	2022 £
Cash used in operating activities			
Net cash provided by/(used in) operating activities	16	<u>174,354</u>	<u>89,133</u>
Cash flows from investing activities			
Interest income		-	-
Purchase of tangible fixed assets		(101,900)	-
Cash provided by/ (used) in investing activities		<u>(101,900)</u>	<u>-</u>
(Decrease)/Increase in cash and cash equivalents in the year		72,454	89,133
Cash and cash equivalents at the beginning of the year		199,102	109,969
Total cash and cash equivalents at the end of the year		<u>271,556</u>	<u>199,102</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2023

1. Accounting Policies

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

Company information

Immediate Theatre is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is Unit 1, Sidings House, 10 Andre Street, London, E8 2AA.

(a) Basis of accounting

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)– (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £.

The effects of events relating to the year ended 31 March 2023 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2023 and the results for the year ended on that date.

Immediate Theatre meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Going Concern

At the time of approving the accounts, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the accounts.

(c) Fund accounting

- Unrestricted funds are available for use at the discretion of the Directors in furtherance of the general objectives of the charity. Unrestricted funds include donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose.
- Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal. Expenditure, which meets these criteria, is charged to the fund.

(d) Income

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2023

1. Accounting Policies continued

- Grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant. Grant income is only deferred where the donor has clearly specified that it relates to a future period.
- Incoming resources from charitable consulting activities are accounted for when earned. Consultancy income is deferred where it relates to services to be carried out in the future.
- Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

(e) Expenditure

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates:

- Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
- Other costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the independent examination and costs linked to the strategic management of the charity.
- All costs are allocated between the expenditure categories of the SOFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly; others are apportioned on the basis of an estimate of the proportion of project size.

(f) Fixed assets

Fixed assets are initially measured at cost and subsequently measured at cost net of depreciation and any impairment losses.

It is the policy of the company to provide depreciation at the following annual rates in order to write off each asset over its estimated useful economic life. The following rates of depreciation have been applied throughout the year.

Fixtures & Fittings	-	2 years straight line
Leasehold Improvements	-	14 years straight line (over the remaining lease term)

(g) Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid.

(i) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2023

1. Accounting Policies continued

(j) Creditors and provisions

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 after allowing for any trade discounts due.

(j) Financial instruments

The charity has elected to apply the provisions of Section 11 ‘Basic Financial Instruments’ and Section 12 ‘Other Financial Instruments Issues’ of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

(k) Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

(l) Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2. Related Party Transactions

No trustee (or persons connected with them) received any remuneration or benefits from the charity during the year. £82 of Trustee expenses were reimbursed.

3. Remuneration

The key management personnel of the charity comprise the Artistic Director and Participation Manager.

Remuneration of key management personnel	2023	2022
	£	£
Aggregate total	<u>97,677</u>	<u>91,107</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2023

4 Income	Unrestricted £	Restricted £	2023 Total £	2022 Total £
4.1 Income from donations and legacies				
<i>Donations</i>	1,339	-	1,339	5,630
<i>Grant income</i>				
Arts Council England	-	30,000	30,000	1,500
Young Londoners Fund	-	41,971	41,971	47,967
Violence Reduction Unit; GLA	-	42,928	42,928	50,080
Youth Endowment Foundation	-	-	-	6,126
Big Lottery Fund: Reaching Communities	-	50,124	50,124	25,061
London Borough of Hackney- Young Hackney	-	65,000	65,000	65,000
London Borough of Hackney - Community Response Wave	-	-	-	30,000
London Borough of Hackney - Infrastructure Grant	-	18,000	18,000	-
London Borough of Hackney - Home for Immediate Theatre	-	83,000	83,000	-
London Borough of Hackney - Hackney Social Radio	-	-	-	3,000
London Borough of Hackney - Discover Young Hackney	-	5,000	5,000	8,000
London Borough of Hackney - HAF free school meals	-	4,870	4,870	8,822
London Borough of Hackney - Libraries Projects	-	1,750	1,750	1,625
London Borough of Hackney - Kickstart	28,147	-	28,147	24,113
London Borough of Hackney	-	2,450	2,450	-
Mind in the City, Hackney and Waltham Forest	-	21,859	21,859	21,859
Sanctuary Housing Association	-	4,000	4,000	4,000
Coutts	38,500	-	38,500	39,500
Angus Lawsom Memorial Trust	-	22,177	22,177	20,059
A New Direction - STEP Programme	-	5,000	5,000	-
Global Giving	-	279,122	279,122	102,672
Henry Smith Charity	-	42,600	42,600	67,500
Children in Need	-	-	-	36,473
Jack Petchey	-	17,875	17,875	26,879
Zurich Community Foundation	5,546	-	5,546	25,000
Vanguard Group	-	-	-	12,125
Vintners Foundation	-	3,000	3,000	-
Peabody	-	-	-	13,000
Sir Jules Thorn	-	-	-	1,000
CAF Resilience Emergency Fund	-	76,767	76,767	3,232
UBS - Speech Bubbles	-	21,300	21,300	18,769
UBS - Cost of Living Crisis	-	10,000	10,000	-
Harold Immanuel	-	20,000	20,000	-
London Bubble/Paul Hamlyn	-	-	-	11,600
West Hackney Parochial Trust	-	10,000	10,000	2,500
4.2 Income from charitable activities				
Income from schools	200	3,000	3,200	2,330
Speech Bubbles	-	500	500	-
Apex	2,394	-	2,394	6,284
London Youth	-	3,000	3,000	-
Earned income	1,031	950	1,981	1,910
UBS Client donation	-	-	-	5,000
<i>Other income - Access to Work</i>	19,298	-	19,298	-
<i>Interest received</i>	330	-	330	-
	96,785	886,243	983,028	698,616

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2023

5. Income by activity

	<i>Interactions</i>	<i>Speech Bubbles</i>	<i>Theatre Exchange</i>	<i>My Ends</i>	<i>Can I Walk in your Shoes?</i>	<i>Estate-based Youth</i>	<i>Pathways to Employment</i>	<i>Home for Immediate Theatre</i>	<i>Other income and donations</i>	<i>2023 Total</i>	<i>2022 Total</i>
	£	£	£	£	£	£	£	£	£	£	£
Donations	-	-	120	-	-	135	-	-	1,084	1,339	5,630
Grant income	74,148	21,300	44,750	42,928	247,498	228,693	124,115	83,000	84,554	950,986	677,462
Charitable activities	-	3,500	-	-	975	3,000	450	-	3,150	11,075	16,524
Other income	-	-	-	-	-	-	-	-	19,628	19,628	-
	74,148	24,800	44,870	42,928	248,473	231,828	124,565	83,000	108,416	983,028	699,616

6 Expenditure

	<i>2023 Total</i>	<i>2022 Total</i>	<i>Basis of support cost allocation</i>
6.1 Charitable activities			
Staff costs	441,907	415,729	
Depreciation and impairment	7,279	-	
Other project costs	293,363	217,251	
Support costs			
Trustee expenses	82	2,918	Governance
Accountancy	2,000	2,640	Governance
	<u>744,631</u>	<u>638,538</u>	
6.2			
Raising funds			
Fundraising costs	<u>6,440</u>	<u>6,497</u>	
Total expenditure	<u>751,071</u>	<u>645,035</u>	

7. Staff Costs

Staff costs for the year were as follows:	2023	2022
	£	£
Salaries and wages	402,459	380,204
Social Security costs	32,704	29,152
Staff pension costs	6,744	6,373
	<u>441,907</u>	<u>415,729</u>

The average number of staff employed during the year, was as follows:

2023	2022
<u>20</u>	<u>13</u>

There were no employees whose annual income exceeded £60,000.

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2023

8. Tangible Fixed Assets

	Fixtures & Fittings	New Office - Designated	New Office - Restricted	Total
Cost				
At 1 April 2022	1,740	-	-	1,740
Additions	-	82,850	19,050	101,900
At 31 March 2023	<u>1,740</u>	<u>82,850</u>	<u>19,050</u>	<u>103,640</u>
Depreciation				
At 1 April 2022	1,740	-	-	1,740
Charge for year	-	5,918	1,361	7,279
At 31 March 2023	<u>1,740</u>	<u>5,918</u>	<u>1,361</u>	<u>9,019</u>
Net Book Value				
At 31 March 2023	<u>-</u>	<u>76,932</u>	<u>17,689</u>	<u>94,621</u>
At 31 March 2022	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

9. Debtors

	2023	2022
	£	£
Trade debtors	23,699	3,089
Accrued income	3,000	-
Prepayments	1,747	-
Other debtors	6,253	2,540
VAT repayable	767	-
	<u>35,466</u>	<u>5,629</u>

10. Creditors: Amounts Falling Due within One Year

Creditors

	2023	2022
	£	£
Trade Creditors	385	3,046
Accruals	2,000	2,640
Deferred income	35,900	69,312
Social security and other tax	12,222	10,554
	<u>50,507</u>	<u>85,552</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2023

11. Movement in Funds

	<i>As at 1 April</i>			<i>As at 31</i>	
<i>Restricted funds</i>	<i>2022</i>	<i>Income</i>	<i>Expenditure</i>	<i>Transfers</i>	<i>March 2023</i>
Interactions	2,681	74,148	(56,349)	-	20,480
Speech Bubbles	2,500	24,800	(27,300)	-	-
Pathways to Employment	-	124,565	(105,036)	-	19,529
Estate-based Youth Theatre	-	196,693	(230,693)	35,000	1,000
Theatre Exchange	1,650	44,750	(45,150)	-	1,250
My Ends	6,566	42,928	(49,494)	-	-
Home for Immediate Theatre	-	83,000	-	(83,000)	-
Can I Walk in your Shoes?	11,227	247,998	(140,513)	(19,050)	99,662
Other income and donations	-	47,361	(47,361)	-	-
	24,624	886,243	(701,896)	(67,050)	141,921
<i>Unrestricted funds</i>					
Core	94,555	96,785	(41,896)	(43,400)	106,044
<i>Designated funds</i>					
Home for Immediate Theatre	-	-	(7,279)	102,050	94,771
Staff wellbeing	-	-	-	8,400	8,400
	-	-	(7,279)	110,450	103,171
<i>Total funds</i>	119,179	983,028	(751,071)	-	351,136

12. Material funds during the year

Estate-based Youth Theatres:

After school and holiday drama projects delivered in areas of high deprivation for young people aged 5-19.

Speech Bubbles:

Supporting children in KS1 to develop their speaking, listening and attention skills, franchised from London Bubble.

Theatre Exchange:

Drama project with people over the age of 50 delivered to prevent isolation in the community, including intergenerational activities.

Can I Walk in Your Shoes:

Using a combination of theatre and film to shed light on the social injustices young people still experience and help them to identify a future that has purpose and prosperity.

