

**UNITY THEATRE**  
**ANNUAL REPORT AND FINANCIAL STATEMENTS**  
**FOR**  
**THE YEAR ENDED MARCH 31 2021**

**UNITY THEATRE  
CHAIR'S FOREWORD  
FOR THE YEAR ENDED MARCH 31 2021**

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**UNITY THEATRE  
CHAIR'S FOREWORD  
FOR THE YEAR ENDED MARCH 31 2021**

As I look back at the last 12 months and the many challenges and achievements that have been met, I want to start my forward by once again thanking everyone that makes up the team at Unity for all that they do. It has, and continues to be, one of the most difficult periods in the history of the organisation, but the strong position in which Unity finishes this year – both financially and creatively - is testament to the remarkable dedication the staff team and my fellow Trustees give to their roles here. I want to offer a huge thanks to them all for their invaluable time, ideas, thoughts, and passion which have got us where we are today and puts us in the best place to meet the challenges no doubt yet to come.

When planning our response to the pandemic, the Unity team ensured that freelance artists and creatives were central in the discussion from the very beginning; like their peers across the country, the pandemic has had an immeasurable impact on the Merseyside freelance community, with projects grounding to a halt and paid work disappearing overnight. Following many conversations with artists and partners, in May 2020 the team launched an emergency response programme which over the next 18 months supported over 600 individual artists with funding, mentoring, rehearsal space and performance opportunities.

In recent months it has been inspirational to see the Unity staff team bring our building on Hope Place back to life after a year being closed to the public, with the team continually thriving when able to do what they do best, providing high-quality creative experiences for and with the people of Merseyside. Our Open Call season was a wonderful example of this, featuring 22 performances by local artists and companies. Each company received a fee of up to £1250, technical support, rehearsal space and mentoring from our team. We programmed the season through a call-out for practitioners of all kinds which proved so popular that we received 16 times the number of applications than there were performance slots available. A Crowdfunder fundraising campaign was launched in early 2021 to allow even more artists to be supported through the programme - over 370 individual supporters gave to the campaign, many of them local creatives themselves, raising over £10,000. It was incredibly special to be able to offer a programme for local artists, supported by their peers, and we are hugely grateful for the opportunity.

My sincere thanks to all our supporters and friends who have given so much to ensure Unity can continue surviving and growing. I want to thank our core funders, Arts Council England and Liverpool City Council for both their ongoing support as well as their flexible and rapid response to the pandemic, supporting Unity through their Emergency Grants programmes. 2021 marked the first year of our Creative 'Pool programme, greatly expanding opportunities for Merseyside creatives to produce and tour work nationally, which has been made possible by the support of the Esmée Fairbairn Foundation through a three-year grant. During 2020 we also secured funding from the Garfield Weston Foundation, a key donor of our Build Unity Better capital campaign, to continue delivering our core programmes during the pandemic and work towards financial stability.

These funding successes, alongside a difficult but necessary organisational review in the summer of 2020, has allowed us to build back our reserves to levels that meet our policies, and start making exciting plans for the future. The latter includes investment in our digital ambitions and infrastructure which will allow Unity to remove many financial, geographical and access barriers faced by artists and audiences, and continue offering ground-breaking creative experiences.

This is my last chairs report as my term of office comes to an end in October 2021. It feels appropriate to take a brief moment to reflect on Unity's journey over the past seven years. It is quite incredible how much change to both the building and the business has taken place (in some very challenging circumstances) for the better and yet still Unity continues to deliver its main aim in providing high quality creative experiences to the people of Liverpool. The changes are immense, the building is now more flexible, more accessible and more sustainable, the business is more resilient both in terms of finance and governance. There is a strong leadership team in place with a wide experienced committed board along with two very supportive core funding organisation of Liverpool City Council and Arts Council England, plus a growing base of supporters.

I would like to express my sincere thanks to everyone involve with Unity over my term of office that has supported and enabled me to carry out my role as chair, I am extremely proud of everything that we have collectively achieved, and I know the business is in a very strong position for the future.

I wish the team, the board, our artists and of course our audiences all the very best and I look forward to watching in the wings the further developments that undoubtedly will unfold in the near future.

C J Bliss - Chair

**UNITY THEATRE  
ADMINISTRATIVE INFORMATION  
FOR THE YEAR ENDED MARCH 31 2021**

**DIRECTORS & TRUSTEES**

C J Bliss  
Y M Bottomley  
G Buttoo  
M J Cavanagh  
R Cobban  
E Edwards  
C Hewitson  
M Jennings  
S Jones  
G Millar  
G M Pengelly

Chair  
Finance Committee Chair

(resigned 7/07/21)

(resigned 7/07/21)

**COMPANY SECRETARY**

R M Palmer

**SENIOR MANAGEMENT TEAM**

G Millar  
R M Palmer

Chief Executive  
Executive Director

**REGISTERD OFFICE AND  
PRINCIPAL PLACE OF BUSINESS**

Unity Theatre  
1 Hope Place  
Liverpool L1 9BG

**AUDITORS & ACCOUNTANTS**

HGA Accountants & Financial Consultants Ltd t/a Chittenden Horley  
Chartered Accountants  
456 Chester Road  
Old Trafford  
Manchester M16 9HD

**BANKERS**

HSBC Bank Plc  
99 Lord Street  
Liverpool L31 2LZ

**UNITY THEATRE  
TRUSTEES' AND DIRECTORS' ANNUAL REPORT  
FOR THE YEAR ENDED MARCH 31 2021**

The trustees present their annual report together with the financial statements of the charity for the year ended March 31 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies act purposes.

**REPORTING FRAMEWORK**

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), referred to as the Charities SORP (FRS 102) (second edition – October 2019).

**OBJECTIVES AND ACTIVITIES**

**Charitable objects and aims**

The charitable objectives are:

"To advance the education of the public in all aspects of the art of drama, dance, mime and music and to develop the public appreciation of such art and to provide and manage a theatre within the postal district of Liverpool without distinction of age, sex, race, political or religious or other opinions, by associating with statutory authorities, voluntary organisations, institutions and inhabitants and to promote all or any objects for the benefit of the community which now or hereafter may be deemed by law to be charitable."

Unity Theatre aims to:

- Advance the education of the public in all aspects of the art of drama, dance, mime and music.
- Provide and manage a theatre; to promote all other objects for the benefit of the community which now or hereafter may be deemed by law to be charitable.

