

# DARK HORSE THEATRE

England & Wales · Charity number 1082267

## Details

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**Other names** FULL BODY AND THE VOICE LIMITED

**Status** Registered

**Legal form** Charitable company

**Company number** [04015695](#)

**Registered** 2000-09-04

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

## Contact

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**Address** Lawrence Batley Theatre  
Queen Street  
Huddersfield  
HD1 2SP

**Phone** 01484484441

**Email** [info@darkhorsetheatre.co.uk](mailto:info@darkhorsetheatre.co.uk)

**Website** [www.darkhorsetheatre.co.uk](http://www.darkhorsetheatre.co.uk)

## Activities

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**Objects:** A) TO PROMOTE THE EDUCATION AND TRAINING OF MEMBERS OF THE PUBLIC IN MUSIC, DRAMA THEATRE AND THE PERFORMING ARTS.B) THE EDUCATION AND TRAINING OF PERSONS WHO ARE MENTALLY OR PHYSICALLY HANDICAPPED OR THROUGH THEIR SOCIAL OR ECONOMIC CIRCUMSTANCES ARE IN NEED AND UNABLE TO OBTAIN EMPLOYMENT.C) THE ADVANCEMENT OF THE EDUCATION OF THE PUBLIC BY PROMOTING ARTISTIC ACTIVITIES INCLUDING ART EXHIBITIONS PERFORMANCES OR DRAMA, MUSIC, OPERA AND BALLET, FILM SHOWS AND POETRY READINGS

**Activities:** Dark Horse works and campaigns to improve the lives of individuals with learning disabilities via a range of projects using performance arts. As well as national touring of high quality productions to theatres throughout the UK, the company trains actors and delivers client specific workshops and commissioned performances. There is also a vibrant Young Company.

## Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research
- **What:** Education/training, Disability, Arts/culture/heritage/science, Economic/community Development/employment, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, People With Disabilities, The General Public/mankind

## Geography

- Throughout England And Wales

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£187,472	£211,180	-	-
2024-03-31	£149,397	£147,511	-	-
2023-03-31	£170,549	£168,959	-	-
2022-03-31	£116,434	£154,789	-	-
2021-03-31	£135,062	£111,230	-	-

## Trustees

Name	Role	Appointed
<b>David Anthony Calvert</b>	Chair	2014-09-13
Chloe Elizabeth Norton-Lamb		2025-10-29
Claire Eden Ms		2025-10-29
Diane Rosemary Cuthbertson		2020-10-20
Linda-Ray Ndlovu		2025-10-29
Renny Krupinski		2024-08-08
Suzanne Wynne		2013-01-23

**DARK HORSE THEATRE**

England & Wales - Charity number 1082267

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# Accounts

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Company registration number: 04015695  
Charity registration number: 1082267

**DARK HORSE THEATRE  
TRUSTEES' REPORT AND  
FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**Dark Horse Theatre**  
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**Dark Horse Theatre  
Reference and Administrative Details  
For The Year Ended 31 March 2025**

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<b>Trustees</b>	Diane Cuthbertson Suzanne Wynne David Calvert - Chair Renny Krupinski (appointed 08/08/2024) Valerie Javin (resigned 22/10/2025) Chloe Norton-Lamb (appointed 29/10/2025) Linda-Ray Ndlovu (appointed 29/10/2025) Claire Eden (appointed 29/10/2025)
<b>Charity Number</b>	1082267
<b>Company Number</b>	04015695
<b>Registered Office</b>	Lawrence Batley Theatre Queen Street Huddersfield West Yorkshire HD1 2SP
<b>Independent Examiner</b>	Fran Haigh ACCA FMAAT ATT(fellow) Birdsall & Armstrong Chartered Certified Accountants First Floor Offices 8 Cherry Tree Centre Huddersfield HD1 2ET

**Dark Horse Theatre**  
**Company No. 04015695**  
**Chair's Report For The Year Ended 31 March 2025**

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2024-25 was a year in which Dark Horse built bold and strong foundations for the future. The IGNITE workshops in Huddersfield and Dewsbury welcomed the next generation of learning disabled and neurodiverse talent, the students continued training and performing to the very highest standards, the actors developed groundbreaking approaches to both theatre-making and strategic leadership and the company established exciting new partnerships.

The management of Dark Horse was also strengthened with Amy Cunningham moving up to the role of Artistic Director and joining Executive Director Iain Bloomfield on the senior team. They have worked together with the whole company to shape ambitious plans, innovative projects and truly progressive working methods. This year saw the beginning of POV, an organisational development project to introduce more inclusive decision-making structures at all levels so that Dark Horse is genuinely led by learning disabled and neurodiverse people.

For the acting ensemble, 2024-25 was mostly spent thinking about love. They delivered *When There Is Always Love*, a new commission for Huddersfield Literature Festival, before starting research and development work on a new production, *We're In Love (Actually)*, scheduled for touring in 2026-27. The acting students were also busy with new work, presenting their end-of-year show *The Rift: the Outcasts of Ashenmore* to tremendous feedback, while their film *I Belong* continued to garner acclaim and awards at various film festivals.

The company also announced a new partnership with Leeds Conservatoire, building on the masterclasses that the ensemble has previously delivered there. This inspiring partnership, along with Dark Horse's continuing relationship with the Collective Acting Studio and the ongoing masterclass program in Higher Education, allows Dark Horse to encourage and embed inclusive thinking and practice in the future of mainstream theatre and performance.

This is my final report as Chair of Dark Horse, and I would like to thank the trustees, staff, actors, students, freelancers, participants, and audiences that have shaped the company throughout my tenure. I wish the company, and my successor, the very best for the future: Dark Horse has never looked stronger, and I greatly look forward to seeing what it will achieve next.

David Calvert  
15 December 2025

**Dark Horse Theatre**  
**Company No. 04015695**  
**Trustees' Report For The Year Ended 31 March 2025**

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The trustees present their report and the financial statements for the year ended 31 March 2025.

## **Objectives and Activities**

### **Introduction**

Dark Horse Theatre inspires people through the creation and dissemination of innovative theatre and theatre related activities, demonstrating through its work that learning disabled and neurodivergent people can make brilliant and life changing art.

Through this the company promotes inclusion amongst people who have little or no access to the arts, often working with people in areas of high economic and social deprivation. The company encourages rather than cajoles, provides opportunities for life-long learning, training and employment and seeks, through making theatre and digital work in collaboration with a wide range of artists, to change the way that people both learning disabled and non-learning disabled perceive the world.

We were joined in January 2025 by Katie Huil on a one year internship, funded by The Rank Foundation, as a digital content co-creator to capitalise on the great strides the company has made on widening its digital footprint by ensuring that the content created came from a Learning Disabled perspective; was 'valuable' (not simply entertaining but opening up new perspectives); tracked and understood; and that that understanding fed into the creative and business choices the company makes.

### **Aims and Objectives**

The objective of the charity is for people with learning disabilities to be given equal opportunities to train and work in live, digital and recorded arts.

## **Achievements and Performance**

### **Main Achievements**

#### **#When There is Love**

The company were commissioned by The Huddersfield Literature Festival to make a new piece of work to be shown in the Tepe in the Courtyard of Lawrence Batley Theatre as part of the broader Festival. The show was performed twice to a total audience of 200 and was greeted with standing ovations at both shows.

The company had begun a longer term project exploring love and romance from the perspective of Learning Disabled adults and this, the first iteration of that, was an interactive comedy/karaoke/dance experience for anyone who has been in or fallen out of love.

#### **PoV: You're a Learning Disabled Actor**

Arts Council England awarded the company £56,601 towards the above project. With an organisational Development/R&D focus, the starting point was that we have a tested and proven model of co-creation with our actors in both the rehearsal room and via our digital outputs and we wanted to explore what lessons we could learn from them across all our outputs. Ensuring that everything the company does is co-created with and meaningfully originating in the Steering Committee - ensuring that those structures and processes which are traditionally inaccessible to Learning Disabled people truly and demonstrably centre Learning Disabled voices.

We concentrated on 5 areas:

#### **Artistic**

The Ensemble worked with 6 new collaborators cross discipline (Writer Beth Westbrook; Movement Director Jen Malarkey; Musician Alfie Whitby; Streamer and Technologist Dee Dixon; Filmmaker Katie Harriman; Dramaturg Adam Fenton) to seek new levels of agency during the rehearsal process/live performance, exploring how the form and making process of the show:

- Creates richer meaning
- Centres the autonomy of the actors
- Increases a sense of ownership for Learning Disabled creatives

#### **Governance**

We brought together the Steering Committee, The Board of Trustees and our Executive plus access consultant Nikkie White to:

- Look at the strategic planning cycle and how to centre Learning Disabled decision making across the company
- Explore how to develop a Learning Disabled led business plan.
- Review the structural relationship between Trustees and the Steering Group so that Learning Disabled voices are given weight (however we define that) at the most senior level of decision making. To this end we have reworked all our Trustee meetings to ensure that all documentation is issued in an easy read format and that meetings are Chaired in a Learning Disability friendly manner.
- Rework our policy portfolio to ensure considered understanding, ownership & agency. We have so far reworked three of our policies, one as an animation, one as a poster and one into an easy read format.