Pathways to employment

Creative programmes and employability workshops and one-to-one support for participants who face barriers to employment including the long-term unemployed.

Designated funds – Home for Immediate Theatre

This represents the grants received to fund the new office leasehold improvements cost, the grants were restricted in nature and spent on assets that have been capitalised on the balance sheet. The fund balances have been transferred to designated funds to enable future depreciation charges in relation to these costs to be accounted for separately and not to confuse the reserves with free unrestricted reserves.

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2023

13. VAT

The charity registered for VAT in December 2001 when the charity's VAT taxable turnover reached the threshold. The charity has subsequently de-registered for VAT in April 2023.

14. Leasing Agreements

At the reporting end date the charity had outstanding future commitments for future minimum lease payments under operating leases as follows:

Whilst the lease is 15 years long, it is cancellable after 2, 5 and 10 years.

2023	2022
£	£
£46,898	£nil

15. Member's Guarantee

The members' liability is limited by guarantee.

The members guarantee that in the event of a winding up of the company each member will contribute such amounts as may be required, not exceeding £1.

16. Reconciliation of net movement in funds to net cash flow from operating activities.

	2023 £	2022 £
Net movements in funds	231,957	54,581
Add back: Depreciation	7,279	-
(Increase)/decrease in debtors	(29,837)	13,804
(Decrease)/increase in creditors	(35,045)	20,748
	<u>174,354</u>	<u>89,133</u>

17. Transfers

There was a transfer from reserves during the year of £35,000 relating to funds from the Coutts Foundation which was transferred to the Estate Based Youth Theatre project.

There was also a transfer from the global giving funds received of £19,050 to fund the leasehold improvement works. This is sitting withing designated funds to account for future depreciation charges.

The grants received from London Borough of Hackney in relation to 'Home for Immediate Theatre' has also been transferred to designated reserves, as funds were spent on the restricted purpose. The balance was transferred to a designated reserve, as explained in note 12.

IMMEDIATE THEATRE

England & Wales - Charity number 1061522

Accounts

Immediate Theatre

REPORT OF THE TRUSTEES AND UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

BRINDLEY MILLEN LTD
167 Turners Hill
Cheshunt
Hertfordshire
EN8 9BH

IMMEDIATE THEATRE

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Report of the Trustees for the Year Ended 31 March 2021

DIRECTORS' AND TRUSTEES' REPORT

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing documents

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

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

3272271 (England and Wales)

Registered Charity number

1061522

Registered office

The Adiaha Antigha Centre
24-30 Dalston Lane
London
E8 3AZ

Trustees

M Butcher	Chair
L Oguntinyinbo	Vice Chair
P Smith	Treasurer
S Moss	
S Scarlett	
R Harris	
G Green	
M Howarth	
S Summers – also known as S Gorman (appointed 15/12/2020)	
A Perry (resigned 11/05/21)	
I Fryer (resigned 27/07/21)	

Company Secretary

J Carter

Independent Examiner

Brindley Millen Ltd
167 Turners Hill
Cheshunt
Hertfordshire
EN8 9BH

Management

The Board of Trustees governs the charity, meeting at least four times a year. The Trustees delegate daily management of the Company to a management team, currently consisting of one Artistic Director and one General Manager.

Appointment and retirement of trustees

Trustees are appointed (or elected) at the AGM and those who have been standing the longest stand down and offer themselves for re-election. Those wishing to retire from the board do so at the time of the AGM.

Objectives and Activities

Immediate Theatre's charitable objective, as detailed in the Memorandum and Articles of Association is to advance education for the public benefit through the promotion of the arts with particular, but not exclusive, reference to the dramatic arts.

Public benefit

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

Risk Management

The directors have examined the major strategic, financial, business and operational risks which the charity faces and confirm that systems have been established to enable regular reporting so that the necessary steps can be taken to lessen these risks.

Chair's Report

We are extremely proud of what has been achieved in a year that has been one of the most challenging for the country, and indeed the world, in the past 50 years. The staff team responded very quickly to the urgent needs of our service users, moving programmes online and reaching out to our most vulnerable participants with practical and emotional support. Understanding the needs of our most vulnerable young participants, we re-introduced face-to-face work as soon as we were able, taking on the enormous task of ensuring COVID safety. We also created new online programmes – most notably *Hackney Social Radio* which enabled thousands of older people to stay connected during this very difficult and isolating time.

We would like to thank our staff, freelancers and volunteers who have put in so much additional time this year. The team's flexibility and imagination meant that we were able to not only avoid furloughing any staff but also to create new jobs and freelance opportunities. We are proud that staff remained fit and healthy and able to engage in our work and contribute to local efforts to support those most in need, forming new networks and partnerships with organisations across the borough. We are pleased to be working with Hackney Council on the Government's new Kickstart programme, creating four entry-level positions in the coming year and offering support to other local employers who want to strengthen young people's futures.

In July 2020 we were delighted to welcome our first Patron Idris Elba to the company. We are incredibly grateful for Idris' constant support of our organisation and the young people we work with, it is wonderful to have a Patron who truly recognises the importance of community organisations working at the grassroots. Idris' support has made a tremendous difference during the COVID crisis, providing financial support and donating clothing from his brand 2HR SET, which helped to boost the morale of our young people. We are excited to further develop this very positive new relationship in the coming year.

We would also like to extend our thanks to all of our funders for their new and continued support during such a turbulent year. We appreciate the time and energy that goes into distributing funds and are very grateful for the additional commitment that funders have shown to grassroots organisations such as ourselves.

Finally, we would like to thank our participants, who have made this a year of positivity and enormous creativity despite such challenging circumstances.

PROFESSOR MELISSA BUTCHER, CHAIR OF TRUSTEES

Review of activities for the year ended 31st March 2021

Our Vision:

Immediate Theatre remains committed to our vision of a society where questioning, articulate and motivated people create and collaborate to build thriving communities.

Our Purpose:

Our purpose is to involve communities in creative projects that inspire wellbeing, break down barriers and engage people in the process of personal and social change.

Our Objectives:

- ➔ To provide inspiring participatory arts programmes, enabling people to reach their potential and preventing exclusion and social isolation
- ➔ To creatively explore social issues, engaging people in the process of change and encouraging and enabling them to influence decision making
- ➔ To improve health and wellbeing and increase life skills and employability through engagement in the arts

Our objectives are delivered across our programmes with thorough evaluation processes being used to evidence the impact of our work.



ACHIEVING OUR OBJECTIVES; HIGHLIGHTS

<i>Inspiring participatory arts programmes enabling people to reach their potential and prevent exclusion and social isolation</i>	<i>Creatively explore social issues, engaging people in the process of change and encouraging and enabling them to influence decision making</i>	<i>Improve health and wellbeing and increase life skills and employability through engagement in the arts</i>
Over 1,000 hours of participatory arts programmes delivered 388 participants over the year including 276 young people, 91 unemployed, and 21 over 50s. Over 85% of participants from ethnically diverse communities At least 10% of participants identify as disabled Participants ranging from ages 5 – 91 Transferred all programmes online in response to COVID-19, ensuring ongoing support and social connection Established Hackney Social Radio, a weekly radio programme aimed at digitally and socially isolated older people, producing 41 shows involving over 300 members of the local community and achieving a total of 25,366 listens Created Stepping Up, a new programme to support young people with the transition from primary to secondary school Provided 84 tablets for young people to access online youth theatres and support their school work. Delivered 4,000 craft packs to 300 young people across Hackney and distributed clothing donated by our Patron to 250 young people	Delivered 5 projects exploring social issues including a Black History Month project and a social action project focusing on racism and discrimination and the power of protest. Participants produced original songs and spoken word pieces to voice their experiences of racism and discrimination which were shared via social media, reaching over 1,000 people. 6 young people spoke to a reporter about institutional racism and the stop and search of young Black men for a feature on TRT World News. 2 young people won 1st and 3rd prize at the London Youth Visual Art Competition – both pieces explored mental health Summer Exposure project produced three performances exploring the impact of lockdown on participants' relationships 3 blogs produced by participants on the impacts of lockdown Involved around 300 local people in the production of <i>Hackney Social Radio</i> including local councilors, faith leaders, community groups, and healthcare professionals and enabled older people to have a voice in key local issues.	Of those young people who sustained engagement, 73% demonstrated improvements in behaviour, engagement and focus 95% of participants said they had increased in confidence after taking part in our summer programme 19 over 50s participating in Theatre Exchange and contributing to <i>Hackney Social Radio</i>, enabling them to make a meaningful contribution, learn new skills and boost wellbeing 41 young people gained accreditation Hosted 4 student placements and 8 volunteers 7 young people were paid the London Living Wage to work as Peer Facilitators, earning over £17,000 between them Established new partnership with Mind in the City, Hackney and Waltham Forest, working with young Black men to support emotional wellbeing. 4 people entered paid employment and 5 were supported into work experience after participating in our <i>What's Your Story?</i> programme

Work with young people

We deliver a range of programmes with young people, including our youth theatres delivered on local estates, work with young people who have been excluded or are at risk of exclusion, and a variety of projects in primary and secondary schools, including a new programme supporting young people with the transition to secondary school.

We know that young people have been particularly impacted by the pandemic – the missed time in education and feelings of anxiety and uncertainty about the future has hugely affected the emotional wellbeing of our participants and their families. This increased the need for our programmes, with an emphasis on supporting participants to process the unfamiliar world around them, building resilience, and trying to maintain a sense of stability and normality for the more vulnerable groups.

Key funders & partners over the year included:

Connecting Young Hackney, Children in Need, Sanctuary Housing, the Jack Petchey Foundation, Zurich Community Trust, The Fore, Three Monkeys Trust, Peabody Community Fund, Vanguard Group Foundation, UBS, Youth Endowment Foundation, London Borough of Hackney, Wally Foster Community Centre, Mayor of London's Young Londoners Fund, London Youth, London Bubble.

ESTATE-BASED YOUTH THEATRES

Led by Charmain Humphrey, our *Estate-based Youth Theatre* programme has continued to prove the value of our work with young people across the borough. We were able to provide ongoing support throughout the year, quickly adapting to new ways of delivering and performing, and we maintained regular participation across all our youth theatre groups, with only a 33% reduction in numbers from the previous year. This is thanks to the hard work and creativity of our staff and freelancers, particularly Hannah Drummond, Olivia McDonald and Kyarna Morris. We are grateful to the Wally Foster Community Centre for enabling us to move a number of our groups to the space while our usual venues remained closed, enabling us to support the most vulnerable of our participants in a physical space as soon as it was safe to do so.