In the summer of 2020 Unity's Executive team and Trustees undertook an organisational review of our objectives, activities, staffing, methods of working and financial models. This chance to take stock has also seen the team embark on a renewed strategy, delivering on our core charitable aims through five new key objectives:

- Providing high quality creative experiences
- Developing and supporting local artists
- Platforming and celebrating local communities
- Promoting the need for an accessible, supportive society
- Ensuring long-term financial and organisational viability

**Public benefit**

Access, opportunity and diversity are core to what Unity is, influenced by our origins as the last surviving venue of the 1930s' unity theatre movement which presented work produced by and for working-class audiences. To this day, bringing people together from different backgrounds is what we are nationally known for, a method which drives how we plan and deliver all of our work.

All of Unity's artistic offer in 2020/21 was designed in close consultation with Merseyside creative communities, with strong feedback loops built in at all levels of planning. Close partnership work with organisations specialising in diversity and access ensures that our aim to see 70% of creatives involved in our programmes be from diverse backgrounds is consistently met and exceeded. We remain committed to making our programme accessible to audiences, and alongside outreach initiatives, our ticket prices are consistently more than 60% lower than our peers across the North West.

The trustees have had regard to the Charity Commission guidance on public benefit in determining the fees for performances.

**UNITY THEATRE  
TRUSTEES' AND DIRECTORS' ANNUAL REPORT  
FOR THE YEAR ENDED MARCH 31 2021**

**ACHIEVEMENTS AND PERFORMANCE**

Although it was possibly the most difficult period in Unity's history, decisions made in the last 18 months have left the organisation in a far stronger position of long-term financial sustainability. The work done during this period will give us the best possible chance of weathering challenges that may be to come, both from the global pandemic and other associated external factors. We set and met ambitious objectives over the period which included:

- Increased financial reserves, during a time of heightened risk and financial uncertainty, meeting our reserves policy of 12 weeks operating costs.
- Continued building diverse funding streams that protected our core charitable objective of offering affordable, accessible performance and creative experiences.
- Strengthened the connections between our creative programme, talent development and community participation activity to ensure all have equal standing and offer opportunities for anyone who wants to take part.
- Developed a more agile business structure that can quickly respond to opportunities as and when they arise.

We have considerably reduced overheads, employing a core team to undertake core work and flexing up with personnel when we have income certainty. Additionally, we have invested in digital equipment and services that can be monetised and widen the exposure of Unity and its brand, making future funding applications more compelling.

**Supporting Local Freelancers and Audiences**

The pandemic had a critical impact on the creative freelance community in Merseyside. At the beginning of lockdown our staff met to discuss the best way of supporting local artists and creatives to continue developing their practice and most importantly bring in much needed income.

Unity Emergency Response Programme

Following consultations with local creatives, we launched an emergency response programme in mid-May which was described by Lyn Gardner on Twitter as 'the way to do it'. Alongside local creatives, the programme included session by the likes of Matthew Xia, Jess Thom (Touretteshero) and Scottee, all offering peer to peer support. Through the emergency response programme, we were able to offer:

- 152 individual artists and companies free space in our theatre to rehearse, develop and record their work
- 63 individual artists and companies support, proofing and feedback on funding applications
- 41 individual artists and companies one-to-one mentoring and project development
- 370 individuals live training, networking, and advice sessions through our online events programme
- 31 individual artists and companies additional income for creating work beyond our core programme
- 10,266 audience members free online events and productions to enjoy, both produced specifically for lockdown by Merseyside artists and from our library of recordings

Open Call Performance Season

When we commenced plans for reopening our building for performances – which marked over a year of being closed to the general public – we wanted to build on our work during lockdown and help the Merseyside freelance community get back on their feet after an incredibly tough period. Created to provide income and performance opportunity to local artists after a year without both, our Open Call programme as designed to celebrate Liverpool artists, their stories, communities and lives.

A call-out for applications in December 2020 was open to a wide range of people and practices including theatre companies, performers, community practitioners, musicians, devisers, comedians, puppeteers, digital artists & spoken word artists. The programme was so popular, we received 16 times the number of applications than there were performance slots available. A Crowdfunder was launched in early 2021 to allow even more artists to be supported through the programme – over 370 individual supporters gave to the campaign, many of them local creatives themselves.

In total, our 2021 performance programme featured 22 performances by local artists and companies, all receiving a fee of up to £1250, technical support, rehearsal space, mentoring and the opportunity to showcase their work nationally through our Programmers Portal. Alongside digital commissions, every in-venue production was also recorded and made available to watch online at a Pay What You Can rate.

## **UNITY THEATRE TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021**

### Creative 'Pool

With the recruitment of our first Associate Producer role in January 2021 (funded by the Esmée Fairbairn Foundation) we have been able to roll out a regular schedule of workshops and networking sessions through our Creative 'Pool programme. This builds on our lockdown artist support programme as well as our pilot activity from the previous two years and will continue to be shaped by and with the creatives taking part. Since we re-opened our building to the public in May 2021, regular activity has included:

- Monthly network sessions for Merseyside creatives focused on producing work, both with Homotopia (Queer Creative Meet Up) and the Everyman and Playhouse (Producer's Get Together)
- Nuts & Bolts - monthly workshops providing artists with the key skills and insights to help bring their creative projects to life.
- Coffee With Creatives - Peer to Peer sessions run by creatives featured in our artistic programme, sharing their processes and thoughts on their work
- Walk and Talk - weekly lunch hour networking walks with fellow creatives and Unity team

### **Building Financial Stability**

In July 2020, following the retirement of our long-term Finance Officer, we contracted Liverpool-based Financial Consultants Adding Value to manage our finance functions, including management accounts, bookkeeping and payroll. The highly experienced team of finance specialists is led by Finance Director Matthew Brown and also work with Liverpool based arts organisations FACT and Bluecoat. Over the last 12 months the team have greatly modernised all areas of the financial process, including producing transparent financial reports that empower budget holders to make better decisions such as analysing supplier spend and identifying areas of saving.

Fundraising in the period included:

- Successful applications to the Arts Council Emergency Response Fund and two rounds of the DCMS Culture Recovery Fund (totalling £178,052) alongside emergency grant support from Liverpool City Council
- A Crowdfunder that raised over £10,000 from 378 donations, many of whom came directly from our creative community, with monies going directly to our work with local artists
- A £40,000 grant from the Garfield Weston Foundation (who previously donated to our capital redevelopment)
- Generous support from local companies and individuals who gave unsolicited throughout the pandemic to ensure Unity's survival

Thanks to this work we now have unrestricted reserves built up that match our policy levels and overheads that can be supported by achievable, yet ambitious income targets. The Trustees are now exploring setting up a restricted fund for ongoing capital needs, allowing us to undertake more in-depth maintenance of our building where required and pursue a greener policy to ensure long-term sustainability.