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**Dark Horse Theatre**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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**Main Achievements - continued**

**Masterclasses**

Having successfully piloted a silent approach masterclass offer over the last 5 years we worked with three institutions (Central School of Speech and Drama, Leeds Conservatoire and Creative Acting Studio) to refine feedback processes and create a film which we have used as a platform to:

- Promote the company's ethos
- Create widespread advocacy
- Generate sales

**Public-facing Profile (digital)**

Having had some signal successes with our TikTok presence we wanted to explore how we could capitalise on our growing reputation, whilst understanding that TikTok and its algorithms can be quite chaotic. We wanted to see how we could:

- Increase positive mainstream representation for people with LD
- Accurately measure social profit & impact
- Encourage crossover between audiences
- Promote the company's ethos
- Generate income
- Explore internationalisation

We were fortunate enough to obtain funding from The Rank Foundation to bring in (on a one year internship from January 2025) Katie Hull and a Digital Co-creator and Analyst. See separate section.

**Evaluation & Reporting**

Since 1998 we have created feedback loops from co-creators, audiences/participants, effectively & innovatively. Whilst informally the company are good at listening & responding to feedback, we took the time & space to formally address this, experimenting with how we captured data and how we fed it into our learning and planning.

Ultimately, the company have been using the project to seek new ways to empower and platform Learning Disabled artistry and world view with the aim of raising the status of artists with Learning Disabilities globally.

**The Student Course**

Matilda O'Grady has settled in exceptionally well and is contributing to a very high standard. The Students spent this year exploring shadow work and Storytelling. To support Tilda in this we brought in Shoshana Jones as a rehearsal assistant throughout the year, she was selected by the company and the students in tandem. The majority of the year was spent embedding learning from previous years and in new skills acquisition but worked towards an end of year show that allowed the students to showcase their new skills.

They ended the year with a new show – The Rift – this was an extremely complex and detailed piece of work which genuinely drew on all the skills that the students have been developing over the last 3 years. In addition to Matilda O'Grady, the students worked with Alice Corrigan – a visually impaired and neuro-diverse theatre maker whose work has played the Barbican Centre, Camden Peoples Theatre and the Octagon Theatre – on the creation of the piece, creating a multi-layered sound and visual accompaniment to the staging (with, it is worth adding a script written by one of the Students) utilising object manipulation, shadowplay and live performers. The Rift played to a full house in the Lawrence Batley Cellar Theatre (100 people) and to 90 students at Kirklees College. Both to a rapturous reception.

In the second half of the year the Students moved on to explore working for screens and the wider industry. All the students had professional headshots made; received visits from Acting Agent Cat Grose; Dan Cunningham from Coronation Street; Iain Bevvit from Emmerdale; began to work with Greenfingers Films on what will become showreels.

**Ignite**

Dan Cox has proved an excellent leader who, despite having some staffing troubles at the beginning of the project, performance managed them brilliantly and to a successful conclusion.

Attendance numbers at the Huddersfield sessions have been, and remain, buoyant and the quality of sessional work is now exactly as we would want it. Recruitment for the Dewsbury sessions has been much harder, and whilst we were aware that different approaches would be needed for two demographically different areas, the depth of the differences and consequently the thinking needed to work around those differences was profound.

There is a greater familiarity with and expectation of drama and theatre in Huddersfield than there is in Dewsbury, where understandings are far more rooted in popular culture (film and TV), and we have moved the curriculum in each area to reflect that. The end of term reflections at Huddersfield were performance based and those in Dewsbury were both films and performance. I think this flexibility has been a great strength - participant retention has been excellent across the board with members express pride in belonging to Ignite and showing a sense of loyalty to Dark Horse – seen in regular engagement with the company social media outputs and attendance at shows

**Dark Horse Theatre**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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### **Main Achievements - continued**

Dan worked exceptionally hard to maximise the word of mouth opportunities by creating a talking point campaign in Dewsbury town centre via shop windows which paid off and by the end of the year we were at about capacity for the Dewsbury sessions too.

### **Digital and Social Media**

Following on from the successes we have had over the last few years year and based on the realisation that 'content is king' we have continued to populate our social media platforms as richly as possible.

As mentioned above we were very happy to have received funding from The Rank Foundation to bring Katie Hull which has allowed us to consistently create digital content, to ensure that that content made the most of TikTok's algorithms to reach the 'right' audiences and to centre the actors ensemble in the creation of that work. This has proved very successful thus far but more importantly we have a much clearer idea of what success means in our terms.

This gives us a strong base to explore how we most effectively manage the 'message' and use the content created both as a lead for 'audiences' into other aspects of the company's work and as a possible area for monetization.

### **Community Engagement**

The company continued to utilise its skills in support of our local communities – running a range of schools and college based workshops in support of our Student course and Ignite; working with the Department of Health and Nursing Studies at the University of Huddersfield to support Midwives in training to understand a Learning Disabled perspective; working alongside officers from South Yorkshire Police to help them more effectively interview Learning Disabled witnesses and victims of crime; Running workshops for the Mrs Sunderland Festival; and taking an outdoor version of When There is Love (plus participatory workshop) to The Picnic in the Park for Learning Disability Week.

### **Financial Review**

#### **Financial Position**

The company took the decision this year that it would never pay anyone who worked for the company less than the Real Living Wage rate. In addition the company, recognising the quality of the staff we have working for us and the time pressure that individual were under to deliver high quality work, both offered a 3% pay rise and increased (by a day per week) for three of the part-time staff and Amy Cunningham was made Joint Executive alongside Iain and on the same pay scale but full-time.

This has had an impact on the company reserves going forward - at year end £66,229 (£36,495 unrestricted and £29,734 restricted) – reduced from £88,278 (£71,752 unrestricted and £16,527 unrestricted at March 2024). The company still has unrestricted reserves in line with our reserves policy. It is worth noting here, however, that it is very much harder to get funding from Trusts and Foundations than it has been and the last two years have seen a number of charities either closing down, switching their giving to frontline provision during a time of great economic hardship or not accepting bids from new organisations. The company has a burgeoning relationship with Arts Council England but will need to explore how it can diversify its income streams in innovative ways going forward.

### **Structure, Governance and Management**

#### **Governing Document**

The charity 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. The board of trustees remained strong, with a raft of new trustees in the process of coming on Board. Throughout this year the company brought together the Board of Trustees, The Steering Committee and the staff Executive to work together with an external Access Consultant in the creation of new reporting forms and structures that will ensure that the viewpoint of the Learning Disabled is central to every decision the company makes. The outcomes of this work and the impact it has on the company will be reported against in our next Annual Report.

#### **Small Company Rules**

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:

David Calvert  
Trustee

15 December 2025

**Dark Horse Theatre**  
**Independent Examiner's Report to the Trustees of Dark Horse Theatre**  
**For The Year Ended 31 March 2025**

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I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

**Responsibilities and Basis of Report**

As the charity 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**

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.

Fran Haigh ACCA FMAAT ATT(fellow)  
15 December 2025  
First Floor Offices  
8 Cherry Tree Centre  
Huddersfield  
HD1 2ET

**Dark Horse Theatre**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For The Year Ended 31 March 2025**

		Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
	Notes	£	£	£	£
<b>INCOME AND ENDOWMENTS FROM:</b>					
Donations and legacies	<b>3</b>	90	-	90	895
Charitable activities:	<b>4</b>				
Actor training and workshops		74,155	79,977	154,132	111,321
Productions		410	27,882	28,292	41,071
Other income		731	-	731	-
Investments	<b>5</b>	4,227	-	4,227	3,805
		<u>79,613</u>	<u>107,859</u>	<u>187,472</u>	<u>157,092</u>
<b>EXPENDITURE ON:</b>					
Charitable activities:	<b>7</b>				
Actor training and workshops		(114,587)	(66,772)	(181,359)	(130,186)
Productions		(1,939)	(27,882)	(29,821)	(23,130)
Other income		-	-	-	(231)
		<u>(116,528)</u>	<u>(94,652)</u>	<u>(211,180)</u>	<u>(153,547)</u>
NET (EXPENDITURE)/INCOME		<u>(36,915)</u>	13,207	<u>(23,708)</u>	3,545
NET MOVEMENT IN FUNDS		<u>(36,915)</u>	13,207	<u>(23,708)</u>	3,545
<b>RECONCILIATION OF FUNDS:</b>					
Total funds brought forward		73,410	16,527	89,937	86,392
TOTAL FUNDS CARRIED FORWARD	<b>18</b>	<u>36,495</u>	<u>29,734</u>	<u>66,229</u>	<u>89,937</u>

The notes on pages 12 to 19 form part of these financial statements.

**Dark Horse Theatre**  
**Comparative Statement of Financial Activities (including Income and Expenditure Account)**  
**For The Year Ended 31 March 2025**

		Unrestricted funds	Restricted funds	2024 Total funds
	Notes	£	£	£
<b>INCOME AND ENDOWMENTS FROM:</b>				
Donations and legacies	3	895	-	895
Charitable activities:	4			
Actor training and workshops		44,428	66,893	111,321
Productions		12,571	28,500	41,071
Investments	5	3,805	-	3,805
		61,699	95,393	157,092
<b>EXPENDITURE ON:</b>				
Charitable activities:	7			
Actor training and workshops		(90,055)	(40,131)	(130,186)
Productions		(1,028)	(22,102)	(23,130)
Other income		(231)	-	(231)
		(91,315)	(62,232)	(153,547)
NET INCOME		(29,616)	33,161	3,545
Transfers between funds	18	37,257	(37,257)	-
NET MOVEMENT IN FUNDS		7,641	(4,096)	3,545
<b>RECONCILIATION OF FUNDS:</b>				
Total funds brought forward		65,769	20,623	86,392
TOTAL FUNDS CARRIED FORWARD	18	73,410	16,527	89,937

The notes on pages 12 to 19 form part of these financial statements.