Through 35 weeks of after school delivery and 7 additional holiday projects, we engaged:

- 101 regular participants plus 72 additional young people in school holiday projects
- 8% with registered disabilities; many more with learning support plans
- 62% female participants
- 84% from ethnically diverse backgrounds

Estate-based Youth Theatres

35 WEEKS OF AFTER-SCHOOL DELIVERY

76 ONLINE WORKSHOPS

101 REGULAR PARTICIPANTS

84% FROM ETHNICALLY DIVERSE BACKGROUNDS

62% FEMALE

8% WITH REGISTERED DISABILITIES

41 ACCREDITATIONS AWARDED



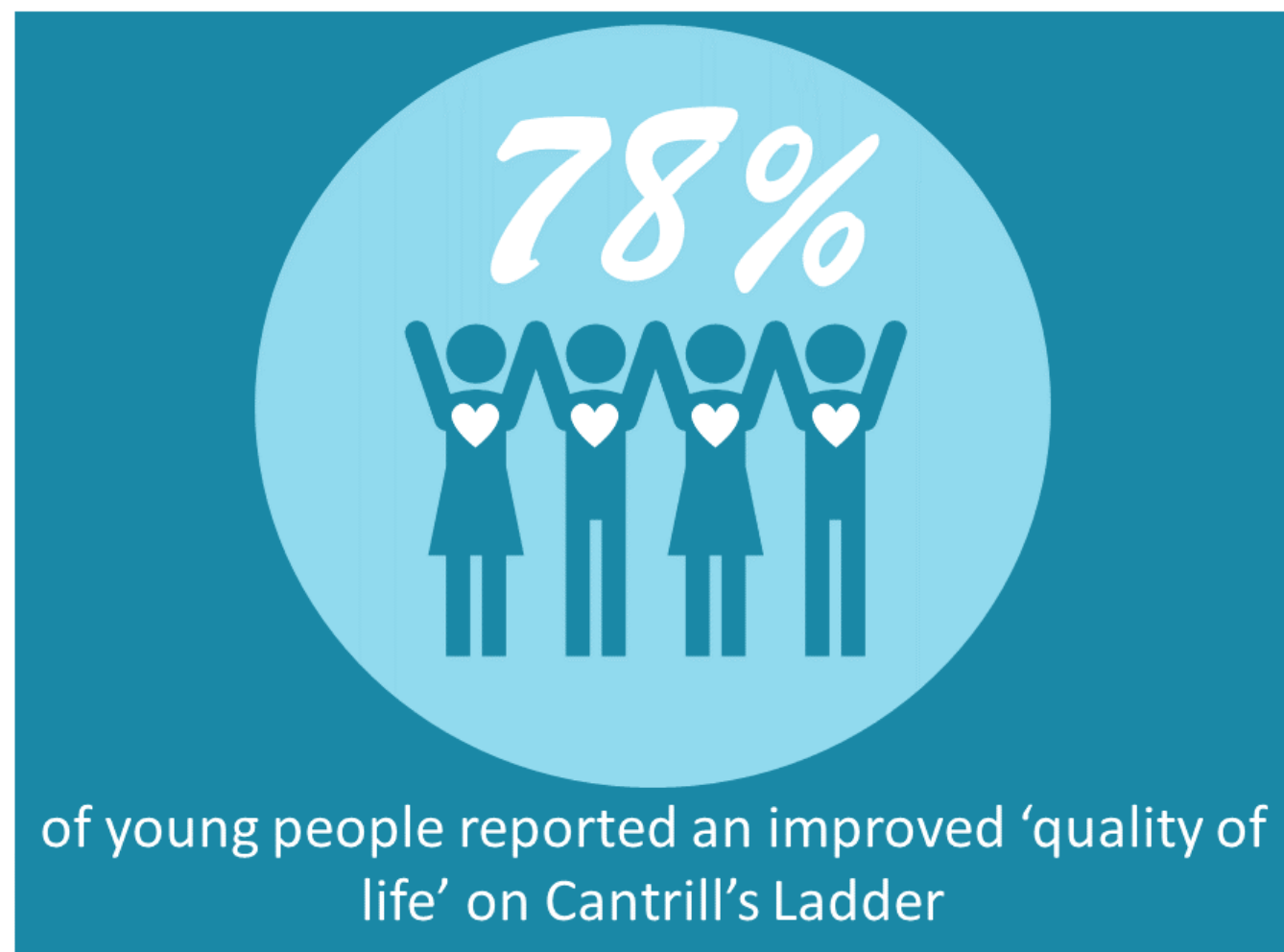
In March 2020, we unfortunately had to close our Youth Theatre on Woodberry Down. After over 20 years of working in the area we were very sad to lose this group. More positively, we were delighted to open a new Youth Theatre on Pembury Estate, thanks to funding from Peabody and the London Community Foundation. This work began in February 2021 and we have so far welcomed 8 new participants to the group.

Participant data, gathered using the tools and systems approved by the Centre for Youth Impact, evidences the impact of our work on young people's social, emotional and practical capabilities.

Staff observation data showed that young people had improved or sustained previous levels in the following key areas:

- Engagement, focus and behaviour – 73%
- Attitude, enthusiasm and contribution – 73%
- Teamworking and leadership qualities – 74%
- Technical skills and performance ability – 84%
- Artistic confidence and creative thinking – 85%

Young people are also asked to rate their quality of life using Cantril's Ladder, an internationally recognised tool for measuring Overall Life Satisfaction. Participants are asked to rate their overall wellbeing from 0-10. This year data shows that **78% of participants reported an improved quality of life**. This is particularly significant when taking into consideration how young people have suffered under COVID restrictions and the variety of social and emotional barriers faced in the past year. Young people participating in our summer programme, our first face-to-face project since lockdown began, reported an **increase from an average score of 4/10 at the beginning of the project to 7/10 at the end of the project**.



“Lockdown affected my school work and my mental health because I felt really alone and isolated from everyone. My mum would be at work a lot because she’s a nurse, so I’d be alone quite a lot of the time. But Immediate Theatre still ran their sessions, so it felt like there were people there for me and I didn’t feel alone in such a bad time. As soon as we came out of lockdown, Immediate were ready with a project for us to do in person, not many places were doing that.”

Participant, aged 16

School Holiday Programmes

This year we delivered three summer holiday projects and four half-term projects and engaged a total of 112 young people, including 74 young people who were not registered to our regular EbYT sessions. We were delighted to be able to go ahead with our regular summer programmes, Breakout and Exposure, with adjustments made in line with COVID restrictions. We also formed a very positive new partnership with Apex Learning Hub, delivering workshops for the Summer Play Scheme and a Black History Month project at Daubeney Primary School.

This year’s **Breakout** project was delivered digitally, engaging 19 young people aged 5-10 in daily Zoom sessions. The project explored the idea of creating an ideal planet – each young person designed their own planet, created characters to live on the planet, devised a song and dance and created rules they would enforce if they were the President of their planet. The project proved extremely effective in providing a fun and creative outlet for the young people during such a challenging and confusing time.

Exposure, a fully inclusive project for 12-25 year olds, took place from 3rd – 14th August at the Wally Foster Community Centre, engaging 17 participants. The project explored lockdown and relationships – participants worked with playwright Justin Marosa to develop three scripts: “Deliver Who”, “Shielding”, and “No New Norm”. The project culminated in three filmed performances which were shared digitally with participants and their families.



At the end of the project, young people's goal setting forms showed:

- **88%** felt that they had developed their theatre skills
- **63%** felt that they had explored issues/themes relevant to them
- **88%** felt that they had contributed their ideas
- **100%** felt more able to support others, compared to **28%** at the start
- **63%** felt they were able to trust others, compared to **28%** at the start



73% of participants
developed their theatre
skills



63% explored
issues/themes relevant
to them



88% felt they had
contributed their ideas



100% of participants
felt they were more able
to support others



63% felt more
able to trust others



30% increase in the average
'life satisfaction' score, from
4/10 at the beginning to 7/10 at
the end of the project.

We engaged 23 young people aged 11-25 in a one-off project, **Tower Block Tales**, from 26th – 30th October 2020. Young people created a performance of a script produced by participant and Peer Facilitator Ajia Perkins, aged 16. The play explored the lives of various residents within a tower block and the problems they faced. Young people were able to creatively explore issues relevant to their own lives and current events, including the Black Lives Matter movement, the Grenfell Tower fire, and bereavement and grief.

At the end of the project, young people's goal setting forms showed:

- **92%** of participants had made friends during the project
- **76%** felt they had developed their theatre skills
- **62%** felt they had explored issues and themes relevant to them
- **77%** felt they had increased in confidence
- **62%** felt more able to trust and support others at the end of the project

Having displayed a strong talent for script writing, Ajia produced another play for our February half-term social action project. Participants wanted to create a performance which reflected the experiences of young Black people within our society and highlighted the power of activism and creating platforms for people's stories to be heard.

The project took place from 15th – 19th February at the Wally Foster Community Centre, welcoming 23 young people aged 11-25 (inclusive of young people with disabilities). Alongside a filmed performance of the play, young people produced an original song, spoken word pieces and performances for an Instagram Live broadcast.



INTERACTIONS

We continued our work in Pupil Referral Units (PRUs), thanks to funding from the Mayor of London's Young Londoners Fund. *Interactions* is a film and drama programme led by Charmain Humphrey, working with young people aged 13-19 who have been excluded, or are at risk of exclusion, from mainstream education, providing access to positive creative activities through which they can achieve.

This year we faced many challenges, particularly with forming new relationships with Pupil Referral Units. Due to the national lockdowns, many PRUs did not allow visitors in to deliver workshops, even after schools had reopened. We were however pleased to maintain a very positive relationship with the Inspired Directions School in Dalston throughout the year. Recognising the increased risk for this client group during school closures, we delivered a series of online workshops and provided tablets to all participants to enable them to participate in our sessions and other online sessions with the PRU. We were also able to use resources from the project to engage at-risk young people in our regular youth theatre programme.

Across the year, we engaged 28 participants in the programme, supported 5 young people into paid or voluntary work within our regular youth theatre programme, and provided tablets and clothing donated by our Patron to all participants

CASE STUDY

Z is 15 years old and joined our *Interactions* programme in June 2020. Z had been stabbed outside of their house and was experiencing a great deal of trauma relating to the incident. At the point when we first engaged Z, they had not left their house for 5 months and their anxiety was so severe that they found it difficult to even leave their bedroom and this would often result in angry outbursts. Despite this, Z coped really well when we first visited them at home and was able to come out to see us. On our second visit, Z was waiting at the doorstep for us to arrive. We then invited Z to help us with deliveries to other young people on the nearby estate.

Through these visits, we were able to build a positive relationship with Z and they became more comfortable and open with us. We were able to learn more about the incident Z was involved in and better understand their support needs. We have seen huge progress since we began working with Z and are incredibly proud of how far they have come in overcoming their anxiety – they now travel in to the PRU to attend sessions in person.