### **An Agile and Responsive Business Structure**

A new organisational structure was designed in the summer of 2020 to maximise the skills and talent within our staff base, empowering them to develop work and projects that respond directly to our organisational and stakeholder needs. This new way of working meant streamlining the existing staff team, leading us to make several roles in the previous structure redundant. As a result, we now have a core team made up of eight permanent roles (two full time; six part-time, averaging four days a week) and a pool of experienced casual and freelance staff working predominantly across Front of House and Technical. In May 2021 we also reviewed the structure of our Executive team, introducing an Executive Director role (previously General Manager) to share more of the demands and responsibilities of organisational management with our CEO/Artistic Director.

As part of the process we identified that Unity has always been at its most successful when seeking a collaborative approach across departments, developing projects that are innovative not just in creative output but in the artists we work with and the audiences we attract. To this end we redesigned job descriptions to include 'core' responsibilities and ring-fenced period of time to develop standalone projects aiming to motivate the team to take responsibility for the ethos of the company and undertake a broader portfolio of tasks. This new method of working is being slowly embedded during the 2021/22 year with the target to have it fully adopted by the team in 2022/23.

We now have an experienced and supportive permanent staff team who represent a balance of creative and commercial skillsets, allowing us to continue delivering on our core aims whilst also exploring new projects. We can call on an equally knowledgeable freelance pool allowing us to remain fleet of foot and respond to opportunities when they are presented to us.

**UNITY THEATRE  
TRUSTEES' AND DIRECTORS' ANNUAL REPORT  
FOR THE YEAR ENDED MARCH 31 2021**

**FINANCIAL REVIEW**

**Overview**

Through prompt and considered changes made at the beginning of 2020/21 Unity have emerged from the pandemic a more agile organisation able to respond to external factors as and when they arise. We have reduced overheads whilst maintaining a talented and dedicated core team of staff who continue to build an exciting programme of creative experiences for our surrounding communities. Our overheads are supported by achievable, yet ambitious income targets across the board including growing opportunities in fundraising and commercial income.

This work has left Unity in a strong position for the future, ending 2020/21 with a surplus on unrestricted funds of £175,231 and plans to build further unrestricted funds to ensure ongoing sustainability.

**Risk management**

The risks faced by the organisation are reviewed regularly throughout the year. A comprehensive risk register encompassing all areas of the business is kept and updated regularly by the AD/CEO and Executive Director and is scrutinised at every Financial Sub-Committee before going to Board each quarter (meetings were increased to monthly during the first 12 months of the pandemic). Our Executive team meet minimum weekly during the period to evaluate our position. We continue to invest in staff training where appropriate to ensure we meet best practice across the business, including in line with government guidance around Covid-19.

Our risk management policy is supported by wider organisational policies including finance, fundraising, HR and safeguarding. Risk management is factored into all organisational decisions including business planning, artistic programming, audit, finance management and commercial and fundraising opportunities. Risks are split into five key categories:

- **Artistic Reputation** – including consideration of Unity's standing within the sector in regard to programming and participation activities; the continued understanding of trends in performance and presentation; the standard and risks associated with artistic partnerships particularly in light of Covid-19.
- **Financial Diversity** – including the range and variety of income streams coming into the organisation; Unity's relationships with key funders; strength of financial controls; progress against reserves policy; external factors such as current government policy.
- **Audience Development** – considering quality of communications and strength of brand; strength of engagement with current audience and participants; size and growth of engaged database.
- **Staffing and Governance** – including regular review of expertise held within Board of Trustees, Senior Management and wider staff base; staff retention rates; review of diversity of Board and staff team ensuring they reflect organisation equality and diversity policies.
- **Organisational** – encompassing wider business considerations such as health and safety and data management.

**Principal funding sources**

Key funders for our core activity in the period were Arts Council England and Liverpool City Council. We have secured funding from the Esmée Fairbairn Foundation to support the development of our Creative 'Pool talent development programme until December 2023. During 2020 we secured funding from the Garfield Weston Foundation to continue delivering our core work during the pandemic and work towards financial stability.

The Senior Management team are working to further diversify our income streams in the coming year through private fundraising and commercial opportunities. They are supported by our Business Development Manager (who looks after individual and corporate giving alongside box office income and communications strategy) and a freelance Fundraising Consultant who works with our Executive Director to develop funding bids. Between them they raised over £250,000 of new fundraised income in the 2020/21 financial year.

**Investment policy and review**

Due to the current percentage of income received from statutory sources and fundraising, the appetite for investment risk is judged as low. This appetite is reviewed annually by the Board and may change as income streams continue to diversify. All future investments will be agreed between the AD/CEO and Chair of Finance Committee, signed off at Board level. Unity currently holds all funds in accounts connected with HSBC, split between standard current accounts and a deposit account. To aid with petty cash spending, the team have introduced SOLDO pre-payment cards to key budget holders; individual debit cards have a fixed monthly spend cap, imbursement from the organisation's main bank account.

**Reserves**

Following a review in early 2020/21, Unity has set a target for free reserves (unrestricted funds not invested in fixed assets or otherwise designated) for the charity of 12 weeks operating costs, which following an organisation restructure in 2020 is judged to be £123k. This takes account of the funding and trading environment in which the charity operates, and of its strategic plans.

As at March 31 2021 free reserves were in surplus by £121,518 (2021 deficit - to £53,713), just below the target level.



# **UNITY THEATRE TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021**

## **Going concern**

The financial statements have been prepared on a going concern basis. The organisation has been able to successfully negotiate the economic disruption caused by the Covid-19 pandemic through careful management of costs, obtaining funding commitments from core funders, together with additional fundraising and cash flow management.

The trustees have considered the level of funds held and the expected level of income and expenditure for the twelve months from authorising these financial statements. The trustees assess the charity to be a going concern based on review of financial performance of the 2021/22 year to date, the management accounts forecast for the remainder of 2021/22, the rolling cash flow forecast, and future funding commitments.

As a result, the trustees are confident about the financial future of the charity and satisfied that these accounts are prepared on a going concern basis.

## **FUTURE PLANS**

What has emerged from our work over the last 18 months is a renewed commitment for Unity to provide space and opportunity for people to be creative, enjoy high quality entertainment and celebrate the communities of Liverpool. We want to continue to inspire creative risk and achieve a fairer, more accessible and supportive world.

From our origins as a theatre for working class audiences, access, opportunity and diversity remain core to our ethos. Unity is proud of its diverse audience, and artists and we work hard to grow it through providing a relevant and inclusive programme, on the stage, in our talent development programme and in communities. Each year we aim to see a minimum of 70% of our wider programme being created by and with artists from diverse backgrounds.