**Dark Horse Theatre**  
**Balance Sheet**  
**As At 31 March 2025**

		Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
	Notes	£	£	£	£
<b>FIXED ASSETS</b>					
Tangible Assets	<b>13</b>	1,562	-	1,562	-
		1,562	-	1,562	-
<b>CURRENT ASSETS</b>					
Debtors	<b>14</b>	43,843	15,683	59,526	75,289
Cash at bank and in hand		27,725	27,674	55,399	65,490
		71,568	43,357	114,925	140,779
<b>Creditors: Amounts Falling Due Within One Year</b>	<b>15</b>	<b>(4,746)</b>	<b>(45,512)</b>	<b>(50,258 )</b>	<b>(50,842 )</b>
<b>NET CURRENT ASSETS (LIABILITIES)</b>		<b>66,822</b>	<b>(2,155)</b>	<b>64,667</b>	<b>89,937</b>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<b>68,384</b>	<b>(2,155)</b>	<b>66,229</b>	<b>89,937</b>
<b>NET ASSETS</b>		<b>68,384</b>	<b>(2,155)</b>	<b>66,229</b>	<b>89,937</b>
<b>FUNDS OF THE CHARITY</b>					
Restricted Funds				29,734	16,527
Unrestricted Funds				36,495	73,410
<b>TOTAL FUNDS</b>	<b>18</b>			<b>66,229</b>	<b>89,937</b>

**Dark Horse Theatre**  
**Balance Sheet (continued)**  
**As At 31 March 2025**

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

The members have not required the charitable company to obtain an audit in accordance with section 476 of the Companies Act 2006. The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime. On behalf of the board

David Calvert

Trustee

15 December 2025

The notes on pages 12 to 19 form part of these financial statements.

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2025**

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## **1. General Information**

Dark Horse Theatre is a company limited by guarantee, incorporated in England & Wales, registered number 04015695 and registered charity number 1082267. The registered office is Lawrence Batley Theatre, Queen Street, Huddersfield, West Yorkshire, HD1 2SP.

## **2. Accounting Policies**

### **2.1. Basis of Preparation of Financial Statements**

The financial statements 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 charitable company is a Public Benefit Entity as defined by FRS 102.

### **2.2. Fund Accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds comprise unrestricted funds that have been set aside by the trustees for a specific purpose.

Restricted funds are to be used for specific purposes as laid down by the donor.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

### **2.3. Incoming Resources**

Income is recognised in the Statement of Financial Activities when the charity has entitlement to the funds, it is more likely than not that the resources will be received and the monetary value can be measure with sufficient reliability.

### **2.4. Resources Expended**

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.

### **2.5. Tangible Fixed Assets and Depreciation**

Tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses.

Depreciation is provided at rates calculated to write off the cost of the fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures & Fittings	20% straight line
Computer Equipment	33.33% straight line

### **2.6. Leasing and Hire Purchase Contracts**

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities as incurred.

### **2.7. Cash and Cash Equivalent**

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

**Dark Horse Theatre**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

**2.8. Taxation**

The charity is exempt from tax as all its income is charitable and applied for charitable purposes.

**2.9. Pensions**

The charitable company operates a defined pension contribution scheme. Contributions are charged to the Statement of Financial Activities as they become payable in accordance with the rules of the scheme.

**3. Income from Donations and Legacies**

	<b>2025</b>	<b>2024</b>
	<b>Unrestricted funds</b>	<b>Unrestricted funds</b>
	<b>£</b>	<b>£</b>
Donations and gifts	90	895

**4. Income from Charitable Activities**

	<b>2025</b>		
	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>Total funds £</b>
Actor training and workshops	74,155	79,977	154,132
Productions	410	27,882	28,292
Other income	731	-	731
	<u>75,296</u>	<u>107,859</u>	<u>183,155</u>

	<b>2024</b>		
	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>Total funds £</b>
Actor training and workshops	44,428	66,893	111,321
Productions	12,571	28,500	41,071
Other income	-	-	-
	<u>56,999</u>	<u>95,393</u>	<u>152,392</u>

**5. Investment Income**

	<b>2025</b>	<b>2024</b>
	<b>Unrestricted funds</b>	<b>Unrestricted funds</b>
	<b>£</b>	<b>£</b>
Bank interest receivable	3,396	3,805
Other interest receivable	831	-
	<u>4,227</u>	<u>3,805</u>

**Dark Horse Theatre**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

**6. Net Income/(Expenditure)**

The net (expenditure)/income is stated after charging/(crediting):

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Bad debts	-	(660)
Operating lease rentals	5,934	3,956
Depreciation of tangible fixed assets - owned	782	231
	782	231

**7. Analysis of Expenditure**

	<b>2025</b>		
	<b>Activities undertaken directly</b>	<b>Support costs (see note 8 )</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Actor training and workshops	158,262	23,097	181,359
Productions	26,956	2,865	29,821
	185,218	25,962	211,180
	<b>2024</b>		
	<b>Activities undertaken directly</b>	<b>Support costs (see note 8 )</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Actor training and workshops	110,326	19,860	130,186
Productions	23,130	-	23,130
Other income	231	-	231
	133,687	19,860	153,547

**8. Support Costs**

	<b>2025</b>		
	<b>Actor training and workshops</b>	<b>Productions</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Premises expenses	6,245	-	6,245
General administration	7,590	1,929	9,519
Interest payable	8,462	-	8,462
Governance costs	800	936	1,736
	23,097	2,865	25,962

**Dark Horse Theatre**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

	<b>2024</b> <b>Actor</b> <b>training and</b> <b>workshops</b> <b>£</b>
Premises expenses	3,956
General administration	8,625
Interest payable	6,037
Governance costs	1,242
	19,860
	19,860

**9. Independent Examiner's Remuneration**

	<b>2025</b> <b>£</b>	<b>2024</b> <b>£</b>
Independent examination of the financial statements	1,050	1,888
	1,050	1,888
	1,050	1,888

**10. Staff Costs**

Staff costs were as follows:

	<b>2025</b> <b>£</b>	<b>2024</b> <b>£</b>
Wages and salaries	119,716	92,044
Social security costs	4,894	1,571
Other pension costs	2,121	1,670
	126,731	95,285
	126,731	95,285

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

**11. Average Number of Employees**

Average number of employees during the year was as follows:

	<b>2025</b>	<b>2024</b>
Charitable Activities	4	4
Administration	1	1
	5	5
	5	5

**Dark Horse Theatre**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

**12. Prior Period Adjustment**

The figures for the prior year have been adjusted to include the Theatre tax credit due for projects undertaken during the year, which was calculated and repaid after the financial statements had been prepared and finalised. This resulted in net profits and debtors being understated by £7,695, which has been rectified in the current year figures.

The figures have also been adjusted to account for irrecoverable VAT on unfiled returns, which have been brought up to date after the financial statements had been prepared and finalised. This resulted in net profits and debtors being overstated by £6,037, which has been rectified in the current year figures.

**13. Tangible Assets**

	<b>Fixtures &amp; Fittings</b>	<b>Computer Equipment</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
<b>Cost</b>			
As at 1 April 2024	950	7,396	8,346
Additions	-	2,344	2,344
Disposals	-	(3,498 )	(3,498 )
As at 31 March 2025	<u>950</u>	<u>6,242</u>	<u>7,192</u>
<b>Depreciation</b>			
As at 1 April 2024	950	7,396	8,346
Provided during the period	-	782	782
Disposals	-	(3,498 )	(3,498 )
As at 31 March 2025	<u>950</u>	<u>4,680</u>	<u>5,630</u>
<b>Net Book Value</b>			
As at 31 March 2025	<u>-</u>	<u>1,562</u>	<u>1,562</u>
As at 1 April 2024	<u>-</u>	<u>-</u>	<u>-</u>

**14. Debtors**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Due within one year</b>		
Trade debtors	11,339	9,419
Prepayments and accrued income	18,033	43,673
Other debtors	7,695	19,259
VAT	21,520	2,938
Other taxes and social security	939	-
	<u>59,526</u>	<u>75,289</u>

**Dark Horse Theatre**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

**15. Creditors: Amounts Falling Due Within One Year**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade creditors	1,223	17,232
Other taxes and social security	-	13,078
Net wages	-	446
Other creditors	2,473	2,600
Accruals	1,050	1,050
Deferred Income	45,512	16,436
	50,258	50,842

**16. Deferred Income**

Deferred income movements in the year were as follows:

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Balance at the start of the period	16,436	20,304
Income deferred in the current period	45,512	16,436
Amounts released in income from previous periods	(16,436)	(20,304)
Balance at the end of the period	45,512	16,436

Deferred income relates to funds received to fund employment roles within the charity for periods exceeding the financial year and for grants received for productions that were not completed until the next financial year.

**17. Pension Commitments**

The charitable company operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charitable company in an independently administered fund.

During the year the charge to the statement of financial activities in respect of defined contribution schemes was £2,121 (2024: £1,670).

At the balance sheet date contributions of £2,473 (2024: £2,600) were due to the fund and are included in creditors.