SPEECH BUBBLES

Speech Bubbles is an evidence-based drama-led intervention aimed at improving speech, language and communication in selected children in Key Stage 1; delivered as a franchise from our long-term partners London Bubble.

Thanks to funding from UBS we were able to introduce the programme to three new schools this year. Our practitioners Olivia McDonald, Abbie Nicholls and Flo Katesmark rose to the challenge of adapting their sessions, delivering in a range of formats including online sessions delivered to participants at home, online sessions to students based in schools, and some face-to-face group sessions with additional measures in place. The team managed to maintain consistently high-quality, fun and engaging sessions. Schools experiencing Speech Bubbles for the first time reported how impressed they were by the project and how it offered the children a much-needed safety net, support network and outlet to express themselves.

The importance of this programme in helping Key Stage 1 pupils to catch up on time lost during the pandemic and develop key skills has also been recognised by our funders. In the final term of the 2020/21 academic year we will be working in a further three schools and look forward to starting the new academic year with seven local primary schools.

STEPPING UP

Thanks to funding from the Youth Endowment Fund, this year we launched a new Transitions programme, supporting young people with the move from primary to secondary school. The year-long programme, which started in August 2020, consists of weekly Saturday morning online drama sessions and supports participants with settling into their new school environment.

Led by Olivia McDonald we worked closely with local primary and secondary schools for referrals of young people who they felt would struggle with the move to secondary school. Teachers responded very positively to this project as many were concerned about year six pupils who were not receiving the support they needed at this very challenging time.

From August to March, we delivered 32 sessions and engaged a total of 22 participants. All the young people were provided with a free tablet and internet support to access the programme. Sessions explored making friends, bullying, personal safety – both online and at school, wellbeing and identity. The project allowed young people to feel supported during their first year of secondary school, providing a consistent space where they could discuss issues that were relevant to them in a fun, supportive, and creative way. The young people fed back that they ‘enjoyed the journey’ and recognised how much they had grown in confidence.

The project will culminate in July 2021 when we plan to integrate the young people into our summer programmes and regular youth theatre sessions. We are pleased that funding from Coutts will enable us to repeat the programme in the next academic year and create a new live session specifically for students in years 7 & 8 from February 2022.

CASE STUDY

T was originally referred to the programme because they lacked confidence in group settings and was transferring to Secondary school without close friends. In the first few sessions, T was very quiet and reserved. T rated their confidence as 1 on a scale of 1-10 (1 being the least confident and 10 being the most). Over the course of the programme, T made a significant improvement in confidence and now always puts their hand up and wants to go first when we are sharing work back with the group. T has also made new friends at school. It has been great to see such a positive transformation in such a short space of time.

Work with the Over 50s

This year we significantly extended our programme for older adults aged 50+, continuing to engage our core group in weekly online sessions as part of our *Theatre Exchange* programme, launching *Hackney Social Radio*, and providing training to enable participants to be involved in making content for the broadcasts through a new *Production Club*. All projects are scheduled to continue through to July 2021, and we are seeking funding to make this a permanent element of our programme.

Key funders & partners over the year included:

Arts Council England, CAF Resilience Fund, Henry Smith Charity, The Fore, London Borough of Hackney, Connect Hackney: Ageing Better, West Hackney Parochial Trust, Hackney Caribbean Elderly Organisation, Resonance FM

THEATRE EXCHANGE

Despite some initial challenges transferring to the Zoom platform, this has been a remarkably positive and creative year for our core group of over 50s. Over the year, we involved 17 participants in over 70 online weekly workshops and additional sessions to develop and rehearse plays. We were delighted to welcome new participants to our online sessions and maintain a high regular attendance each week, with many participants describing the sessions as a 'lifeline' during lockdown.

Radio Plays

We produced three plays, which were recorded digitally and broadcast on *Hackney Social Radio*. 'Come in Number 49', written by group member Janet Evans, was broadcast in September 2020 and was also shared at the London Association of Directors of Adult Social Services' Annual Carer's Festival. In December, the group created a festive play, 'A Curious Christmas', inspired by the story of Alice in Wonderland and the group's experiences under lockdown. This was followed by 'Hackney to Hades' in the Spring, loosely based on the story of Persephone and exploring the emergence from lockdown restrictions.



"Being able to interact with people in the weekly Zoom sessions was a real lift as I live on my own and could not go out and meet with people as normal. Those sessions, and participating in *Hackney Social Radio*, is something I can look forward to in an otherwise bleak week"

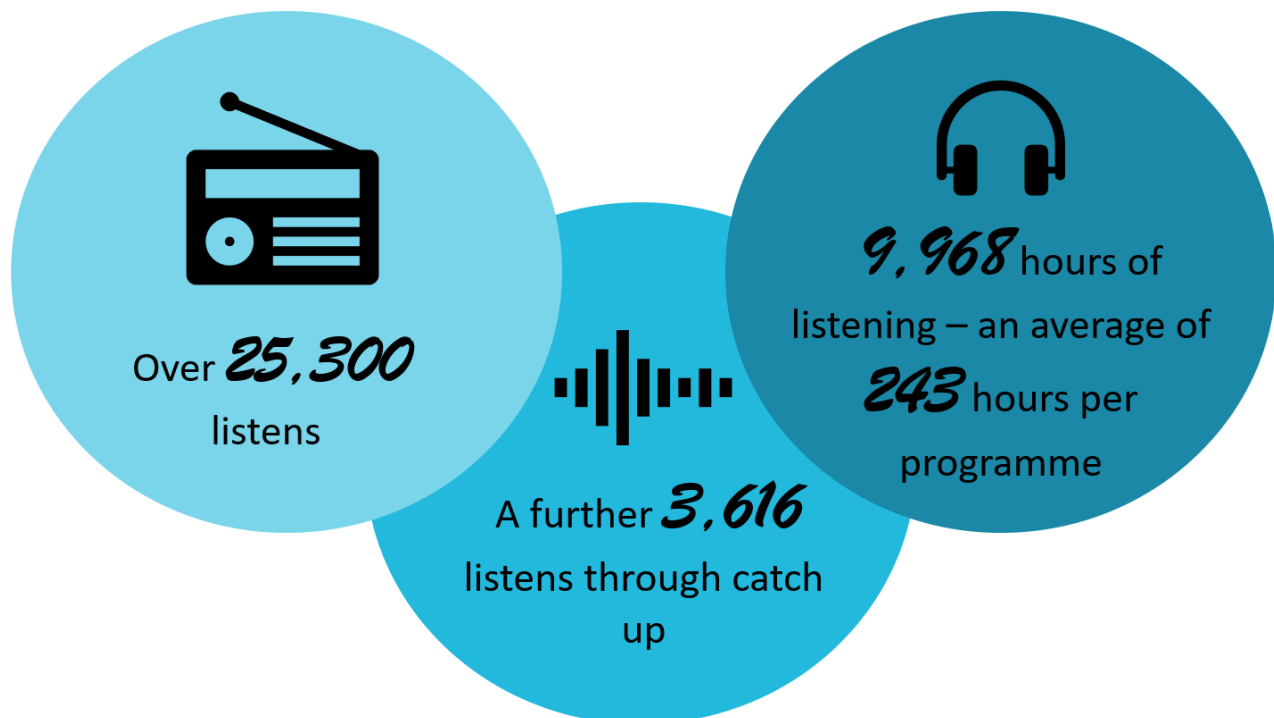
Theatre Exchange participant

HACKNEY SOCIAL RADIO

Inspired by our *Theatre Exchange* core group to find new ways of reaching out to more isolated older people, we launched *Hackney Social Radio* – a weekly magazine style radio programme, recorded on Zoom and broadcast on Resonance FM. The show aimed to engage isolated older people, promoting wellbeing and connectivity and providing entertainment, up-to-date information about where to access help and support, and key health messages during the pandemic.

We secured emergency funding from Arts Council England for a pilot project and support from Connect Hackney (an Ageing Better National Lottery funded project), the London Borough of Hackney's Culture Team and the Hackney Clinical Commissioning Group. Between June – September 2020, we successfully broadcast 15 programmes and received very positive feedback from listeners. This enabled us to raise additional funds from the Henry Smith Charity Emergency Fund and the Charities Aid Foundation to launch a second series in November 2020 which runs until July 2021.

By the end of March 2021, we had produced 41 weekly 59-minute radio shows and had a total of 25,366 listens to the series on Resonance, with a total of 9,968 listener hours (source: Piwik) and 3,616 playbacks on Mixcloud. We involved around 300 local people in the production of the show – including the production team, feature makers, contributors, editors and interviewees – and featured diverse content from a range of local groups, including Jewish, Muslim, Buddhist and Christian faith groups, community groups such as the Imece Turkish Women's Group, LGBTQ+ groups and the Hackney Caribbean Elderly Organisation. We have heard from local experts such as representatives from Local Government and GPs. Programmes have also featured original radio plays from our *Theatre Exchange* group and from other organisations including Jazanne Arts and Jackson's Lane.



As well as having a positive impact on our active over 50s, who are able to make a meaningful contribution through their involvement as presenters, *Hackney Social Radio* has continued to receive a very encouraging response from the local community, and feedback gathered from audience surveys indicates that it has helped to alleviate the sense of isolation felt by many during lockdown.

"Hackney Social Radio is a great way to find out more about all the organisations and projects going on around Hackney – especially through lockdown. Programmes have a real sense of community spirit and address diverse issues"

Hackney Social Radio Listener



Audience Development Research

Thanks to further funding from the Arts Council, we carried out a research project with The Audience Agency to help us to develop our older audiences. This led to a new marketing plan which will help us to build and maintain a community of listeners, increase awareness of the programme and reach a wider audience, including those who do not have access to the internet. We have already begun implementing new strategies based on our learnings.

PRODUCTION CLUB

In February 2021, we established the *Production Club* to enable participants to get involved in identifying interesting ideas and making the features. We engaged 14 participants to the group, with 10 of these joining from *Theatre Exchange*. The sessions were very successful, introducing participants to the basics of interviewing, editing, using sound effects and music. All participants have made features for the show and sessions will continue through to July, giving participants an increasing amount of control over content and ensuring the voices of the over 50s are heard and their contribution to the community celebrated.

"Taking part in Production Club has helped me meet new people and learn new skills and is something to look forward to on a Tuesday. It has helped me to feel more confident about myself and has also developed my imagination in creating and discussing ideas for creative writing. I have made new friends through the group and now listen to the radio more. I have learnt to participate in other groups on Zoom through this project"

Production Club participant

Employability Work

The pandemic has exacerbated the lack of confidence, feelings of anxiety and uncertainty about the future felt by many of our participants. This increased the need for our provisions, with an emphasis on supporting participants' physical and mental health, as well as developing their resilience and employability skills. Continued funding from the Henry Smith Charity and new partnerships with Hackney Quest and Mind in the City, Hackney and Waltham Forest enabled us to maintain an ongoing support network throughout the COVID restrictions.