- **High Quality Creative Experiences**

The nationally produced productions featured in our programme are unique within Merseyside and a core part of what Unity is as an organisation. Providing covid infection rates continue a downward trajectory, a key artistic priority is to welcome back national touring companies to Liverpool as more of our peers in the sector begin to develop and tour work again. We will build on established relationships with touring companies (Paines Plough, Scottee, Told by an Idiot) whilst introducing audiences to new exciting talent from across the country. Alongside the theatre, dance and physical theatre offer that has become a mainstay of our national touring programme in recent years, we will continue to widen our comedy and music offer (to help build commercial income) and work for children and young people. This work will be shown both in our building on Hope Place and in community spaces in Liverpool including performances and wraparound activity for both our local communities and artists.

We have supported a predominantly local offer in our reopening seasons, and we will continue offering prime programming slots to Merseyside creatives ensuring their work has equal standing alongside established work from the national touring circuit. At least 20% of the local productions featured will be as part of our Takeover initiative where artists are chosen through an Open Call and receive 100% of box office profits plus in-kind producing and marketing support.

## **ProPortal**

ProPortal – an online library of work available for tour - is our free platform for artists and programmers to connect and discover new work. Launched in September 2021, ProPortal houses established companies such as Wise Children, Improbable and Complicité and newer companies that are being developed through funded talent development programmes at various venues throughout the UK.

- **Develop and Support Local Artists**

We continue to develop our flagship Creative 'Pool programme for Merseyside creatives, tackling the lack of producing talent in Liverpool by equipping local artists and producers with the skills they need to develop high-quality work and grow sustainable careers. The offer will include:

- Workshops and networking opportunities (both online and in person) – responding to the needs of local artists, this changing programme includes regular producer meet ups, sessions on specific development areas such as finance fundraising and access, and peer to peer sessions run and developed by local artists themselves.
- Space to Create – free rehearsal and development space for local artists, with additional producing and mentoring support from our team. Offered on an Open Call basis.
- Creative Membership – access to free and subsidised tickets to our productions alongside fortnightly news and opportunities.

## **UNITY THEATRE TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021**

As things open up further there will be a renewed focus on the touring element of the programme, increasing the number of Liverpool artists and companies producing successful tours outside of the North West:

- Level Up - a year of bespoke training for a cohort of creatives allowing them to upskill in producing and expand their ambitions around touring. The offering includes two intensive weekend residencies plus mentoring and support from our team.
- Away touring – through an Open Call, one Merseyside creative will be selected to have their work produced by Unity on a national mid-scale tour, receiving an intensive period of support and development. The company will work with Unity for a flexible seven-month period, including five weeks of in-kind space for further R&D, auditions and rehearsals.

### Youth Theatre

Unity has joined forces with 20 Stories High to deliver a weekly Youth Theatre for working class and culturally diverse young people aged 14-21 who meet at Unity to make challenging plays with a difference. The young people are given the opportunity to tell their stories through a mash up of dance, spoken word, music, song, street dance and puppetry.

#### **• Platform and Celebrate Local Communities**

Unity has always existed for the broad communities of Liverpool – diversity is part of our history, beginning with our roots in the Unity Theatre movement of the 1930s that developed work with, by and for the working classes. We have made a shift in our programme in recent years to honour this legacy further, developing and programming work that is informed by the lived experience of our communities. We now want to build on these successes by going one step further by:

- Ensuring our building is welcoming and open to anyone to explore what 'creativity' means to them  
Through a series of partnerships with community groups and Merseyside start-ups to run courses that seek to debunk what it means to be 'creative', leading to longer term, more meaningful engagement with those living in our surrounding communities as a result. We plan to programme regular community activity at our venue Monday – Wednesday each week, with hires offered at affordable rates for community partners. Courses offered do not need to explore a traditional creative discipline – for example they could be running a community radio, introducing people to computer coding, or a yoga class.
- Empowering local artists to develop work that empowers their communities  
We will work with creatives - both those working locally and those touring to Unity from elsewhere - to create work that acts as a direct response to the issues and stories explored in our artistic programme. These projects will be developed outside of Unity in community spaces around Merseyside identified by us, the artists and our community partners. This will include a series of seed commissions (selected via an Open Call) for local creatives to run pilot programmes designed to benefit a community close to their own lived experience.

We will work with an external evaluator to ensure the above pilot work responds to the needs of our surrounding communities and supports Merseyside creatives.

#### **• An Accessible, Supportive Society**

Diversity is part of Unity's history. From our origins as a theatre for working class audiences, access, opportunity, and diversity remain core to our ethos. Unity is proud of its diverse audience, and artists and we work hard to grow it through providing a relevant and inclusive programme, on the stage, in our talent development programme and in communities. Each year we aim to see a minimum of 70% of our wider programme being created by and with artists from diverse backgrounds.

### Access programme

In 2020 we made a commitment that 100% of Unity's programming in the reopening season would be fully accessible. As we work towards programming our building full-time at capacity, we are committed to building on this ambition and encouraging others to do the same. While Covid continues to be a national health concern we will work to ring-fence performances throughout our programme that are offered socially distanced with mask wearing encouraged to ensure our productions continue to be accessible for everyone in our community. We also want to explore potential partnerships in the local tech sector to further our digital access ambitions.

### Ticket Prices

Maintaining affordable ticket prices is at the heart of Unity's ethos, and we are committed to maintaining a low, affordable ticket price that is consistently 60% lower than those offered by our peer venues across the North West. Targeted ticket schemes for local artists and community groups compliment this offer. This ambition has been built on further in the last 18 months through the expansion of our digital offer, with all streamed performances offered on a Pay What You Wish basis.

#### **• Ensure Financial and Organisational Viability**

As detailed above we have revisited our programming structure, expanding our reach to offer more creative experiences in community settings and online. Programming taking place in our building will be structured to both offer consistency to audiences and ring-fence targeted periods for hire of our building to higher education and commercial partners; income generated through this activity will be reverted to fund our creative ambitions.

Increased project work both inside and outside our building will help to generate a stronger case for support for future funding, both with our core funders Arts Council England and Liverpool City Council and with Charitable Trusts and corporate partners.

**UNITY THEATRE  
TRUSTEES' AND DIRECTORS' ANNUAL REPORT  
FOR THE YEAR ENDED MARCH 31 2021**

**STRUCTURE GOVERNANCE AND MANAGEMENT**

**Governing document**

The charity is a company limited by guarantee governed by its Memorandum and Articles of Association dated March 11 1997 as amended by special resolutions dated May 1 1997 and September 27 2016. It is a registered charity with the Charity Commission.

**Members of the company**

The members of the company are the directors and any other persons or organisations admitted to membership by the directors. Currently the only members of the company are the directors.