**Dark Horse Theatre**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

**18. Movement in Funds**

	<b>As at 1 April 2024</b>	<b>Income</b>	<b>Expenditure</b>	<b>As at 31 March 2025</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	
<b>Unrestricted funds</b>					
General:					
General unrestricted fund	73,410	79,613	(116,528)	36,495	
<b>Restricted funds</b>					
Arts Council England	-	27,882	(27,882)	-	
National Lottery - Ignite	-	41,553	(39,493)	2,060	
Igen Trust	11,145	26,124	(20,701)	16,568	
Rank Foundation	5,382	12,300	(6,576)	11,106	
<b>Total restricted funds</b>	<b>16,527</b>	<b>107,859</b>	<b>(94,652)</b>	<b>29,734</b>	
<b>Total funds</b>	<b>89,937</b>	<b>187,472</b>	<b>(211,180)</b>	<b>66,229</b>	
	<b>As at 1 April 2023</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers</b>	<b>As at 31 March 2024</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>					
General:					
General unrestricted fund	65,769	61,699	(91,315)	37,257	73,410
<b>Restricted funds</b>					
Arts Council England	-	28,500	(22,103)	(6,397)	-
National Lottery - Ignite	5,990	21,605	(1,735)	(25,860)	-
Igen Trust	23	26,109	(20,750)	-	5,382
Rix Thompson Rothenberg	-	5,000	-	(5,000)	-
Rank Foundation	14,610	14,179	(17,644)	-	11,145
<b>Total restricted funds</b>	<b>20,623</b>	<b>95,393</b>	<b>(62,232)</b>	<b>(37,257)</b>	<b>16,527</b>
<b>Total funds</b>	<b>86,392</b>	<b>157,092</b>	<b>(153,547)</b>	<b>-</b>	<b>89,937</b>

The balances on restricted funds are all unexpended grants for the charity's projects.

**19. Transactions with Trustees**

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.

**Dark Horse Theatre**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

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No trustee expenses have been incurred.

**20. Related Party Disclosures**

**Lawrence Batley Theatre**

There is a close relationship with Lawrence Batley Theatre. Included within these financial statements are administration and room hire (including rehearsal room hire) costs amounting to £21,961 (PY £8,373) paid to Lawrence Batley Theatre. Included in creditors is £523 (PY £17,231) due to Lawrence Batley Theatre and £2,200 (PY £2,200) is included in debtors relating to ticket sales collected by Lawrence Batley Theatre on behalf of Dark Horse Theatre.

**21. Company limited by guarantee**

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £1.

**Dark Horse Theatre**  
**Detailed Statement of Financial Activities (including Income and Expenditure Account)**  
**For The Year Ended 31 March 2025**

	<b>2025</b>	<b>2024</b>
	<b>Total funds</b>	<b>Total funds</b>
	<b>£</b>	<b>£</b>
<b>INCOME AND ENDOWMENTS FROM:</b>		
<b>Donations and legacies</b>		
Donations and gifts	90	895
	90	895
<b>Charitable Activities:</b>		
<b>Actor training and workshops</b>		
Grants	99,962	66,893
Income from actor training fees	47,040	36,970
Income from external workshops	7,130	7,458
	154,132	111,321
<b>Productions</b>		
Grants	27,831	28,500
Income from external workshops	410	-
Income from ticket sales	-	4,876
Other income from charitable activities	51	7,695
	28,292	41,071
<b>Other income</b>		
Other income from charitable activities	731	-
	731	-
<b>Investments</b>		
Bank interest receivable	3,396	3,805
Other interest receivable type A	831	-
	4,227	3,805
	187,472	157,092
<b>EXPENDITURE ON:</b>		
<b>Charitable Activities:</b>		
<b>Actor training and workshops</b>		
Production costs	(2,195)	(2,670)
Cost of raising funds workshops	(18)	-
Wages and salaries	(119,716)	(92,044)
Employers NI	(4,894)	(1,571)
Employers pensions - defined contribution schemes	(2,121)	(1,670)
Travel and subsistence expenses	(3,084)	(3,314)
Freelance staff	(14,870)	(8,236)
Premises costs	(8,018)	-
Marketing and advertising costs	(2,564)	(1,481)

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**Dark Horse Theatre**  
**Detailed Statement of Financial Activities (including Income and Expenditure Account) (continued)**  
**For The Year Ended 31 March 2025**

Bad debts written off	-	660
Depreciation	(782)	-
Rent	(6,245)	(3,956)
Computer software, consumables and maintenance	(891)	(992)
Repairs, renewals and maintenance	(558)	-
Insurance	-	(639)
Printing, postage and stationery	(60)	(10)
Training seminars and workshops	(117)	(2,625)
Telecommunications and data costs	(580)	(525)
Independent examiner's fees	(1,050)	(1,888)
Accountancy fees	(3,621)	-
Professional fees	-	(500)
Bank charges	(383)	(250)
Sundry expenses	(330)	(1,196)
Irrecoverable VAT	(7,064)	(6,037)
Late payment tax charges	(1,398 )	-
Organisational development	(800)	(1,242)
	<u>(181,359)</u>	<u>(130,186)</u>
<b>Productions</b>		
Production costs	(5,241)	(9,201)
Travel and subsistence expenses	(702)	(744)
Freelance staff	(10,988)	(7,885)
Premises costs	(8,650)	(4,020)
Marketing and advertising costs	(1,375)	(1,280)
Computer software, consumables and maintenance	(14)	-
Repairs, renewals and maintenance	(1,700)	-
Printing, postage and stationery	(50)	-
Sundry expenses	(165)	-
Organisational development	(936)	-
	<u>(29,821)</u>	<u>(23,130)</u>
<b>Other income</b>		
Depreciation	-	(231)
	<u>-</u>	<u>(231)</u>
	<u>(211,180)</u>	<u>(153,547)</u>
<b>NET (EXPENDITURE)/INCOME</b>	<u><b>(23,708)</b></u>	<u><b>3,545</b></u>

**DARK HORSE THEATRE**

England & Wales - Charity number 1082267

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# Accounts

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Registered Company Number 04015695  
Registered Charity Number 1082267

**DARK HORSE THEATRE  
REPORTS OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024**

**Dark Horse Theatre**  
**Report of the Trustees and Unaudited Financial Statements**  
**For The Year Ended 31 March 2024**

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**Dark Horse Theatre  
Chair's Report  
For The Year Ended 31 March 2024**

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2023-2024 saw Dark Horse consolidating its new structure, and the next chapter of its history, with Iain Bloomfield beginning his tenure as Executive Director alongside Creative Director Amy Cunningham. Together, they oversaw a year in which the company stepped up its activity by pursuing creative and radical new projects and opening its doors to many more members. The strategic vision of Dark Horse was further strengthened by the further development of the Steering Committee, comprised of the company's actors with learning disabilities and formalising their capacity to influence, lead and shape the direction of the company.

In June, the actors' ensemble was back on creative duty, enchanting audiences with *To Be Us*, a commissioned work for Holmfirth Arts Festival which explores the connections between people and the planet. In November they revisited the world of previous show *#Unit21* and developed it into a thrilling immersive experience in Huddersfield's Smile Bar. Working in partnership with HOOT, Party People Project, Lawrence Batley Theatre, Beautiful Octopus Club and Music in Kirklees, the project engaged community participants across the region, creating indelible memories, and a huge amount of fun, for all who attended.

We also welcomed two new members of staff with responsibility for major Dark Horse projects: Matilda O'Grady took on the role of Actor Training Co-ordinator, running the AcT student training programme to develop the next generation of learning disabled and neurodiverse performers, funded by the Igen Trust; and Dan Cox was appointed Young Company Manager, managing the new National Lottery funded IGNITE project for young people with learning disabilities in Huddersfield and Dewsbury.

With a whole raft of new talent now in place for the company, both onstage and off, all at Dark Horse are very excited for the future as we continue to change the artistic and social landscape for learning disabled and neurodiverse theatre-makers.

Signed



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D A Calvert

Date 18/12/2024

**Dark Horse Theatre**  
**Report of the Trustees**  
**For The Year Ended 31 March 2024**

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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) (effective 1 January 2019).

## **Objectives and Activities**

### **Introduction**

Dark Horse Theatre inspires people through the creation and dissemination of innovative theatre and theatre related activities, demonstrating through its work that learning disabled and neurodivergent people can make brilliant and life changing art.

Through this the company promotes inclusion amongst people who have little or no access to the arts, often working with people in areas of high economic and social deprivation. The company encourages rather than cajoles, provides opportunities for life-long learning, training and employment and seeks, through making theatre and digital work in collaboration with a wide range of artists, to change the way that people both learning disabled and non-learning disabled perceive the world.

The company continues to evolve and grow in positive ways – we were joined by Matilda O’Grady who will run our Igen funded Student training course and Dan Cox who runs our newly funded youth provision in both Huddersfield and Dewsbury, Ignite.

The company continued to make the adventurous, artist and audience relevant performance work outlined in the Business Plan and has pushed forward in its wider engagements both online and in person.

### **Objectives and aims**

The objective of the charity is for people with learning disabilities to be given equal opportunities to train and work in live, digital and recorded arts.

### **Achievements and Performance**

#### **#Unit21: AfterParty**

Made in partnership with Party People Project, Hoot, Beautiful Octopus Club, Lawrence Batley Theatre, Lucy Lee, Rebecca Constable, Ben Glover and Tracy Gibbs, the project engaged with a wide range of young adults through to elders who are learning disabled or living with autism spectrum disorders.

We created an immersive site-specific performance that centred access and agency - the participants, the performers and the planning committee created the club night they wanted to attend. They worked alongside designer Rebecca Constable to create a scenography that linked the club, the bar and the chill out spaces; with lighting designer Tracy Gibbs and Videographer Ben Glover to ensure that the light based elements were accessible to people with light sensitivities; they undertook DJing workshops and DJ’d the evening alongside James Heselwood of Party People Project; and created their own digital kinetic sculptures which were projected on the night. Outside of the small bits of set and costume we recycled from #Unit21 everything was designed and made by project participants.