Key funders & partners over the year included:

Henry Smith Charity, EQUIP, Sanctuary, Uber Moving Forward Fund, Mind in the City, Hackney and Waltham Forest, Job Centre Plus, Hackney CVS, Hackney Quest

PATHWAYS TO EMPLOYMENT

We adjusted our *Pathways to Employment* programme, working on a more one-to-one basis and creating tailored support plans with participants via phone calls and Zoom sessions. Many of the conversations centred around the emotional wellbeing of the participants, a lot of whom were struggling with anxiety and depression. Thanks to additional funding we were able to increase the capacity of the team, with Michael Bond joining us in December to help develop our relationships with local employers and enable us to make the most of the new Government Kickstart scheme for local unemployed young people. Across the year, we delivered employability skills training to 91 unemployed participants.

Working with Hackney Quest, we established a new voluntary sector-led 16+ network in October 2020. Meeting on a monthly basis, this has been a very important and beneficial network to develop our services and enable a more joined-up approach to supporting young people. The network is now attended by Young Hackney and local mental health services and is enabling us to get the voices of our participants heard.

What's Your Story?

Using filmmaking and drama techniques, *What's Your Story?* enables participants to build confidence and communication skills and begin their journey towards employment. This year we delivered two 4-week programmes for unemployed young people aged 18-25 and one online programme for women from ethnically diverse backgrounds, engaging a total of 21 participants. We also provided ongoing support to 8 participants from our March 2020 programme for young people aged 18-25, which was cancelled due to the first national lockdown.

At the beginning of lockdown, we created a new business plan course which we felt would work online and respond to needs identified by our participants. We engaged 8 participants in the programme, many of whom had previously taken part in our *What's Your Story?* programme for women from ethnically diverse backgrounds. Five of the women presented their final ideas to an online panel and were awarded £200 towards their next steps and one participant was invited to deliver paid art sessions to our youth theatre participants.

"What's Your Story? gave me the encouragement and confidence to keep working towards my goals, even when I thought all was hopeless. I have a better and more positive outlook on life and I have made some amazing friends from the group, which has really helped improve my social life"

What's Your Story? Participant

We delivered two programmes for young people aged 18-25 during the year. Three young people completed the course in September 2020, producing an inspiring 3-minute video, 'Amplify Within', which combined contemporary dance performed in full body paint with music and spoken word poetry to portray anxiety and the challenges we face within ourselves. All participants were supported into paid work and volunteering opportunities within the company – gaining experience in marketing, youth theatre facilitation and filmmaking. We are delighted that all three participants have now entered permanent paid employment.



CASE STUDY

R was referred to our *What's Your Story?* programme by the Job Centre in September 2020. She had just graduated from London Metropolitan University, where she studied Film Production. R's mental health had been impacted by the pandemic – she was feeling depressed and isolated and her confidence had been knocked by the lack of job opportunities during the pandemic. Alongside her fellow participants, R created a powerful film which explored anxiety through movement and spoken word poetry.

After the course, R was offered an Assistant Facilitator role on the next *What's Your Story?* programme. Although she was shy initially and had expressed she was feeling out of her comfort zone, R soon became a natural and was able to engage participants who lacked confidence, deliver the warm-up activities and lead on setting up the film equipment during the sessions. When the course was abruptly stopped in January 2021 due to the national lockdown, R continued to provide support to the group, co-facilitating online sessions. R sadly lost her grandmother to COVID and was unable to finish the programme, but we maintained communication and supported her through this period.

We referred R for work experience at the Tenthree Film Studio where she provided general support on production sets. They were really impressed with her enthusiasm and commitment, and R was offered a full-time Junior Production Assistant role.

Our second programme engaged 10 young people and ran for two weeks in December 2020, before it was unfortunately put on hold in January due to the third national lockdown. We continued to engage some participants online until we were able to resume in February 2021, and the group produced a short film, 'Locked Up, Locked In', which explored depression and anxiety in the context of lockdown. One of the participants has since gained employment as a photographer for an online fashion magazine.

Additional Support for Young Black Men

Thanks to funding from Mind in the City, Hackney and Waltham Forest, we were able to provide additional support for Young Black Men. Weekly sessions commenced on 3rd June 2020, with 10 participants. The project provides hot food, a space for participants to discuss challenges and shared experiences – both positive and negative, and to engage in activities to help them prepare to enter employment. It proved difficult to sustain these weekly meetings under COVID restrictions but we continued to support young people through 1-2-1 sessions.

In March 2021, we adapted our agreement with Mind, enabling us to integrate this strand of delivery into the overall *Pathways to Employment* programme. This will enable us to create a new full-time post for a Positive Pathways Officer, working across both our youth and employability programmes and ensuring that we are providing integrated wellbeing support for young people.

Kickstart Support

We were very pleased with the Government's Kickstart initiative which offers companies the opportunity to employ young people aged 16-25 on a 6-month paid placement, providing support and training to get started on their careers. Working with the London Borough of Hackney, we will support 4 young people into placements within the organisation as Marketing and Administration Assistant, Youth Drama Assistant, Film and Media Assistant and Radio Production Assistant. These posts will be a great asset to the company and enable us to make a real difference to the lives of young people.

We have also been able to support the influx of young people wanting support and guidance to register and apply for Kickstart posts. Working with the Job Centre Plus, we accepted 106 referrals and supported 52 young people with their applications and interviews on a 1-2-1 basis. We have also identified young people who would benefit from the more intense *What's Your Story?* programme which will be running in the coming year.

By March 2021:

- 4 young people have gained permanent employment after participating in *What's Your Story?*
- 4 young people were provided with work experience opportunities within Immediate Theatre and 1 young person received work experience at the Piccadilly Theatre
- 11 young people were supported to submit applications for Kickstart placements
- 5 women from ethnically diverse backgrounds received support including start-up funds towards their online business idea



4 young people entered permanent employment



5 young people gained volunteering/work experience



5 women from ethnically diverse backgrounds received support & start-up funding for their online business ideas



52 young people supported with the Kickstart process



11 of these submitted applications

PEER FACILITATORS

We are committed to providing first-time employment opportunities for young people who would otherwise face significant barriers. We regularly train participants as Peer Facilitators, young leaders aged 16-25, paid the London Living Wage and trained in the principles of safeguarding, drama workshop facilitation, and being a positive role model for vulnerable young people. This programme provides invaluable skills and work experience for young people, some of whom continue to be employed on EbYT at the end of the year.

This year we employed 6 young people as Peer Facilitators: Ajia Perkins, Kade Morris Diedrick, Montell Pemberton, Isla Rainforth, Rashane Headley and J’Nai Toney. We created a new full-time post for our regular Peer Facilitator Kyarna Morris in October 2020, who was also able to benefit from accredited Youth Work training with London Youth.

CASE STUDY

Ajia first joined our *Estate-based Youth Theatre* programme in January 2020, aged 15, as a volunteer at our Huddleston Youth Theatre for young people with SEND. She then joined our Wally Foster Youth Theatre as a participant in February, taking part in our social action project. Ajia really impressed us with a spoken word piece she wrote and performed as part of the group’s performance. She is an incredible poet, writer and performer, and turns up to every season ready and willing to throw herself into any situation.

She soon became one of our paid Peer Facilitators, continuing to support Huddleston as well as working on our new *Stepping Up* programme for young people moving up to secondary school. Ajia displays a real commitment to supporting the young people and acting as a positive role model in sessions. Ajia collaborated with the staff team to produce scripts for our October and February half-term projects, bringing with her fresh and creative ideas from a different perspective. She continues to be an advocate and a voice for our young people and has become a valued member of the delivery team. We have seen a massive growth in her confidence since she joined us and are excited to support her artistic development. Ajia has also been accepted into the National Youth Theatre this summer.

“When I first joined Immediate Theatre, I wasn’t confident and I wouldn’t talk to people, but the people here and the other participants are really friendly and really boosted that part of me. I’ve definitely gained more creative skills and my confidence and self-esteem has gone up immensely. They’ve allowed my creativity to have a safe space – I would never have had this experience without them”

Ajia – Peer Facilitator

INTERNSHIPS AND PLACEMENTS

In August 2020, the second round of our Marketing and Administration Internship came to an end. Georgia Gill has remained with us as a permanent and valued member of the team, in the role of Marketing and Administration Officer. We are very grateful to have received another year of funding from the Jack Petchey Foundation to host a new Projects Administration Assistant internship. Lauren Humphries joined the team in April 2021 and has been a great asset, increasing the capacity of the administration team.

We continue to host a number of placement students, who we often go on to employ once they graduate. This year we hosted 4 placements for students from the Royal Central School of Speech and Drama and Goldsmiths, University of London, including one international student from China. We have now welcomed one of these placement students, Sophy Leys-Johnston, to our team of freelancers on our *Estate-based Youth Theatre* and *Stepping Up* programmes.

Living Wage

Immediate Theatre is proud to be a Living Wage Employer, accredited by the Living Wage Foundation. All employees are paid London Living Wage we use industry guidelines such as JNC and Independent Theatre Council agreements to set fees and wage levels.



Quality Assurance

We are proud to hold the London Youth Silver Quality Mark, having demonstrated our commitment to high quality youth work in 2019. Assessment focused on opportunities for young people, staff and volunteers and included Monitoring and Evaluation; Diversity, Equality and Inclusion; Leadership and Management; and Partnerships. The Quality mark is a badge of excellence recognised by local authorities and funders.

Marketing and Audience Engagement

This year we were pleased to be able to create a permanent Marketing and Administration Officer post, which was filled by Georgia Gill following her 12-month internship. This has enabled us to increase our marketing capacity, continue to develop our digital presence and create high-quality marketing materials. Over the year, we have increased audience engagement across our social media channels and grown our following by an average of 37%.

The announcement of our first Patron in July 2020 has helped to raise the profile of the organisation and our work, receiving an extremely positive response online and in local press. Read the Hackney Gazette feature here: <https://www.hackneygazette.co.uk/news/idris-elba-becomes-first-patron-of-hackney-arts-organisation-3666480>

In November 2020, we began working with The Audience Agency (TAA) to develop our older audiences. We worked with Ashleigh Hibbins and Elise Boileau of TAA to design an audience survey, with input from the London Borough of Hackney's Culture Team, which was conducted online in January 2021. A report of the findings was created by TAA and this was then used to inform a marketing plan which will enable us to increase audiences for *Hackney Social Radio* and engage more people in our programmes for Over 50s. This work also supported us to create a company-wide marketing strategy which will enable us to reach more people across all of our programmes.