**Appointment of trustees**

The directors, who are the trustees of the charity, are appointed by the members in general meeting. The Directors have the power to co-opt to fill a casual vacancy and such persons hold office until the next AGM. The directors are appointed initially for a three year term and are eligible for re-election for a second consecutive three year term. In extraordinary circumstances a director may be, with the Board's approval, appointed for a third consecutive three year term but not beyond that.

Only retiring directors or those proposed by the Board are eligible for election at the general meeting, unless due notice has been given by a member of their intention to propose someone.

**Trustee induction and training**

All new Trustees receive an induction prior to starting their first term, led by a member of the HR Committee and/or Executive Director. This induction covers the history of the organisation, its current work and the role and expectations required of a Trustee.

Shortly after the election of a new group of Trustees, a training session is arranged covering governance and current charity legislation, run by an external consultant.

**Organisation**

The Board, which must be no less than three and not more than 15 people, meets as required and normally 4 times per year. Day to day management of the charity is delegated to the Chief Executive and the other members of the Senior management team who together with the directors constitute the key management personnel of the charity.

**Pay and remuneration for senior staff**

All roles are formally reviewed prior to each vacancy being advertised, with adjustments made in order to ensure our structure meets the business' current and future needs. Where there is a vacancy in our senior team, pay and remuneration packages are benchmarked against a minimum of three regional peer venues and advertised within a range in order to remain competitive.

Staff pay at all levels of the organisation is reviewed annually in order to achieve fair salary bands and avoid discrimination.

**Related parties**

We have no related parties that we require to be disclosed.

**Co-operation with other organisations/charities**

Unity is regularly funded by Arts Council England and Liverpool City Council.

Our Artistic Associates are organisations that partner with us to deliver our creative ambitions and strengthen the range of innovative opportunities available to the people of Merseyside to participate in the arts:

- DaDa Fest
- Homotopia
- 20 Stories High
- Action Transport Theatre
- Tmesis Theatre
- Travelled Companions
- Big Imaginations

**UNITY THEATRE  
TRUSTEES' AND DIRECTORS' ANNUAL REPORT  
FOR THE YEAR ENDED MARCH 31 2021**

**TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS**

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

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these 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 (FRS 102) (second edition – October 2019);
- make judgements 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 charitable company will continue in operation.

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

**STATEMENT OF DISCLOSURE TO AUDITORS**

We, the directors of the company who held office at the date of approval of these Financial Statements as set out above each confirm, so far as we are aware, that:

- there is no relevant audit information of which the company's auditors are unaware; and
- we have taken all the steps that we ought to have taken as directors in order to make ourselves aware of any relevant audit information and to establish that the company's auditors are aware of that information.

**SMALL COMPANY PROVISIONS AND APPROVAL**

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

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

*C. J Bliss*

C J BLISS – Director

Date: October 26 2021

**UNITY THEATRE**  
**STATEMENT OF FINANCIAL ACTIVITIES (including the income and expenditure account)**  
**FOR THE YEAR ENDED MARCH 31 2021**

**Opinion**

We have audited the financial statements of Unity Theatre (the 'charitable company') for the year ended March 31 2021 which comprise the Statement of Financial Activities, Balance Sheet, Statement of Cash Flow and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at March 31 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

**Basis for opinion**

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

**Conclusions relating to going concern**

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

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

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

**Other information**

The other information comprises the information included in the trustees annual report<sup>2</sup>, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report<sup>2</sup>. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

**Opinions on other matters prescribed by the Companies Act 2006**

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

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the [strategic report and the]<sup>3</sup> directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit ; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and]<sup>4</sup> take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

**UNITY THEATRE**  
**STATEMENT OF FINANCIAL ACTIVITIES (including the income and expenditure account)**  
**FOR THE YEAR ENDED MARCH 31 2021**

**Responsibilities of trustees**

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

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

**Auditor's responsibilities for the audit of the financial statements**

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below.

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

- the senior statutory auditor ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the company through discussions with the directors and other management, and from our commercial knowledge and experience of the computer manufacturing and supply sector;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the Companies Act 2006, taxation legislation and data protection, anti-bribery, employment, environmental and health and safety legislation;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

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

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual and alleged fraud;
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations; and
- Understanding the design of the company's remuneration policies.

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

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

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

- agreeing the financial statement disclosures to underlying supporting documentation;
- reading the minutes of meetings of those charged with governance;
- enquiring of management as to the actual and potential litigation claims; and
- reviewing correspondence with the company's legal advisors.

No instances of material non-compliance were identified.

**UNITY THEATRE**  
**STATEMENT OF FINANCIAL ACTIVITIES (including the income and expenditure account)**  
**FOR THE YEAR ENDED MARCH 31 2021**

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: <https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx>. This description forms part of our auditor's report.

**Use of our report**

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

*Peter Smith*

**Peter Smith BA FCA DChA**

For and on behalf of:  
HGA Accountants & Financial Consultants Ltd t/a Chittenden Horley  
Chartered Accountants and Statutory Auditors

456 Chester Road  
Old Trafford  
Manchester M16 9HD

Date: October 26 2021



**UNITY THEATRE**  
**STATEMENT OF FINANCIAL ACTIVITIES (including the income and expenditure account)**  
**FOR THE YEAR ENDED MARCH 31 2021**

		Unrestricted				
	Notes	General Funds	Designated Funds	Restricted Funds	Total 2021	Total 2020
		£	£	£	£	£
<b>INCOME</b>						
Donations	2	525,427	-	137,297	<b>662,724</b>	373,894
Charitable activities	3	3,097	-	116,825	<b>119,922</b>	118,584
Other trading activities	4	3,586	-	-	<b>3,586</b>	13,453
Investment income - bank interest		24	-	-	<b>24</b>	170
<b>TOTAL INCOME</b>		<u>532,134</u>	<u>-</u>	<u>254,122</u>	<b>786,256</b>	<u>506,101</u>
<b>EXPENDITURE</b>						
Costs of raising funds	5	15,240	-	-	<b>15,240</b>	22,933
Expenditure on charitable activities	6	374,393	32,003	71,753	<b>478,149</b>	631,627
<b>TOTAL EXPENDITURE</b>		<u>389,633</u>	<u>32,003</u>	<u>71,753</u>	<b>493,389</b>	<u>654,560</u>
<b>NET INCOME/(EXPENDITURE)</b>						
<b>BEFORE TRANSFERS</b>		142,501	(32,003)	182,369	<b>292,867</b>	(148,459)
Transfers between funds	13	<u>32,730</u>	<u>32,270</u>	<u>(65,000)</u>	<u>-</u>	<u>-</u>
<b>NET MOVEMENT IN FUNDS</b>		175,231	267	117,369	<b>292,867</b>	(148,459)
<b>TOTAL FUNDS:</b>						
<b>BROUGHT FORWARD</b>	13	<u>(53,713)</u>	<u>1,794,308</u>	<u>-</u>	<b>1,740,595</b>	<u>1,889,054</u>
<b>CARRIED FORWARD</b>	13	<u>121,518</u>	<u>1,794,575</u>	<u>117,369</u>	<b>2,033,462</b>	<u>1,740,595</u>

The notes on pages 15 to 25 form part of these financial statements.