We partnered with Kirklees College, Bespoke, Active Social Care, Lawrence Batley Theatre, Beautiful Octopus Club, More2Do (Mencap), Waves and Birch Tree Centre to reach learning disabled and autism spectrum participants and worked in their spaces and in our Piazza base.

**Dark Horse Theatre**  
**Report of the Trustees**  
**For The Year Ended 31 March 2024**

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145 people attended the night and 474 were engaged in the project as makers etc. or watched it via the livestream.

Following the completion of #Unit21:Afterparty the company began work on a small commission for inclusion in the Summer 2024 Huddersfield Literature Festival.

### **To Be Us**

At the beginning of the financial year the company was commissioned to make an outdoor performance for the Holmfirth Arts Festival in June 2023. Focussing on our relationship with the planet and its environment the show played to large and enthusiastic outdoor audiences and succeeded in avoiding bad weather and getting a lot of people participating in its joyful finale. Elements of the show were then adapted by Ekaterina Chokova and the Acting Ensemble into a workshop style performance which was taken to Cloverleaf Advocacy's Picnic in the Park at Greenhead Park, Huddersfield.

### **Student Course**

Following the departure of Libbie Saunders, the company ran 8 weeks of residencies with a range of performance artists with the student cohort. Izzy Britain, who specialises in poetry, story making and dance; Anna Cabre, who specialises in contemporary dance and singing; Xolani Crabtree, a movement director; and Lucie Lee, whose work centres around movement in digital performance. The whole process was documented by film maker Eva McQuade and was turned into a documentary 'I Belong' which will be released in early 24/25 and entered for film festivals.

We were joined by Matilda O'Grady, fresh from a Masters' Degree at the Central School of Speech and Drama, who spent the rest of the year exploring puppetry, object manipulation and shadow work.

### **Ignite**

Ignite is being funded through generous three year funding from the National Lottery Community Fund. Following a successful pilot of a young company, we were able to secure funding to develop and start to deliver work with learning disabled and neurodivergent young people across two sites, one in a community run space in Dewsbury and one at the Lawrence Batley Theatre in Huddersfield.

We recruited Dan Cox, who has a First Class Contemporary Theatre degree from the Royal Conservatoire of Scotland. Whilst the socio-economic and arts expectation gaps between the two bases is stark, both have recruited well and there has been little drop out, which indicates (as does the extremely positive feedback) that there is both a need and a desire for this work and that we are delivering against both.

The National Lottery, as a thoughtful funder, is keen to learn from the projects it funds and therefore Dan and Executive Director, Iain Bloomfield, have given considerable time to devising innovative and wide ranging data capture methods to allow us to consider the successes and failures of the project longitudinally.

### **Digital and Social Media**

Following on from the successes we have had over the last year and based on the realisation that 'content is king' we have continued to populate our social media platforms as richly as possible. We centred this around a campaign "It Takes a Village" that sought to open up the range of people and roles needed to allow us to do what we do.

**Dark Horse Theatre**  
**Report of the Trustees**  
**For The Year Ended 31 March 2024**

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This work allowed the company to start laying out in public the narratives that we will want to be following up with funding bids and over-arching projects in the coming years.

We saw engagements rise, and an increased international reach – important if we wish to continue making digital work - even against last year but are becoming aware that if we want to progress in this area we will need to take a strategic approach to creation and dissemination and will need to explore how that might happen.

The company exceeded 10 million discrete hits across its social media platforms, which for a small theatre company in Huddersfield is something to be very proud of.

### **Community Engagement**

The company continued to put flesh to the bones of its desire to be a community resource – continuing to work with both the police and student nurses, working with SEND education provision and in mainstream education – both led this year by Ignite recruitment.

We also worked closely with the Kirklees Cultural Leaders Group who are seeking a more strategic relationship with the wider cultural provision within the district.

### **Financial Review**

At year end the charity unrestricted reserves had increased to £71,752 (2023: 65,769 as restated).

The Coronavirus pandemic highlighted the importance of the trustees' aim to maintain a healthy level of reserves. At least 3 months of expenditure are retained to cover working capital requirements, to enable the company to continue its charitable activities during short term funding gaps and to pay for time sensitive one off projects that help to further the work of the company. Additionally, the trustees have also agreed that any actor or student from a socio-economically deprived background will have their fees wholly or partially waived – no one will be excluded because of inability to pay fees. The current level of reserves also takes into account uncertainty about return to business as usual post the Coronavirus pandemic.

Beyond that investment and sound planning and timely fundraising should ensure that the company continues to be resilient and that the appropriate level of reserves is maintained.

### **Structure, Governance and Management**

#### **Governing document**

The charity 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.

#### **Organisational structure**

The board of trustees remained strong, filling any skills gaps that assist the company and its forward momentum. Coming out of the pandemic the company launched an Actors Steering Committee. Made up of the company actors the steering committee meets before every trustees meeting, following the agenda, commenting and discussing its content before that is fed back in the more formal board of trustees meeting. Meetings are held quarterly with the AGM towards the end of the year.

**Dark Horse Theatre**  
**Report of the Trustees**  
**For The Year Ended 31 March 2024**

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**Staffing**

The company continued with its core staff of 3.5 full time equivalent staff. Additional input from a regular volunteer finance assistant, freelance tutors and project workers, highly skilled professionals from the theatre and business worlds were also employed as required. Many on fixed term contracts in a variety of roles relevant to the work programme of a producing theatre company.

**Reference and Administrative Details**

**Charity name**

Dark Horse Theatre

**Registered Charity number**

1082267

**Charity's principal address**

Lawrence Batley Theatre  
Huddersfield  
West Yorkshire  
HD1 2SP

**Trustees**

D A Calvert  
V A Javin  
S J Diamant  
D R Cuthbertson

**Company Secretary**

I Bloomfield

**Independent Examiner**

Birdsall & Armstrong Limited  
Chartered Certified Accountants  
Kershaw House  
80 Fitzwilliam Street  
Huddersfield  
HD1 5BB

Approved by order of the board of trustees and signed on its behalf by:



---

D A Calvert

Date 18/12/2024

**Dark Horse Theatre  
Independent Examiners' Report  
For The Year Ended 31 March 2024**

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**Independent examiner's report to the trustees of Dark Horse Theatre ("the Trust")**

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 March 2024.

**Responsibilities and basis of report**

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed



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Date 18 December 2024

Francesca Haigh ACCA FMAAT ATT(fellow)  
Birdsall & Armstrong Limited  
Chartered Certified Accountants  
Kershaw House  
80 Fitzwilliam Street  
Huddersfield  
HD1 5BB

**Dark Horse Theatre**  
**Statement of Financial Activities**  
(including summary income and expenditure account)  
For The Year Ended 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Prior year funds £
<b>INCOME</b>					
<b>Income and endowments from:</b>					
Donations and legacies	3	895	-	895	4,060
Charitable activities:					
Actor training and workshops		44,428	66,893	111,321	102,759
Productions		4,876	28,500	33,376	5,000
Other income		-	-	-	4,605
Investments		3,805	-	3,805	10
<b>Total</b>		<b>54,004</b>	<b>95,393</b>	<b>149,397</b>	<b>116,434</b>
<b>EXPENDITURE</b>					
Expenditure on:					
Raising funds	4	-	660	-	660
Charitable activities:					
Actor training and workshops		84,681	40,129	124,810	127,311
Productions		1,028	22,103	23,130	21,488
Other income		231	-	231	1,040
<b>Total</b>		<b>85,279</b>	<b>62,232</b>	<b>147,511</b>	<b>154,789</b>
<b>Net income/(expenditure)</b>		-	31,275	33,161	1,886
<b>Transfers between funds</b>	11	37,257	-	37,257	-
<b>Net movement in funds</b>		5,982	-	4,096	1,886
<b>Reconciliation of funds</b>					
Total funds brought forward		65,769	20,623	86,392	111,593
<b>Total funds carried forward</b>		<b>71,752</b>	<b>16,527</b>	<b>88,278</b>	<b>73,238</b>

**Dark Horse Theatre**  
**Balance Sheet**  
**For The Year Ended 31 March 2024**

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Prior year funds £
<b>Fixed assets</b>					
Tangible assets	8	-	-	-	231
<b>Current assets</b>					
Debtors	9	44,433	29,198	73,631	48,901
Cash at bank and in hand		61,725	3,765	65,490	73,582
<b>Total current assets</b>		106,158	32,963	139,120	122,483
<b>Creditors: amounts falling due within one year</b>	10	- 34,406	- 16,436	- 50,842	- 36,322
<b>Net current assets</b>		71,752	16,526	88,278	86,161
<b>Total net assets</b>		71,752	16,526	88,278	86,392
<b>Funds of the Charity</b>	11				
Restricted income funds		-	16,527	16,527	20,623
Unrestricted funds		71,752	-	71,752	65,769
<b>Total funds</b>		71,752	16,527	88,278	86,392

The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies.

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

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

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies regime and in accordance with FRS102 SORP.



D A Calvert

Date 18/12/2024

The notes on pages 9 To 15 form part of these financial statements.

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2024**

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**1 General Information**

Dark Horse Theatre Registered number 04015695 is a charitable company incorporated in England and Wales, Charity number 1082267. The registered office is Lawrence Batley Theatre, Huddersfield, West Yorkshire, HD1 2SP.

**2 Accounting Policies**

**2.1 Basis of accounting**

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with: the Statement of Recommended Practice: Accounting and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and with the Charities Act 2011. Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014.

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

**2.2 Funds structure**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Where there is a legal restriction on the purpose to which a fund may be put, the fund is classified as a restricted fund. Restricted funds are those where the donor has provided for the donation to be spent in furtherance of a specified charitable purpose.