In January, we were one of 20 charities awarded a place on a free Digital Comms Mentoring Programme with Media Trust, which matched us with an industry mentor to create a digital content strategy. We worked with Katie Garrett for 6 months, concluding in June 2021. In addition to advising on our digital content strategy, Katie has also been very helpful with the overall company marketing strategy, providing feedback and advice throughout the process.

We were supported by a volunteer, Oxoline Bisegna, from October 2020 to January 2021. Oxoline joined us after participating in the September cohort of *What's Your Story?* and provided key support with digital communications, creating a lot of content for social media and the blog. Oxoline is now in full-time employment as a Press Assistant within a PR Firm.

We are really pleased with the development of our audience engagement over the year and expect this to continue to rise in the coming year, as we develop our relationship with our Patron Idris Elba and implement our new company marketing strategy. In 21/22 we will focus initially on celebrating 25 years of Immediate Theatre, our impact and the journey of our participants. This will provide a great opportunity to engage new and existing audiences in our journey so far and our plans for the future.

Our new Marketing and Administration Kickstart post will help us to further increase our marketing capacity; Jannah Miah will be with us for six months from May 2021.

Plans for Future Periods

Immediate Theatre is looking to the future with hope and the conviction that we have a vital part to play in making the world a better place for our communities. As we enter the new financial year with over £400,000 of confirmed income, we have ambitious plans to reinvigorate our work: establishing an office, resource and workshop space for the organisation; building on our exciting new relationship with our Patron; and generating more opportunities for participants to creatively contribute to society. We are conscious that during the next three years there will be a need for our work to focus on recovering from the COVID-19 pandemic, which has impacted disproportionately on the disadvantaged communities we engage with. We need to support our participants to regain the confidence some have lost and enable them to influence the shaping of a positive future for people of all ethnicities and backgrounds in a climate where we can all thrive.

Immediate Theatre has a part to play in supporting:

- All participants to recover from the emotional impact of bereavement and social isolation and helping them to form positive and sustained relationships
- Young people to re-engage and catch up on education so that they can lead fulfilling lives and providing complementary approaches to learning, enabling them to find purpose and prosperity
- Young people to remain “employable”, thus sustaining their sense of hope and purpose in a time when there may well be less work available
- Older people to remain connected and valued, preventing the feelings of isolation which have been both revealed and exacerbated by the pandemic
- Creative connections between the generations and cohesion across different sections of our community, preventing further social fracture.

In June 2021 we were very excited to announce that we are part of an exciting initiative created by Idris and his wife Sabrina Dhowre Elba and French fashion designer Christian Louboutin. The #WalkAMileInMyShoes collection was designed to raise awareness of social and racial injustice and will donate 100% of the proceeds to Immediate Theatre and four other grassroots organisations. We are honoured to be part of this project and feel a strong sense of responsibility to address the inequalities present within our own neighbourhoods and communities and to support young people to challenge the injustices they face and create more positive futures.

Financial Review

The company improved its financial sustainability over the year, significantly increasing turnover despite the impact of the global pandemic. We increased income from £303,512 to £425,701, with expenditure of only £417,564 and an operating surplus of £18,137. This surplus was substantially more than we had budgeted in February 2020 and was largely due to rent relief provided by Hackney Council via our landlords Hackney CVS. This enabled us to increase our unrestricted reserves to £50,505 from £27,865, bolstering our financial position when we most needed it. This strong position reflects the hard work of the staff team and their commitment to Immediate Theatre, together with the ongoing support of our key funders and partners.

We worked closely with the London Borough of Hackney's Cultural and Strategic Policy teams during COVID and the borough continued to support us via our Connecting Young Hackney contract, which has been extended to March 2022, as well as funding our holiday programmes and other projects through the Youth Opportunity Fund and Discover Young Hackney, and providing a great deal of in-kind and financial support for *Hackney Social Radio*. Continued support from HCVS through Connect Hackney; Ageing Better for *Theatre Exchange*, and from Mind in the City, Hackney and Waltham Forest for our *Pathways to Employment* programme reduced the impact of the loss of our main Hackney grant, however local government income still fell to £91,643 (from £111,227 in 2019/20). This reduction, together with increased funds from other funding sources meant that local government funds made up only 21% of total income (down from 36.6% in 2019/20).

Income from Central and Regional Government grew to £116,319 – 27% of our total income (12.5% in 2019/20) due in part to two grants from the Arts Council to help set up *Hackney Social Radio* and work with The Audience Agency on developing audiences for our work with older people. A grant from the Youth Endowment Fund enabled us to deliver a new online transitions programme, *Stepping Up*. We continued to deliver our three-year *Interactions* programme in Pupil Referral Units, funded by the Young Londoners Fund, and are about to start a new two-year partnership project funded by the GLA Violence Reduction Unit from April 2021 to 2023.

With much appreciated support from our fundraiser Katrina Duncan, we significantly increased income from Trusts and Foundations to £205,412 – 47% of total income (38.7% in 2019/20). We now have multi-year funds in place from Henry Smith Charity for Pathways to Employment and from Children in Need for our *Estate-based Youth Theatre* (EbYT) programme, as well as ongoing support from Zurich Community Trust. The Vanguard Group supported EbYT as well as employment for a young person, and Peabody Trust funded a new Youth Theatre on the Pembury Estate from February 2021. Funding from UBS enabled us to deliver Speech Bubbles to three schools and a new partnership with Coutts Foundation will provide funding from April 2021 until 2024 to support EbYT and continue our *Stepping Up* transitions programme.

Project grants from Trusts enabled us to respond to COVID-19, including funding from Henry Smith and the CAF Resilience Emergency Fund to support *Hackney Social Radio*. CCLORS Power to Change funded us to provide laptops so all staff could work effectively from home as well as additional support to deliver online sessions and improve our employability work for young people. Together with several smaller Trusts, they funded us to deliver tablets and craft packs to our young participants so they could engage with online sessions and their school work.

The pandemic had a major impact on earned income from schools projects and performances, with total sales of only £4,640 (£32,047 in 2019/20), a situation that is likely to continue in 2021/22. Working with our Patron, Idris Elba, we significantly increased income achieved through donations to £17,890 – 4% of total income (£4,671 in 2019/20). We are very excited that, following an announcement in June 2021, we will be the sole UK recipient of funds raised through the launch of a new shoe and accessories collection #walkamileinmyshoes designed by Idris and his wife Sabrina working with their friend Christian Louboutin; this is likely to significantly boost income in the coming year.

We have a robust fundraising strategy in place to ensure we can deliver our ambitious financial plans; continuing to diversify income streams and prioritising multi-year support from trusts and foundations, whilst aiming to increase income from regional and local government sources and corporate supporters. Our reliance on project funding makes us vulnerable to changes in priorities and a prospective decline in public funding, therefore while

we are in a strong position, our plans are flexible so that we can respond to opportunities and increase or reduce capacity as appropriate. By the end of the financial year we had secured £489,108 – 72% of our budgeted income for 2021/22 with several applications still pending. Over the coming year we aim to build on this success to meet evident high levels of need and increase our resilience and financial sustainability.

Reserves policy

The total reserves of the company at the close of 20/21 are £64,598 (2019/20: £46,461). This includes an operational reserve of £50,505 (2019/20: £27,865) and restricted funds of £14,093 which must be spent on specific projects.

It is the aim of the trustees to build up sufficient reserves to cover 3 months running costs based on the prior year's financial statement, currently calculated at £63,000. These reserves will be used to safeguard against a temporary shortfall in income and any additional unforeseen costs. We have been rebuilding our reserves over the past five years and are pleased to have achieved a substantial increase in unrestricted reserves this year. Trustees review the Reserves Policy annually to account for changing circumstances and will determine the amount needed to reflect increased operating costs and staff commitments.

Board Development

Our board of eleven Trustees includes ex-participants and Hackney residents, who bring a range of expertise and lived experience under the leadership of Professor Melissa Butcher. Trustees meet quarterly and hold additional meetings with our User Groups (young people, over 50s and unemployed) and wider staff team to ensure that they are listening to and responding to their needs and ideas. There is a Finance sub-committee which meets at least quarterly, reviewing financial performance, forecasting and reserves with all proceeding reported to the full Board.

This year the Board has played an active part in supporting the development of the organisation and guiding us through the challenges of the COVID-19 pandemic, providing strong leadership and governance throughout. We were pleased to welcome Suzanne Gorman to the Board in October 2020. Suzanne was the first Associate Director at Immediate Theatre back in 1997 and is now Artistic Director of Maya Productions. Her work, which focuses on promoting the work of artists from diverse ethnic backgrounds, has already helped us to develop a refreshed set of objectives around Equality, Diversity and Inclusion. We will be sad to say goodbye to Astrid Perry, who stepped down in April, and we will be seeking new Trustees in the coming year.

Staffing

Our core staff team remained stable over the year and we were joined by several new team members:

Artistic Director	Jo Carter
General Manager	Suzy Smith
Participation Manager	Charmain Humphrey
Training Projects Manager	Gbenga Olopade
Projects Manager	Nadya Bettioui
Marketing & Administration Officer	Georgia Gill
Youth Drama Coordinator (Maternity Cover)	Hannah Drummond
Youth Drama Leader (Maternity Cover)	Olivia McDonald
Youth Drama Assistant	Kyarna Morris
Hackney Social Radio Producer	Lucie Regan

We were pleased to welcome Nadya Bettoui back from Maternity leave in January in the new role of Projects Manager and were able to continue to employ Hannah Drummond and Olivia McDonald alongside her. Sharon Mitcheson continued to support the company remotely until going on Maternity leave in November 2020. We congratulate her on the birth of her son Broady. In October we were really pleased to welcome Kyarna Morris as Youth Drama Assistant, having been an EbYT participant and Peer Facilitator for many years. Lucie Regan joined us to produce Hackney Social Radio in July in a freelance capacity, but then joined the core team in November.

We also created two new posts to support our Pathways to Employment programme – Michael Bond joined us in November 2020 in the role of Employer Engagement Officer and Yasmin Adamson joined as Employability Support Worker in March 2021. Michael's post ended in April 2021 but he continues to work in partnership with us in his new role as General Manager at The Playhouse Theatre. In April we will be recruiting for the new post of Positive Pathways officer, a post which will support the employment team and look to improving pathways for participants across our programmes. We will also be reviewing the roles across our youth programmes looking to create new permanent posts to support increased delivery in schools and community settings starting from September.