**UNITY THEATRE  
BALANCE SHEET  
AS AT MARCH 31 2021**

	Notes	2021 £	2021 £	2020 £	2020 £
<b>FIXED ASSETS</b>					
Tangible Assets	10		1,764,575		1,794,308
<b>CURRENT ASSETS</b>					
Stocks		1,994		1,994	
Debtors	11	113,466		56,667	
Cash at Bank and in Hand		<u>220,345</u>		<u>16,905</u>	
		335,805		75,566	
<b>CREDITORS</b>					
Amounts falling due in one year	12	<u>66,918</u>		<u>129,279</u>	
<b>NET CURRENT ASSETS/(LIABILITIES)</b>			<u>268,887</u>		<u>(53,713)</u>
<b>NET ASSETS</b>			<u>2,033,462</u>		<u>1,740,595</u>
<b>FUNDS</b>					
Unrestricted					
General fund	13		121,518		(53,713)
Designated funds	13		1,794,575		1,794,308
Restricted	13		<u>117,369</u>		<u>-</u>
<b>TOTAL FUNDS</b>			<u>2,033,462</u>		<u>1,740,595</u>

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

The notes on pages 15 to 25 form part of these financial statements

**Approved by the Board of Directors and authorised for issue on:** October 26 2021

*C J Bliss*

C J BLISS - DIRECTOR

Company registration number: 3333987

**UNITY THEATRE**  
**STATEMENT OF CASH FLOWS**  
**AS AT MARCH 31 2021**

		<b>2021</b>	<b>2020</b>
	<b>notes</b>	<b>£</b>	<b>£</b>
<b>Cash used in operating activities</b>	15	<u>205,686</u>	<u>(48,399)</u>
<b>Cashflows from investing activities</b>			
Interest and dividends		24	170
Purchase of tangible fixed assets		(2,270)	-
Proceeds of sale of fixed assets		-	-
Payments to acquire investments		<u>-</u>	<u>-</u>
<b>Cash provided by/(used in) investing activities</b>		<u>(2,246)</u>	<u>170</u>
<b>Cashflows from financing activities</b>			
Proceeds from new borrowings		-	-
Repayment of borrowing		<u>-</u>	<u>-</u>
<b>Cash used in financing activities</b>		<u>-</u>	<u>-</u>
<b>Increase/(decrease) in cash &amp; cash equivalents in the year</b>		<b>203,440</b>	<b>(48,229)</b>
<b>Cash and cash equivalents brought forward</b>		<b>16,905</b>	<b>65,134</b>
<b>Cash and cash equivalents carried forward</b>		<u><b>220,345</b></u>	<u><b>16,905</b></u>
<b>Cash and cash equivalents consist of:</b>			
Cash at bank and in hand		220,345	16,905
		<u><b>220,345</b></u>	<u><b>16,905</b></u>

The notes on pages 15 to 25 form part of these financial statements

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

**1 BASIS OF PREPARATION AND ACCOUNTING POLICIES**

**Basis of preparation**

The financial statements have been prepared: under the historic cost convention; in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2019 (second edition – October 2019); FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in £ sterling the functional currency of the charity.

**Going Concern**

To be drafted following the finance meeting

**Judgements and key sources of estimation uncertainty**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

**Income recognition**

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

**Grants**, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

**Donations** from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

**Earned income** is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts and VAT.

**Deferred income**

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

**Expenditure and irrecoverable VAT**

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds                      including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities                      costs of undertaking the work of the charity.

The charity is registered for VAT and can recover all input tax charged. Costs are stated exclusive of VAT were charged.

**Allocation of support costs**

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds. They include staff costs, marketing, subscriptions, insurance, office and support costs, bank charges and depreciation. The basis of allocations is set out in note 7

**Pension contributions**

The charity operates a defined contribution pension scheme for its employees, agreeing the contribution rates with each individual. The contributions are paid to a third party who invests the contributions in a money purchase plan. Contributions are charged to the SoFA as they become payable.

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

**1 BASIS OF PREPARATION AND ACCOUNTING POLICIES (continued)**

**Tangible fixed assets and depreciation**

Individual fixed assets costing more than £1,000 are capitalised at cost and are depreciated over their estimated useful lives on a straight line basis as set out below.

Depreciation rates are as follows:

Leasehold land and buildings	Over the period of the lease
Furniture and equipment	25% pa straight line

**Debtors**

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

**Cash at bank and in hand**

Cash at bank and 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.

**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.

**Financial instruments**

The charity has only basic financial instruments which are initially recorded at cost subsequently measured at their settlement value.

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

	2021			2020		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
<b>2 DONATIONS</b>						
<b>Revenue grants:</b>						
Arts Council England	277,005	-	<b>277,005</b>	272,000	-	272,000
Liverpool City Council	74,400	-	<b>74,400</b>	80,000	-	80,000
Austin and Hope Pilkington Trust	1,000	-	<b>1,000</b>	-	-	-
Garfield Weston Foundation	40,000	-	<b>40,000</b>	-	-	-
ACE Catalyst: Evolve	-	-	-	721	-	<b>721</b>
	<u>392,405</u>	<u>-</u>	<u><b>392,405</b></u>	<u>352,721</u>	<u>-</u>	<u><b>352,721</b></u>
<b>COVID funding</b>						
ACE emergency Funding COVID19	-	62,173	<b>62,173</b>	-	12,822	<b>12,822</b>
ACE CRF1	-	65,000	<b>65,000</b>	-	-	-
Liverpool City Council	19,431	-	<b>19,431</b>	-	-	-
HMRC - CJRS	104,215	-	<b>104,215</b>	-	-	-
Granada Foundation	2,000	-	<b>2,000</b>	-	-	-
	<u>125,646</u>	<u>127,173</u>	<u><b>252,819</b></u>	<u>-</u>	<u>12,822</u>	<u><b>12,822</b></u>
<b>Donations</b>						
Unity Angels	1,649	-	<b>1,649</b>	1,820	-	<b>1,820</b>
Open Call Programme	-	10,124	<b>10,124</b>			
General donations	5,727	-	<b>5,727</b>	6,531	-	<b>6,531</b>
	<u>7,376</u>	<u>10,124</u>	<u><b>17,500</b></u>	<u>8,351</u>	<u>-</u>	<u><b>8,351</b></u>
<b>Total</b>	<u>525,427</u>	<u>137,297</u>	<u><b>662,724</b></u>	<u>361,072</u>	<u>12,822</u>	<u><b>373,894</b></u>