**2.3 Income**

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Income is recognised in the Statement of Financial Activities when the charity has entitlement to the funds, it is more likely than not that the resources will be received and the monetary value can be measured with sufficient reliability,

**2.4 Expenditure**

Liabilities are recognised as expenditure where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.

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.

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2024**

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**2.5 Tangible fixed assets**

Tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. Depreciation is provided at rates calculated to write off the cost of the fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures & fittings	20% straight line
Computer equipment	33.33% straight line

**2.6 Taxation**

The charity is exempt from Corporation tax on its charitable activities.

**2.7 Leases**

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the Statement of Financial Activities as incurred.

**2.8 Pensions**

The charity operates a defined pension contribution scheme. Contributions are charged to the Statement of Financial Activities as they become payable in accordance with the rules of the scheme.

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2024**

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Prior year funds £
<b>3 Income</b>				
3.1 <b>Donations and legacies</b>				
Donations	895	-	895	1,326
3.2 <b>Charitable activities</b>				
Actor training and workshops:				
Grants	-	66,893	66,893	38,700
Actor training fees	36,970	-	36,970	36,630
External workshops	7,458	-	7,458	12,356
Productions:				
Grants	-	28,500	28,500	73,985
Ticket sales	4,876	-	4,876	5,328
Other income:				
Other income	-	-	-	12,516
	<u>49,305</u>	<u>95,393</u>	<u>144,697</u>	<u>179,515</u>
Grants received, included in the above, are as follows:				
Arts Council England	-	28,500	28,500	58,284
National Lottery	-	21,605	21,605	5,990
Igen Trust	-	26,109	26,109	25,602
Rix Thompson Rothenberg	-	5,000	5,000	5,000
Rank Foundation	-	14,179	14,179	17,809
	<u>-</u>	<u>95,393</u>	<u>95,393</u>	<u>112,685</u>
3.3 <b>Investments</b>				
Deposit account interest	3,805	-	3,805	1,272
<b>4 Expenditure</b>				
4.1 <b>Raising funds</b>				
Fundraising costs	-	660	-	660
4.2 <b>Charitable activities</b>				
Actor training and workshops:				
Wages	56,010	36,034	92,044	82,519
Social security	-	253	1,823	1,571
Pensions	1,153	517	1,670	829
Freelance staff	6,611	1,625	8,236	12,120
Travel and accommodation	3,305	9	3,314	3,383
Publicity	1,434	47	1,481	2,879
Production and workshop costs	2,595	75	2,670	5,232
Overheads	13,824	-	13,824	13,106

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2024**

**Charitable activities continued**

Productions:

Freelance staff	-	7,885	7,885	23,089
Travel and accommodation	-	744	744	5,259
Publicity	-	1,280	1,280	1,000
Production and workshop costs	-	9,201	9,201	13,303
Rent of rehearsal space and ver	1,028	2,993	4,020	
Casting fees:				
Depreciation of tangible fixed as	231	-	231	1,390
	<u>85,939</u>	<u>62,232</u>	<u>148,171</u>	<u>164,876</u>

**5 Net income/(expenditure) for the year**

This is stated after charging:

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Depreciation	231	1,390
Operating lease rentals:		
Property	3,956	5,439
Independent examiner's fees	<u>1,888</u>	<u>1,075</u>

**6 Paid employees**

**6.1 Staff costs**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Salaries and wages	92,044	82,519
Social security costs	1,571	768
Pension costs (defined contribution scheme)	1,670	829
Staff and volunteer expenses, travel, training	6,683	9,656
Freelance staff	16,121	35,209
Recruitment fees	274	1,170
	<u>118,364</u>	<u>130,151</u>

No employee has employee benefits in excess of £60,000 (2023 - nil).

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Total amount paid to key management	<u>17,344</u>	<u>20,037</u>

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2024**

<b>6.2</b>	<b>Average number of employees</b>	<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	Average number of employees during the year was:		
	Charitable activities	4	3
	Governance	1	1
		<u>5</u>	<u>4</u>

<b>7</b>	<b>Defined contribution pension scheme</b>	<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	Amount of contributions recognised	<u>1,670</u>	<u>829</u>

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. At the balance sheet date unpaid contributions of £2,600 (2023 £47) were due to the fund. They are included in Other Creditors.

<b>8</b>	<b>Tangible fixed assets</b>		
		<b>Computer equipment £</b>	<b>Fixtures &amp; fittings £</b>
		<b>£</b>	<b>Totals £</b>
	<b>Cost</b>		
	At 1 April 2023	7,396	8,346
	Additions	-	-
	At 31 March 2024	<u>7,396</u>	<u>8,346</u>
	<b>Depreciaton</b>		
	At 1 April 2023	7,355	8,115
	Charge for the year	41	231
	At 31 March 2024	<u>7,396</u>	<u>8,346</u>
	<b>Net book value</b>		
	At 31 March 2024	<u>-</u>	<u>-</u>
	At 31 March 2023	<u>41</u>	<u>231</u>

<b>9</b>	<b>Debtors and prepayments</b>	<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	Trade debtors	9,419	15,080
	Bad debt provision	-	10,290
	VAT	8,974	3,451
	Theatre tax relief	11,564	11,564
	Prepayments and accrued income	<u>43,673</u>	<u>29,096</u>

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2024**

		73,631	48,901
<b>10</b>	<b>Creditors: amounts falling due within one year</b>	<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	Trade creditors	17,231	4,327
	Pension creditor	2,600	261
	Other taxes and social security	13,078	2,179
	Wages owing	446	-
	Accruals	1,050	9,251
	Deferred income	16,436	20,304
		50,842	36,322
		50,842	36,322

Deferred income relates to funds received to fund employment roles within the charity for periods exceeding the financial year.

**11 Charity funds**

**11.1 Analysis of movements in restricted funds**

	Balance at 1 April 2023	Income	Expenditure	Transfers	Balance at 31 March 2024
	£	£	£	£	£
F1-Igen Trust funding	23	26,109	- 20,750	-	5,382
The Rank Foundation	14,610	14,179	- 17,644	-	11,145
Arts Council England	-	28,500	- 22,103	- 6,397	0
Rix Thompson Rothenberg	-	5,000	-	- 5,000	-
National Lottery-Ignite	5,990	21,605	- 1,735	- 25,860	0
	20,623	95,393	- 62,232	- 37,257	16,527
	20,623	95,393	- 62,232	- 37,257	16,527

**11.2 Analysis of movements in restricted funds (previous reporting period)**

	Balance at 1 April 2022	Income	Expenditure	Transfers	Balance at 31 March 2023
	£	£	£	£	£
F1-Igen Trust funding	2,162	25,602	- 27,741	-	23
The Rank Foundation	1,804	17,809	- 5,003	-	14,610
Arts Council England	-	58,284	- 42,651	- 15,633	-
Rix Thompson Rothenberg	-	5,000	-	- 5,000	-
National Lottery-Ignite	-	5,990	-	-	5,990
	3,966	112,685	- 75,395	- 20,633	20,623
	3,966	112,685	- 75,395	- 20,633	20,623

The balances on restricted funds are all unexpended grants for the charity's projects.

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2024**

**11.3 Analysis of movements in unrestricted funds**

	Balance at					Prior year	Balance at
	1 April	Income	Expenditure	Transfers	Adjustment	31 March	
	2023					2024	
	£	£	£	£		£	
General fund	65,769	54,004	-	85,279	37,257	-	71,752
	65,769	54,004	-	85,279	37,257	-	71,752

The reduction of the balance on unrestricted funds is due to expenditure exceeding income on normal charitable activities.

**11.4 Analysis of movements in unrestricted funds (previous reporting period)**

	Balance at					Prior year	Balance at
	1 April	Income	Expenditure	Transfers	Adjustment	31 March	
	2022					2023	
	£	£	£	£		£	
General fund	69,272	57,864	-	93,564	20,633	11,564	65,769
	69,272	57,864	-	93,564	20,633	11,564	65,769

**12 Transactions with trustees and related parties**

**12.1 Trustee remuneration and benefits**

No trustees received any remuneration or benefits during the financial year.

**12.2 Related parties**

There is a close relationship with Lawrence Batley Theatre. Included within these financial statements are administration and room hire (including rehearsal room hire) costs amounting to £8,373 (2023 £8,802) paid to Lawrence Batley Theatre. Included in creditors is £17,231 (2023 £3,727) due to Lawrence Batley Theatre and £2,200 (2023 £2,200) is included in debtors relating to ticket sales collected by Lawrence Batley Theatre on behalf of Dark Horse Theatre.

**13 Prior year adjustments**

**13.1 Prior year adjustments**

The figures for the prior year have been adjusted to include the Theatre tax credit due for projects undertaken during the year, which was calculated and repaid after the financial statements had been prepared and finalised. This resulted in net profits and debtors being understated by £11,164, which has been rectified in the current year figures.