We would like to thank our freelancers, volunteers and placements for their support over the year:

EbYT

Chryssi Tzanetou
David Omordia
Justin Marosa
Nicky Wilson
Gina Theodotou
Hannah Cassidy-Matthews
Hannah Davies
Afra Didi
Amanda Mascarenas
Elohay Mishpat
Imaani Bedel
Joaquim Fortunato
Lucy Jeffries
Reetta Kivimaa
Sam Addo
Serap Mustafa
Sophy Leys-Johnston
Unique Spencer
Yazmin Belo
Zishu Li
Ellie Buckingham

Speech Bubbles

Abbie Nichols
Flo Katesmark

Hackney Social Radio & Theatre

Exchange

Penny Cliff
May Robson
Sue Elliott-Nichols
Frank Kaos
Zahra Awani
Vicki Carter
Tamsin Hughes
Justin Marosa
Susan Croft
Lucy Rowe
Rob Truscott
Beatrice Ni Bhroin
Ben Dorling
Gary Horsman
Benoit Gouttenoir
Alicia Graham
Neil McKeown
Jake Reynolds
Liam St Pierre
Sally Ainsworth
Janet Evans
Hilarie Kerr
David Howells
Alice McKenna

Christine Taylor
Patricia Howlett
Judy Frumin
Barbara Susman
John Greenwood
Polly Symes
Donald Huttera
Luxmi Ghosh
Shirley Murgraff

Pathways to Employment

Michael Bond
Yasmin Adamson
Raine Arriel Drakes-Thomas
Amina Begum

Fundraising, Marketing & Administration

Katrina Duncan
Steve Roberts
Oxoline Bisegna

This report of the trustees has been approved by order of the board of trustees on Nov 15, 2021 and signed on its behalf by:



.....Melissa Butcher (Nov 11, 2021 11:36 EST).....

M Butcher - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF IMMEDIATE THEATRE

Independent examiner's report to the trustees of Immediate Theatre ('the Company')

I report to 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 of the Company (and also its directors for the purposes 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.

Independent examiner's statement

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

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:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. 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 (FRS 102)).

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.



[mwbrindley](#) (Nov 15, 2021 15:00 GMT)

Maurice Brindley BSc FCA
Institute of Chartered Accountants in England & Wales
Brindley Millen Ltd
167 Turners Hill
Cheshunt
Hertfordshire
EN8 9BH

Date: Nov 15, 2021

IMMEDIATE THEATRE**STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
for the Year Ended 31 March 2021**

	Notes	Unrestricted funds £	Restricted funds £	31.3.21 Total funds £	31.3.20 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		-	-	-	-
Charitable activities	2				
Projects		26,964	408,737	435,701	303,512
Total		26,964	408,737	435,701	303,512
 EXPENDITURE ON					
Charitable activities	3				
Projects		4,324	413,240	417,564	311,644
NET INCOME/(EXPENDITURE)		22,640	(4,503)	18,137	(8,132)
 RECONCILIATION OF FUNDS					
Total funds brought forward		27,865	18,596	46,461	54,593
TOTAL FUNDS CARRIED FORWARD		<u>50,505</u>	<u>14,093</u>	<u>64,598</u>	<u>46,461</u>

The notes form part of these financial statements

IMMEDIATE THEATRE (REGISTERED NUMBER: 03272271)**BALANCE SHEET****31 March 2021**

	Notes	Unrestricted funds £	Restricted funds £	31.3.21 Total funds £	31.3.20 Total funds £
CURRENT ASSETS					
Debtors	10	19,233	200	19,433	10,987
Cash at bank and in hand		<u>65,951</u>	<u>44,018</u>	<u>109,969</u>	<u>52,424</u>
		85,184	44,218	129,402	63,411
CREDITORS					
Amounts falling due within one year	11	<u>(34,679)</u>	<u>(30,125)</u>	<u>(64,804)</u>	<u>(16,950)</u>
NET CURRENT ASSETS		<u>50,505</u>	<u>14,093</u>	<u>64,598</u>	<u>46,461</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>50,505</u>	<u>14,093</u>	<u>64,598</u>	<u>46,461</u>
NET ASSETS		<u>50,505</u>	<u>14,093</u>	<u>64,598</u>	<u>46,461</u>
FUNDS	12				
Unrestricted funds				50,505	27,865
Restricted funds				<u>14,093</u>	<u>18,596</u>
TOTAL FUNDS				<u>64,598</u>	<u>46,461</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 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

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

The notes form part of these financial statements

BALANCE SHEET - continued
31 March 2021

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

The financial statements were approved by the Board of Trustees and authorised for issue on Nov.15, 2021..... and were signed on its behalf by:



.....Melissa Butcher (Nov 11, 2021 11:36 EST).....

M Butcher - Trustee



.....Paul W m smith (Nov 15, 2021 11:45 GMT).....

P Smith - Trustee

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS **for the Year Ended 31 March 2021**

1. ACCOUNTING POLICIES

Basis of preparing the financial statements and assessment of going concern

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

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

The financial statements are presented in sterling (£).

Critical accounting judgements and key sources of estimation uncertainty

No significant judgements have been made during the course of preparing these financial statements. There are no sources of estimation uncertainty.

Income

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

Charitable Trading Income

Income arising from workshops, seminars and courses are included in the period in which the relevant event takes place.

Expenditure

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

Allocation and apportionment of costs

Costs are allocated and apportioned across funds either according to the actual identifiable expenditure incurred or according to a reasonable estimate of the costs incurred by each fund where resources are shared.

Tangible fixed assets

Equipment had an estimated useful life of two years and has been fully depreciated.

Taxation

No provision has been made for corporation tax or deferred tax as the charity is a registered charity and is therefore exempt,

Debtors

Trade and other debtors are recognised at the settlement amount.

Cash at bank and in hand

Cash at bank and in hand comprises cash and monies held in bank current accounts.

Creditors

Creditors are recognised where the charity has a present obligation resulting from a past event that will 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 are recognised at their settlement amount.

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2021**

1. ACCOUNTING POLICIES - continued

Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objectives at the discretion of the Trustees.

Designated funds - these are funds set aside by the trustees which can be used in accordance with the charitable objects at the discretion of the Trustees.

Restricted funds - these are funds that can only be used for particular purposes within the objects of the Charity. Restrictions arise when specified by the donor or when funds are raised for particular purposes.

Pension costs and other post-retirement benefits

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

Donated goods

Donated goods and services are included in the Statement of Financial Activities as income and expenditure. Items are valued at best estimate of cost incurred.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially settled at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2. INCOME FROM CHARITABLE ACTIVITIES

		31.3.21 £	31.3.20 £
Grants	Activity Projects	<u>435,701</u>	<u>303,512</u>

Grants received, included in the above, are as follows:

	<u>Project</u>		
Central / Regional Government			
Arts Council England	Hackney Social Radio	34,938	-
	Audience Development HSR	13,500	-
	Theatre Exchange	-	23,410
Young Londoners Fund	Interactions	47,967	11,992
European Social Fund/Bauer Media	What's Your Story?	-	2,572
Youth Endowment Foundation	Transitions/Stepping Up	<u>19,914</u>	<u>-</u>
		116,319	37,974
Local Government			
London Borough of Hackney- Young Hackney	Connecting Young Hackney Contract for Estate-based Youth Theatre and key work	65,000	65,000
	Estate-based Youth Theatre	-	18,000
	Theatre Exchange	-	7,022
London Borough of Hackney - Main Grant	Dalston Children's Festival & DYH & Hackney Circle	-	1,700
	Youth Opportunity Fund	2,891	9,505
	Hackney Social Radio	3,000	-

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued
for the Year Ended 31 March 2021****2. INCOME FROM CHARITABLE ACTIVITIES - continued**

	Discover Young Hackney	2,000	-
Hackney CVS	Hackney Connect: Ageing Better	7,500	10,000
Mind in the City, Hackney and Waltham Forest	Pathways to Employment	11,253	
		91,644	111,227
Trusts and Foundations			
Sanctuary Housing Association	Estate-based Youth Theatre	4,000	4,000
	What's Your Story? / Pathways to Employment	-	4,476
EQUIP Fund (via Paddington Development Trust)	Pathways to Employment	9,282	7,595
Henry Smith Charity	Pathways to Employment	35,000	17,500
	Hackney Social Radio	32,500	-
Children in Need	Estate-based Youth Theatre	18,236	10,000
Jack Petchey	Awards scheme	2,250	3,000
	Internship Grant	8,152	19,772
Austin Hope Pilkington	Development and sundry	1,000	-
Zurich Community Foundation	Estate-based Youth Theatre	15,000	15,000
Vanguard Group	Estate-based Youth Theatre	12,125	-
Peabody	Estate-based Youth Theatre	2,000	-
Three Monkeys	Estate-based Youth Theatre	2,000	-
The Fore	Estate-based Youth Theatre	2,000	-
	Theatre Exchange	3,000	-
CAF Resilience Emergency Fund	Hackney Social Radio	16,755	-
Jacobs Charitable Trust	Estate-based Youth Theatre	50	-
CCLORS Power to Change	Power to Change	25,985	-
UBS	Speech Bubbles	10,727	-
West Hackney Parochial Trust	Theatre Exchange	-	10,000
Hackney Parochial Trust	Estate-based Youth Theatre	-	5,000
National Vegetarian Week	Estate-based Youth Theatre	-	200
	Estate-based Youth Theatre summer project	5,000	-
London Youth	Prize money	350	-
East End Community Foundation: Uber Fund	Pathways to Employment	-	5,000
East End Community Foundation: Allen & Overy Ben Ogden Memorial Fund	Pathways to Employment	-	2,500
ANTZ Network	Pathways to Employment	-	1,200
	EbYT: Nightingale Community	-	-
Groundwork	Garden+2500+12	-	5,000
London Bubble	Speech Bubbles	-	750
Charlotte Bonham-Carter Charitable Trust	Speech Bubbles	-	2,000
Wick Award: Community Chest Fund	Theatre Exchange	-	1,000
Mbili Charitable Trust	Estate-based Youth Theatre	-	1,000
Woodward Charitable Trust	Estate-based Youth Theatre	-	1,800
Loughborough University	Small Grant for EbYT Summer	-	800
		205,412	117,593
Income Generation			
Benthal Primary School	Speech Bubbles	1,000	3,000
London Fields	Speech Bubbles	400	-
Queensbridge	Speech Bubbles	400	-
Holmleigh Primary School	Speech Bubbles	-	160
Apex	Daubeney school holiday project	1,500	-

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2021**

2. INCOME FROM CHARITABLE ACTIVITIES - continued

Mind payment by results	Pathways to Employment	840	-
Joanne Proctor	Social Media Training	300	-
Various Hackney Schools	Meet The Parents	-	825
	Continuous Professional Development		
Southern Road Primary School	training	-	700
	Continuous Professional Development		
Creative Schools	training	-	600
Creative Education Trust	Schools workshops	-	200
Hackney CVS	Training	-	40
PSHE Association	National Police Engagement Project	-	220
	Now You See me; Now You Don't -		
London Borough of Camden	schools tour	-	9,000
	Dying to Ride workshops	-	937
Department for Work & Pensions	Pathways to Employment	-	9,941
National FGM Centre	Training film	-	1,650
London Youth	Estate-based Youth Theatre residential	-	4,774
Big Give Christmas Challenge	Speech Bubbles	-	3,559
The Childhood Trust	Speech Bubbles	-	220
Individual Giving	Donations via Givey/Give as you live	-	618
	Cash donations	-	274
	Donations via other sources	56	-
	Donations via other sources (USA, campaign, other)	17,830	-
		<u>22,326</u>	<u>36,718</u>
		<u>435,701</u>	<u>303,512</u>

3. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 4) £	Totals £
Projects	<u>414,924</u>	<u>2,640</u>	<u>417,564</u>

4. SUPPORT COSTS

	Governance costs £
Projects	<u>2,640</u>

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2021**

5. NET INCOME/(EXPENDITURE)

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

	31.3.21	31.3.20
	£	£
Independent examiners fee	<u>2,640</u>	<u>2,640</u>

6. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2021 nor for the year ended 31 March 2020.