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

2021			2020		
Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
£	£	£	£	£	£

**3 INCOME FROM CHARITABLE ACTIVITIES**

**Theatre**

Box office	597	-	597	58,492	-	58,492
Theatre hires	-	-	-	21,228	-	21,228
	597	-	597	79,720	-	79,720

**Projects and outreach**

Esmée Fairbairn Foundation	-	112,825	112,825	-	-	-
Granada Foundation	-	4,000	4,000	-	-	-
Participation activity	2,500	-	2,500	867	-	867
LCVS	-	-	-	-	2,000	2,000
Theatres Trust	-	-	-	-	5,000	5,000
Brabners	-	-	-	-	8,000	8,000
CHECK account	-	-	-	-	-	-
	2,500	116,825	119,325	867	15,000	15,867

**Ancillary trading**

Bar income	-	-	-	22,997	-	22,997
	-	-	-	22,997	-	22,997

**Total per Charity**

3,097	116,825	119,922	103,584	15,000	118,584
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**4 INCOME FROM OTHER TRADING ACTIVITIES**

Rental and service income	3,586	-	3,586	13,453	-	13,453
<b>Per charity</b>	3,586	-	3,586	13,453	-	13,453

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

5 COSTS OF RAISING FUNDS	2021			2020		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs	4,272	-	<b>4,272</b>	12,198	-	<b>12,198</b>
Support costs	10,968	-	<b>10,968</b>	10,735	-	<b>10,735</b>
	<u>15,240</u>	<u>-</u>	<u><b>15,240</b></u>	<u>22,933</u>	<u>-</u>	<u><b>22,933</b></u>

**6 CHARITABLE EXPENDITURE**

Theatre and performance	416,620	-	<b>416,620</b>	523,570	-	<b>523,570</b>
Project costs	49,893	9,580	<b>59,473</b>	48,744	25,000	<b>73,744</b>
Ancillary trading	2,056	-	<b>2,056</b>	34,313	-	<b>34,313</b>
ACE emergency funding	(62,173)	62,173	-	(12,822)	12,822	-
	<u>406,396</u>	<u>71,753</u>	<u><b>478,149</b></u>	<u>593,805</u>	<u>37,822</u>	<u><b>631,627</b></u>

Expenditure in the charity is analysed as follows:

	Direct Costs £	Direct Salaries £	Support Costs £	Total £
<b>2020/21</b>				
Theatre and performance	31,518	129,269	255,833	<b>416,620</b>
Project costs	10,002	36,277	13,194	<b>59,473</b>
Ancillary trading	425	-	1,631	<b>2,056</b>
	<u>41,945</u>	<u>165,545</u>	<u>270,658</u>	<u><b>478,149</b></u>
<b>2019/20</b>				
Theatre and performance	116,423	123,068	284,079	<b>523,570</b>
Project costs	18,555	39,441	15,748	<b>73,744</b>
Ancillary trading	8,545	10,020	15,748	<b>34,313</b>
	<u>143,523</u>	<u>172,529</u>	<u>315,575</u>	<u><b>631,627</b></u>

Depreciation of £32,003 (2020 - £32,049) has been charged to the designated fund representing the investment in fixed assets.

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

**7 SUPPORT & GOVERNANCE COSTS**

		Projects &			Total
	Theatre	participation	Ancillary	Fundraising	2021
2020/21	£	£	£	£	£
Support salaries costs	92,368	4,861	-	10,714	107,943
Staff related costs	951	63	-	254	1,268
Marketing salaries	49,062	2,582	-	-	51,644
Marketing costs	28,336	1,491	-	-	29,827
BO system and other subscriptions	1,479	78	-	-	1,557
Insurance costs	7,834	412	-	-	8,246
Office & other support costs	9,041	476	-	-	9,517
Bank and other charges	6,994	-	-	-	6,994
Depreciation	30,403	1,600	-	-	32,003
	226,468	11,563	-	10,968	248,999
<b>Governance costs</b>					
Support salaries costs	1,800	100	100	-	2,000
Professional fees	27,565	1,531	1,531	-	30,627
	255,833	13,194	1,631	10,968	281,626

<b>2019/20</b>					
<b>Support costs</b>					
Support salaries costs	111,978	6,801	6,801	10,448	136,029
Staff related costs	1,005	72	72	287	1,435
Marketing salaries	48,567	2,698	2,698	-	53,963
Marketing costs	51,256	2,848	2,848	-	56,951
BO system and other subscriptions	2,045	-	-	-	2,045
Insurance costs	7,179	399	399	-	7,977
Office & other support costs	12,929	718	718	-	14,365
Bank and other charges	9,288	-	-	-	9,288
Depreciation	28,844	1,602	1,602	-	32,049
	273,091	15,138	15,138	10,735	314,102
<b>Governance costs</b>					
Support salaries costs	-	-	-	-	-
Professional fees	10,988	610	610	-	12,209
	284,079	15,748	15,748	10,735	326,311

Support costs are allocated on the following basis:

Area	basis	comment
Marketing costs	estimate of usage	
Support salaries	estimate of time spent	

**Other costs:**

All other costs	estimate of usage/head count
Depreciation	estimate of usage



**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

**8 STAFF INFORMATION**

	2021	2020
	£	£
<b>a Employees</b>		
Salaries and wages	281,157	288,489
Pension costs	5,437	8,036
Employer's NI contributions	14,979	20,068
	<u>301,574</u>	<u>316,593</u>

No employees earned more than £60,000 p.a. In either year.

**b Key management personnel**

The key management of the charity comprise the trustees and senior staff (as set out on page1).

No trustees received remuneration for their services as trustees.