**Dark Horse Theatre**  
**Detailed Statement of Financial Activities**  
**For The Year Ended 31 March 2024**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>INCOME</b>		
<b>Income and endowments from:</b>		
Charitable activities:		
Grants	95,393	112,685
Actor training and workshops	36,970	36,630
External workshops	7,458	12,356
Ticket sales	4,876	5,328
Other income	-	12,516
	144,697	179,515
Donations and legacies	895	1,326
Bank interest	3,805	1,272
<b>Total Income</b>	<b>149,397</b>	<b>182,113</b>
<b>EXPENDITURE</b>		
<b>Expenditure on:</b>		
Other trading activities:		
Bad debts	- 660	4,083
Charitable activities:		
Wages	92,044	82,519
Social security	1,571	768
Pensions	1,670	829
Freelance staff	16,121	35,209
Travel and accommodation	4,058	8,641
Publicity	2,761	3,879
Production and workshop costs	11,871	15,173
Rent of rehearsal space and venues	4,020	3,362
Depreciation of tangible fixed assets	231	1,390
	134,347	151,770
Office and support costs		
Rent, rates and water	3,956	5,439
Insurance	639	1,674
Telephone	525	592
Postage and stationery	10	90
Sundries	1,197	716
Computer and website	992	647
	7,318	9,159

This page does not form part of the statutory financial statements

**Dark Horse Theatre**  
**Detailed Statement of Financial Activities**  
**For The Year Ended 31 March 2024**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>EXPENDITURE continued</b>		
Finance:		
Bank charges	250	219
Management costs:		
Staff training and development	2,625	1,015
Organisational development	1,742	1,638
Accountancy fees	<u>1,888</u>	<u>1,075</u>
	<u>6,256</u>	<u>3,728</u>
<b>Total expenditure</b>	<u>147,511</u>	<u>168,959</u>
<b>Net income/expenditure</b>	<u><u>1,886</u></u>	<u><u>13,154</u></u>

This page does not form part of the statutory financial statements

**DARK HORSE THEATRE**

England & Wales - Charity number 1082267

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# Accounts

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Registered Company Number 04015695  
Registered Charity Number 1082267

**DARK HORSE THEATRE  
REPORTS OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**Dark Horse Theatre**  
**Report of the Trustees and Unaudited Financial Statements**  
**For The Year Ended 31 March 2023**

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**Dark Horse Theatre  
Chair's Report  
For The Year Ended 31 March 2023**

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2022-2023 was a time of great change for Dark Horse. Our longstanding Executive Director Lynda Hornsby retired from the company after many years of dedicated service, most notably leading the company into a successful and sustainable future after the loss of our NPO funding. All of the staff, actors, students and trustees wish her a long, happy and well-deserved retirement.

The Dark Horse actors were out and about all year, participating in regional, national and international projects. The ensemble took to the streets with STIR as part of the Cultures of Place Festival in Huddersfield and at other venues across the region. They also continued to collaborate with the Separate Doors project and actor Firielle Al Ju'beh toured internationally with Palestinian company Khashabi Theatre. At the start of 2023 the full ensemble, led by Creative Director Amy Cunningham, returned to the stage in a regional tour of #Unit21, a stunning physical and multimedia performance that heralds the company's exciting new artistic direction.

As ever, we continued to train a new generation of learning disabled and neurodiverse performers through our training program supported by the Igen Trust. Grounded in the company's innovative Silent Approach, the students also trained with a range of specialist practitioners throughout the year, preparing them to follow our actors into successful careers in the industry.

As the year drew to a close we appointed Iain Bloomfield as the new Executive Director of Dark Horse. Iain has an extensive and prominent history of theatre leadership in Yorkshire as a founder member of Proper Job, Artistic Director of Twisting Yarns and the longest serving Artistic Director of Theatre in the Mill in Bradford. In these various roles he has consistently and carefully attended to the integration of learning disabled artists in the theatre sector. We are delighted and excited that he has joined Dark Horse and are very much looking forward to the next chapter towards achieving the company's mission for people with learning disabilities to be given equal opportunities to train and work in live, digital and recorded arts.

Signed



\_\_\_\_\_  
D A Calvert

Date 21/12/23

**Dark Horse Theatre**  
**Report of the Trustees**  
**For The 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) (effective 1 January 2019).

## **Objectives and Activities**

### **Introduction**

Dark Horse:

- inspires people with learning disabilities to aim higher, giving them an equal opportunity for progressive, life long learning, training and employment.
- targets those who have little or no access to the arts, promoting social inclusion, often working with local people with and without learning disabilities in areas of high economic and social deprivation.
- seeks to encourage rather than cajole, practice rather than preach, enable rather than teach.
- continually seeks opportunities to collaborate with others to increase the impact its work has.

The company continues to evolve and thrive and is proud of its' achievements and levels of engagement, output and sustainability.

- Sustain levels of artistic output and engagement with actors, students and audiences post-pandemic.
- Sustain core staff team and offer freelance opportunities to deliver projects and further the work of the company.
- Develop our capability and capacity to use digital technologies and practice across all aspects of work.

### **Objectives and aims**

The objective of the charity is for people with learning disabilities to be given equal opportunities to train and work in live, digital and recorded arts.

### **Achievements and Performance**

#### **#Unit21**

Much of our activity during this year was spent bringing #Unit21 to the stage. Made in partnership with a wide range of theatre artists we were particularly proud of the work we created with neuro-diverse games designer, Richard Littlewood. Three years in the making the show finally saw an innovative and original hybrid that combined animation with live action that created a radical level of access to the performance – allowing complex ideas to be explored in ways that our learning disabled audiences could engage with in profound ways.

*'The animation was clever in the way it explained deep concepts to the audience and for someone like XXX who would never usually understand, (XXX has Fragile X) it really helped him to understand the story, characters and themes on another level.'* -

We were also extremely proud that we were able to use the ever growing ability of people under 30 to explore the world across multi-platforms with the audience being able to access online polls throughout the show, that allowed them to see the impact of concepts of 'adulthood' on their own lives.

The show played at The Lawrence Batley Theatre, Huddersfield; Choma Q Theatre in Leeds; The Lowry, Salford; The Junction, Goole; and Storyhouse, Chester to exceptional audience and funder feedback.

**Dark Horse Theatre  
Report of the Trustees  
For The Year Ended 31 March 2023**

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**Student training**

Following on from creating 'The Garden (Online Edition)' and an animated version of what would have been a live show due to the effect that the pandemic had on the rehearsal process, the student company were commissioned by Huddersfield Literature Festival to create 'To Be Us' for the courtyard at The Lawrence Batley theatre which saw 6 performances. It was the final work that Libby Saunders did with the company. We wish her very well with her ongoing endeavours.

**Social media**

Following on from the films we released during lockdown and the social media following we were able to develop during the pandemic we continued to release TikTok's that regularly achieved many tens of thousands of engagements (and on two occasions over a million) and released a documentary 'Collected Particles' that highlighted our engagement work.

Taking a strategic view about the development of our social media 'voice' certainly paid off in terms of industry attendance at #Unit21 and has significantly changed our standing within the sector. It is our next strategic goal to capitalise on this further in the coming year.

**Community engagement**

The company continued to put flesh to the bones of its desire to be a community resource – continuing to work with both the police and student nurses, working with SEND education provision and in mainstream education.

We also worked closely with the Kirklees Cultural Leaders Group who are seeking a more strategic relationship with the wider cultural provision within the district.

**Financial Review**

At year end the charity unrestricted reserves had decreased to £54,205 (2022: £69,273).

The Coronavirus pandemic highlighted the importance of the trustees aim to maintain a healthy level of reserves. At least 6 months of expenditure, to cover working capital requirements to enable the company to continue its charitable activities during short term funding gaps and to pay for time sensitive one off projects that help to further the work of the company. Additionally, the trustees have also agreed that any actor or student from a socio economically deprived background will have their fees wholly or partially waived – no one will be excluded because of inability to pay fees. The current level of reserves also takes into account uncertainty about return to business as usual post the Coronavirus pandemic.

Beyond that investment and sound planning and timely fundraising should ensure that the company continues to be resilient and that the appropriate level of reserves is maintained.

**Structure, Governance and Management**

**Governing document**

The charity 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.

**Organisational structure**

The board of trustees remained strong, filling any skills gaps that assist the company and its forward momentum. Coming out of the pandemic the company launched an Actors Steering Committee. Made up of the company actors the steering committee meets before every trustees meeting, following the agenda, commenting and discussing its content before that is fed back in the more formal Board of Trustees meeting. Meetings are held quarterly with the AGM towards the end of the year.

**Dark Horse Theatre**  
**Report of the Trustees**  
**For The Year Ended 31 March 2023**

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**Staffing**

The company continued with its core staff of 3.5 full time equivalent staff. Additional input from a regular volunteer finance assistant, freelance tutors and project workers, highly skilled professionals from the theatre and business worlds were also employed as required. Many on fixed term contracts in a variety of roles relevant to the work programme of a producing theatre company.

**Reference and Administrative Details**

**Charity name**

Dark Horse Theatre

**Registered Charity number**

1082267

**Charity's principal address**

Lawrence Batley Theatre  
Huddersfield  
West Yorkshire  
HD1 2SP

**Trustees**

D A Calvert  
V A Javin  
S J Diamant  
S Hussain  
C E Morris (resigned 07/06/2023)  
D R Cuthbertson

**Company Secretary**

L Hornsby (resigned 11/06/2023)  
I Bloomfield (appointed 12/06/2023)

**Independent Examiner**

Birdsall & Armstrong Limited  
Chartered Certified Accountants  
Kershaw House  
80 Fitzwilliam Street  
Huddersfield  
HD1 5BB

Approved by order of the board of trustees and signed on its behalf by:



D A Calvert

Date 20/12/23

**Dark Horse Theatre  
Independent Examiners' Report  
For The Year Ended 31 March 2023**

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**Independent examiner's report to the trustees of Dark Horse Theatre ("the Trust")**

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 March 2023.