The key management personnel of the charity comprise the trustees, the Artistic Director and Participation Manager (2020: and General manager). The total employee benefits of the key management of the charity were £82,211 (2020: £90,516)

Trustees' expenses

	31.3.21	31.3.20
	£	£
Trustees' expenses	<u>-</u>	<u>256</u>

Trustee expenses consist of travel to board meetings, which benefited on trustee and refreshments which all trustees benefit from.

7. STAFF COSTS

	31.3.21	31.3.20
	£	£
Wages and salaries	226,797	176,306
Social security costs	15,991	13,028
Other pension costs	<u>4,345</u>	<u>3,919</u>
	<u>247,133</u>	<u>193,253</u>

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

	31.3.21	31.3.20
All staff	<u>8</u>	<u>6</u>

No employees received emoluments in excess of £60,000.

8. 2019/20 COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	-	-	-
Charitable activities			
Projects	7,107	296,405	303,512
	<u>7,107</u>	<u>296,405</u>	<u>303,512</u>
Total	7,107	296,405	303,512

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued**
for the Year Ended 31 March 2021**8. 2019/20 COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued**

	Unrestricted funds £	Restricted funds £	Total funds £
EXPENDITURE ON			
Charitable activities			
Projects	3,758	307,886	311,644
NET INCOME/(EXPENDITURE)	3,349	(11,481)	(8,132)
RECONCILIATION OF FUNDS			
Total funds brought forward	24,514	30,079	54,593
TOTAL FUNDS CARRIED FORWARD	<u>27,863</u>	<u>18,598</u>	<u>46,461</u>

9. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
At 1 April 2020 and 31 March 2021	<u>1,740</u>
DEPRECIATION	
At 1 April 2020 and 31 March 2021	<u>1,740</u>
NET BOOK VALUE	
At 31 March 2021	<u>-</u>
At 31 March 2020	<u>-</u>

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.21 £	31.3.20 £
Trade debtors	16,893	8,247
Other debtors	<u>2,540</u>	<u>2,740</u>
	<u>19,433</u>	<u>10,987</u>

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued**
for the Year Ended 31 March 2021**11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	31.3.21	31.3.20
	£	£
Trade creditors	3,021	2,654
Social security and other taxes	7,950	2,079
Other creditors	1,818	658
Accrued expenses	2,640	3,407
Grants in advance	<u>49,375</u>	<u>8,152</u>
	<u>64,804</u>	<u>16,950</u>

12. MOVEMENT IN FUNDS

	At 1.4.20	Net movement in funds	Transfers between funds	At 31.3.21
	£	£	£	£
Unrestricted funds				
General fund	26,065	22,640	1,800	50,505
Designated fund	<u>1,800</u>	<u>-</u>	<u>(1,800)</u>	<u>-</u>
	27,865	22,640	-	50,505
Restricted funds				
Interactions	605	656	-	1,261
Estate-based Youth Theatre	4,000	(4,000)	-	-
Speech Bubbles	1,000	(11)	-	989
Theatre Exchange	3,300	2,597	-	5,897
Pathways to Employment	8,584	(3,250)	-	5,334
Development (internship)	1,107	(1,107)	-	-
Stepping Up	<u>-</u>	<u>612</u>	<u>-</u>	<u>612</u>
	<u>18,596</u>	<u>(4,503)</u>	<u>-</u>	<u>14,093</u>
TOTAL FUNDS	<u>46,461</u>	<u>18,137</u>	<u>-</u>	<u>64,598</u>

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	26,964	(4,324)	22,640
Restricted funds			
Interactions	48,372	(47,716)	656
Estate-based Youth Theatre	113,277	(117,277)	(4,000)
Speech Bubbles	13,527	(13,538)	(11)
Theatre Exchange	114,551	(111,954)	2,597
Pathways to Employment	64,959	(68,209)	(3,250)
Development (internship)	8,152	(9,259)	(1,107)
Stepping Up	19,914	(19,302)	612
Power to Change	<u>25,985</u>	<u>(25,985)</u>	<u>-</u>
	<u>408,737</u>	<u>(413,240)</u>	<u>(4,503)</u>
TOTAL FUNDS	<u>435,701</u>	<u>(417,564)</u>	<u>18,137</u>

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued
for the Year Ended 31 March 2021****12. MOVEMENT IN FUNDS - continued****Comparatives for movement in funds**

	At 1.4.19 £	Net movement in funds £	At 31.3.20 £
Unrestricted funds			
General fund	22,714	3,351	26,065
Designated fund	<u>1,800</u>	<u>-</u>	<u>1,800</u>
	24,514	3,351	27,865
Restricted funds			
Interactions	-	605	605
Estate-based Youth Theatre	9,605	(5,605)	4,000
Speech Bubbles	1,565	(565)	1,000
Our Space	2,211	(2,211)	-
Create Your Future	2,310	(2,310)	-
What's Your Story?	5,123	(5,123)	-
Theatre Exchange	9,265	(5,965)	3,300
Pathways to Employment	-	8,584	8,584
Development (internship)	<u>-</u>	<u>1,107</u>	<u>1,107</u>
	<u>30,079</u>	<u>(11,483)</u>	<u>18,596</u>
TOTAL FUNDS	<u>54,593</u>	<u>(8,132)</u>	<u>46,461</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	7,107	(3,756)	3,351
Restricted funds			
Interactions	11,912	(11,307)	605
Estate-based Youth Theatre	143,100	(148,705)	(5,605)
Now You See Me, Now You Don't	9,000	(9,000)	-
Speech Bubbles	10,207	(10,772)	(565)
Our Space	-	(2,211)	(2,211)
Create Your Future	-	(2,310)	(2,310)
What's Your Story?	3,772	(8,895)	(5,123)
Theatre Exchange	51,630	(57,595)	(5,965)
Pathways to Employment	47,011	(38,427)	8,584
Development (internship)	<u>19,773</u>	<u>(18,666)</u>	<u>1,107</u>
	<u>296,405</u>	<u>(307,888)</u>	<u>(11,483)</u>
TOTAL FUNDS	<u>303,512</u>	<u>(311,644)</u>	<u>(8,132)</u>

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued
for the Year Ended 31 March 2021****12. MOVEMENT IN FUNDS - continued**

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

	At 1.4.19 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	22,714	25,991	1,800	50,505
Designated fund	<u>1,800</u>	<u>-</u>	<u>(1,800)</u>	<u>-</u>
	24,514	25,991	-	50,505
Restricted funds				
Interactions	-	1,261	-	1,261
Estate-based Youth Theatre	9,605	(9,605)	-	-
Speech Bubbles	1,565	(576)	-	989
Our Space	2,211	(2,211)	-	-
Create Your Future	2,310	(2,310)	-	-
What's Your Story?	5,123	(5,123)	-	-
Theatre Exchange	9,265	(3,368)	-	5,897
Pathways to Employment	-	5,334	-	5,334
Stepping Up	<u>-</u>	<u>612</u>	<u>-</u>	<u>612</u>
	<u>30,079</u>	<u>(15,986)</u>	<u>-</u>	<u>14,093</u>
TOTAL FUNDS	<u>54,593</u>	<u>10,005</u>	<u>-</u>	<u>64,598</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	34,071	(8,080)	25,991
Restricted funds			
Interactions	60,284	(59,023)	1,261
Estate-based Youth Theatre	256,377	(265,982)	(9,605)
Now You See Me, Now You Don't	9,000	(9,000)	-
Speech Bubbles	23,734	(24,310)	(576)
Our Space	-	(2,211)	(2,211)
Create Your Future	-	(2,310)	(2,310)
What's Your Story?	3,772	(8,895)	(5,123)
Theatre Exchange	166,181	(169,549)	(3,368)
Pathways to Employment	111,970	(106,636)	5,334
Development (internship)	27,925	(27,925)	-
Stepping Up	19,914	(19,302)	612
Power to Change	<u>25,985</u>	<u>(25,985)</u>	<u>-</u>
	<u>705,142</u>	<u>(721,128)</u>	<u>(15,986)</u>
TOTAL FUNDS	<u>739,213</u>	<u>(729,208)</u>	<u>10,005</u>

Estate-based Youth Theatres:

After school and holiday drama projects delivered in areas of high deprivation for young people aged 5-19.

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2021**

12. MOVEMENT IN FUNDS - continued

Speech Bubbles:

Supporting children in KS1 to develop their speaking, listening and attention skills, franchised from London Bubble.

Create Your Future & What's Your Story:

Employability workshops, including 1-to-1 work with BAME women and young people aged 18-25, who face barriers to employment.

Theatre Exchange / Older People:

Drama project with people over the age of 50 delivered to prevent isolation in the community, including intergenerational activities.

Talent Match:

Providing training and support for young people aged 18 - 25 who are facing barriers to employment.

Jack Petchey Foundation:

Awards for young people chosen by their peers to fund a trip or other special activity. Also includes funding for year-long internship programme to employ a young person aged 18-25 full time.

Meet the Parents:

Trains young people to deliver sex, relationships & parenting education workshops in schools and youth settings.

Our Space:

Anti-knife crime project promoting a safer community with young people aged 9-16 years.

Now You See Me; Now You Don't:

Road safety workshops delivered to Year 5 and 6 students across London.

13. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2021.

14. MEMBER'S GUARANTEE

The members' liability is limited by guarantee.

The members guarantee that in the event of a winding up of the company each member will contribute such amounts as may be required, not exceeding £1.