The total employee benefits of other key management were as follows:

	£	£
Total employment benefits	<u>88,251</u>	<u>91,644</u>

**c Average staff numbers**

The average number of employees, was as follows:-

2021	2021	2020	2020
Average number	Average FTE number	Average number	average FTE number
40	13	29	13
<u>40</u>	<u>13</u>	<u>29</u>	<u>13</u>

**9 NET INCOME/(EXPENDITURE) BEFORE TRANSFERS**

	£	£
This is stated after charging/(crediting):		
Auditors remuneration:-		
Audit fees	3,100	3,100
Accountancy fees	1,601	3,150
Advice/other services	-	1,027
Operating lease rentals	556	556
Depreciation of fixed assets	32,003	32,049
Loss on disposal	-	-
Trustees expenses	<u>-</u>	<u>-</u>
Trustees claiming expenses	<u>-</u>	<u>-</u>

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

**10 TANGIBLE FIXED ASSETS**

	<b>Land &amp; Buildings £</b>	<b>Furniture &amp; Equipment £</b>	<b>Total £</b>
<b>Cost or valuation</b>			
As at April 1 2020	2,057,678	259,576	2,317,254
Additions	-	2,270	2,270
As at March 31 2021	<u>2,057,678</u>	<u>261,846</u>	<u>2,319,524</u>
<b>Depreciation</b>			
As at April 1 2020	280,806	242,140	522,946
Charge for the year	20,577	11,426	32,003
As at March 31 2021	<u>301,383</u>	<u>253,566</u>	<u>554,949</u>
<b>Net Book Value</b>			
As at March 31 2021	<u><b>1,756,295</b></u>	<u><b>8,280</b></u>	<u><b>1,764,575</b></u>
As at March 31 2020	<u>1,776,872</u>	<u>17,436</u>	<u>1,794,308</u>

	<b>2021 £</b>	<b>2020 £</b>
<b>11 DEBTORS</b>		
Trade debtors	5,579	15,171
VAT refundable	9,720	-
Grants and income receivable	88,906	25,330
Other debtors	8,929	150
Prepayments	<u>332</u>	<u>16,016</u>
	<u><b>113,466</b></u>	<u><b>56,667</b></u>

**12 CREDITORS falling due within one year**

Creditors	7,334	43,713
Other taxes and social security	1,742	2,807
Accruals	20,238	20,736
Income and grants in advance	32,462	60,415
Other creditors	<u>5,142</u>	<u>1,608</u>
	<u><b>66,918</b></u>	<u><b>129,279</b></u>

UNITY THEATRE  
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

13 STATEMENT OF FUNDS

	2019/20				2020/21			
	as restated 01/04/2019 £	Income £	Expenditure £	Transfers £	Income £	Expenditure £	Transfers £	31/03/2021 £
<b>Unrestricted funds:</b>								
General fund	1,879,054	478,279	(584,689)	(1,826,357)	532,134	(389,633)	32,730	121,518
<b>Designated funds:</b>								
Development	-	-	-	-	-	-	30,000	30,000
Investment in fixed assets	-	-	(32,049)	1,826,357	-	(32,003)	2,270	1,764,575
	-	-	(32,049)	1,826,357	-	(32,003)	32,270	1,794,575
<b>Total unrestricted funds</b>	1,879,054	478,279	(616,738)	-	532,134	(421,636)	65,000	1,916,093
<b>Restricted Funds:</b>								
ACE emergency funding	-	12,822	(12,822)	-	62,173	(62,173)	-	-
ACE - CRF1	-	-	-	-	65,000	-	(65,000)	-
Open Call Programme	-	-	-	-	10,124	(124)	-	10,000
Esmée Fairbairn Foundation	-	-	-	-	112,825	(9,456)	-	103,369
Granada Foundation	-	-	-	-	4,000	-	-	4,000
LCVS	-	2,000	(2,000)	-	-	-	-	-
Theatres Trust	-	5,000	(5,000)	-	-	-	-	-
Brabners	-	8,000	(8,000)	-	-	-	-	-
One Ark	10,000	-	(10,000)	-	-	-	-	-
	10,000	27,822	(37,822)	-	254,122	(71,753)	(65,000)	117,369
<b>Total restricted funds</b>	1,889,054	506,101	(654,560)	-	786,256	(493,389)	-	2,033,462
<b>Total Funds</b>								

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

**13 STATEMENT OF FUNDS (continued)**

**Transfers**

A transfer has been made in respect of the CRF1 funding received to rebuild reserves of £65,000 from restricted to unrestricted funds, and from unrestricted funds to designate £30,000 of the Garfield Weston monies towards future development.

A transfer has been made to represent the investment in fixed assets in the year.

**Restricted fund balances**

Open Call Programme	to support the open call programme in 21/22
Esmée Fairbairn Foundation	for talent development programme in 21/22 and 22/23.
Granada Foundation	for access and inclusion programme in 21/22.

**14 ANALYSIS OF NET ASSETS BETWEEN FUNDS**

**Fund balances at March 31 2021**

are represented by:-

	<b>Unrestricted funds</b>		<b>Restricted</b>	<b>Total</b>
	<b>General</b>	<b>Designated</b>	<b>Funds</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Fixed assets	-	1,764,575	-	<b>1,764,575</b>
Net current assets	121,518	30,000	117,369	<b>268,887</b>
	<u>121,518</u>	<u>1,794,575</u>	<u>117,369</u>	<u><b>2,033,462</b></u>

**Fund balances at March 31 2020**

are represented by:-

Fixed assets	-	1,794,308	-	<b>1,794,308</b>
Net current assets	(53,713)	-	-	<b>(53,713)</b>
	<u>(53,713)</u>	<u>1,794,308</u>	<u>-</u>	<u><b>1,740,595</b></u>

**Free Reserves:**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Net current assets/(liabilities)	<u><b>121,518</b></u>	<u><b>(53,713)</b></u>

**15 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASHFLOW FROM OPERATING ACTIVITIES**

Net income/(expenditure)	<b>292,867</b>	<b>(148,459)</b>
Add back depreciation	<b>32,003</b>	<b>32,049</b>
Deduct interest income shown in investing activities	<b>(24)</b>	<b>(170)</b>
Decrease/(increase) in stocks	-	-
Decrease/(increase) in debtors	<b>(56,799)</b>	<b>21,519</b>
Increase/(decrease) in creditors	<u><b>(62,361)</b></u>	<u><b>46,662</b></u>
<b>Net cash generated from/(used in) operating activities</b>	<u><b>205,686</b></u>	<u><b>(48,399)</b></u>

**16 CONSTITUTION**

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

**UNITY THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

**17 TAXATION**

The company is a registered charity and is entitled to claim annual exemption from UK corporation tax under sections 466 to 477 of the Corporation Tax Act 2010.

**18 CAPITAL COMMITMENTS**

The company had no capital commitments at the year end (2020 - none)

**19 RELATED PARTY TRANSACTIONS**

On February 4 2020, the Chief Executive Officer G Millar was appointed as a trustee and director of the Company. He did not receive any remuneration for acting as a trustee. His employment benefits in the year were £53,393.

There are no other related party transactions that are required to be disclosed.

**20 OPERATING LEASE COMMITMENTS**

Minimum commitments under non-cancellable operating leases:

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Operating leases which expire:		
Within one year	<b>278</b>	<b>556</b>
Between 2 and 5 years	<b>-</b>	<b>278</b>
	<b><u>278</u></b>	<b><u>834</u></b>