**Responsibilities and basis of report**

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed



Date 21/12/2023

Francesca Haigh ACCA FMAAT ATT(fellow)  
Birdsall & Armstrong Limited  
Chartered Certified Accountants  
Kershaw House  
80 Fitzwilliam Street  
Huddersfield  
HD1 5BB

**Dark Horse Theatre**  
**Statement of Financial Activities**  
**(including summary income and expenditure account)**  
**For The Year Ended 31 March 2023**

	Notes	Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Prior year funds £
<b>INCOME</b>					
	3				
<b>Income and endowments from:</b>					
Donations and legacies		1,326	-	1,326	4,060
Charitable activities:					
Actor training and workshops		48,986	38,700	87,686	102,759
Productions		5,328	73,985	79,313	5,000
Casting fees		952	-	952	4,605
Investments		1,272	-	1,272	10
<b>Total</b>		<b>57,864</b>	<b>112,685</b>	<b>170,549</b>	<b>116,434</b>
<b>EXPENDITURE</b>					
	4				
Expenditure on:					
Raising funds		4,083	-	4,083	4,950
Charitable activities:					
Actor training and workshops		88,091	32,744	120,835	127,311
Productions		-	42,651	42,651	21,488
Casting fees		1,390	-	1,390	1,040
<b>Total</b>		<b>93,564</b>	<b>75,395</b>	<b>168,959</b>	<b>154,789</b>
<b>Net income/(expenditure)</b>		-	35,700	37,290	1,590 - 38,355
<b>Transfers between funds</b>	11	20,633	-	20,633	-
<b>Net movement in funds</b>		-	15,067	16,657	1,590 - 38,355
<b>Reconciliation of funds</b>					
Total funds brought forward		69,272	3,966	73,238	111,593
<b>Total funds carried forward</b>		<b>54,205</b>	<b>20,623</b>	<b>74,828</b>	<b>73,238</b>

**Dark Horse Theatre**  
**Balance Sheet**  
**For The Year Ended 31 March 2023**

	Notes	Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Prior year funds £
<b>Fixed assets</b>					
Tangible assets	8	231	-	231	1,621
<b>Current assets</b>					
Debtors	9	11,433	25,904	37,337	2,666
Cash at bank and in hand		48,362	25,220	73,582	94,618
<b>Total current assets</b>		59,795	51,124	110,919	97,284
<b>Creditors: amounts falling due within one year</b>	10	-	7,817	-	28,505
<b>Net current assets</b>		51,978	22,619	74,597	71,617
<b>Total net assets</b>		52,209	22,619	74,828	73,238
<b>Funds of the Charity</b>	11				
Restricted income funds		-	20,623	20,623	3,966
Unrestricted funds		54,205	-	54,205	69,272
<b>Total funds</b>		54,205	20,623	74,828	73,238

The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies.

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

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

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies regime and in accordance with FRS102 SORP.



\_\_\_\_\_  
D A Calvert  
Date

The notes on pages 9 To 15 form part of these financial statements.

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2023**

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**1 General Information**

Dark Horse Theatre Registered number 04015695 is a charitable company incorporated in England and Wales, Charity number 1082267. The registered office is Lawrence Batley Theatre, Huddersfield, West Yorkshire, HD1 2SP.

**2 Accounting Policies**

**2.1 Basis of accounting**

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with: the Statement of Recommended Practice: Accounting and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and with the Charities Act 2011. Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014,

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

**2.2 Funds structure**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Where there is a legal restriction on the purpose to which a fund may be put, the fund is classified as a restricted fund. Restricted funds are those where the donor has provided for the donation to be spent in furtherance of a specified charitable purpose.

**2.3 Income**

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Income is recognised in the Statement of Financial Activities when the charity has entitlement to the funds, it is more likely than not that the resources will be received and the monetary value can be measured with sufficient reliability,

**2.4 Expenditure**

Liabilities are recognised as expenditure where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.

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.

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2023**

	Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Prior year funds £
<b>3 Income</b>				
<b>3.1 Donations and legacies</b>				
Donations	1,326	-	1,326	4,060
<b>3.2 Charitable activities</b>				
Actor training and workshops:				
Grants	-	38,700	38,700	57,398
Actor training fees	36,630	-	36,630	44,460
External workshops	12,356	-	12,356	901
Productions:				
Grants	-	73,985	73,985	5,000
Ticket sales	5,328	-	5,328	-
Casting fees:				
Other income	952	-	952	4,605
	<u>55,266</u>	<u>112,685</u>	<u>167,951</u>	<u>112,364</u>
Grants received, included in the above, are as follows:				
Arts Council England	-	58,284	58,284	30,026
National Lottery	-	5,990	5,990	-
Igen Trust	-	25,602	25,602	25,401
Rix Thompson Rothenberg	-	5,000	5,000	-
Rank Foundation	-	17,809	17,809	6,971
	<u>-</u>	<u>112,685</u>	<u>112,685</u>	<u>62,398</u>
<b>3.3 Investments</b>				
Deposit account interest	1,272	-	1,272	10
<b>4 Expenditure</b>				
<b>4.1 Raising funds</b>				
Fundraising costs	4,083	-	4,083	4,950
<b>4.2 Charitable activities</b>				
Actor training and workshops:				
Wages	53,394	29,124	82,519	88,469
Social security	468	301	768	2,833
Pensions	714	115	829	815
Freelance staff	12,120	-	12,120	8,960
Travel and accommodation	3,328	55	3,383	1,441
Publicity	2,744	135	2,879	1,780
Production and workshop costs	2,218	3,014	5,232	8,187
Overheads	13,106	-	13,106	14,826

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2023**

**Charitable activities continued**

Productions:				
Freelance staff	-	23,089	23,089	6,250
Travel and accommodation	-	5,259	5,259	-
Publicity	-	1,000	1,000	452
Production and workshop costs	-	13,303	13,303	14,786
Casting fees:				
Depreciation of tangible fixed as	1,390	-	1,390	1,040
		<u>89,481</u>	<u>164,876</u>	<u>149,839</u>

**5 Net income/(expenditure) for the year**

This is stated after charging:	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Depreciation	1,390	1,490
Operating lease rentals:		
Property	5,439	5,934
Independent examiner's fees	<u>1,075</u>	<u>775</u>

**6 Paid employees**

6.1	<b>Staff costs</b>	<b>2023</b>	<b>2022</b>
		<b>£</b>	<b>£</b>
	Salaries and wages	82,519	88,469
	Social security costs	768	2,832
	Pension costs (defined contribution scheme)	829	815
	Staff and volunteer expenses, travel, training	9,656	1,499
	Freelance staff	35,209	3,460
	Recruitment fees	<u>1,170</u>	<u>-</u>
		<u>130,151</u>	<u>97,075</u>

No employee has employee benefits in excess of £60,000 (2022 - nil).

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Total amount paid to key management	<u>20,037</u>	<u>35,087</u>

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2023**

<b>6.2</b>	<b>Average number of employees</b>	<b>2023</b>	<b>2022</b>
		<b>£</b>	<b>£</b>
	Average number of employees during the year was:		
	Charitable activities	3	3
	Governance	1	1
		<u>4</u>	<u>4</u>

<b>7</b>	<b>Defined contribution pension scheme</b>	<b>2023</b>	<b>2022</b>
		<b>£</b>	<b>£</b>
	Amount of contributions recognised	<u>829</u>	<u>815</u>

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. At the balance sheet date unpaid contributions of £47 (2022 £120) were due to the fund. They are included in Other Creditors.

<b>8</b>	<b>Tangible fixed assets</b>			
		<b>Computer equipment £</b>	<b>Fixtures &amp; fittings £</b>	<b>Totals £</b>
	<b>Cost</b>			
	At 1 April 2022	7,396	950	8,346
	Additions	-	-	-
	At 31 March 2023	<u>7,396</u>	<u>950</u>	<u>8,346</u>
	<b>Depreciaton</b>			
	At 1 April 2022	6,155	570	6,725
	Charge for the year	1,200	190	1,390
	At 31 March 2023	<u>7,355</u>	<u>760</u>	<u>8,115</u>
	<b>Net book value</b>			
	At 31 March 2023	<u>41</u>	<u>190</u>	<u>231</u>
	At 31 March 2022	<u>1,241</u>	<u>380</u>	<u>1,621</u>

<b>9</b>	<b>Debtors and prepayments</b>	<b>2023</b>	<b>2022</b>
		<b>£</b>	<b>£</b>
	Trade debtors	15,080	8,100
	Bad debt provision	-	7,020
	VAT	3,451	963
	Prepayments and accrued income	29,096	623
		<u>37,337</u>	<u>2,666</u>

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2023**

10	Creditors: amounts falling due within one year	2023	2022
		£	£
	Trade creditors	4,327	4,456
	Pension creditor	261	398
	Other taxes and social security	2,179	-
	Accruals	9,251	1,050
	Deferred income	20,304	19,763
		<u>36,322</u>	<u>25,667</u>

Deferred income relates to funds received to fund employment roles within the charity for periods exceeding the financial year.

**11 Charity funds**

**11.1 Analysis of movements in restricted funds**

	Balance at 1 April 2022	Income	Expenditure	Transfers	Balance at 31 March 2023
	£	£	£	£	£
F1-Igen Trust funding	2,162	25,602	- 27,741	-	23
The Rank Foundation	1,804	17,809	- 5,003	-	14,610
Arts Council England	-	58,284	- 42,651	- 15,633	0
Rix Thompson Rothenberg	-	5,000	-	- 5,000	-
National Lottery-Ignite	-	5,990	-	-	5,990
	<u>3,966</u>	<u>112,685</u>	<u>- 75,395</u>	<u>- 20,633</u>	<u>20,623</u>

**11.2 Analysis of movements in restricted funds (previous reporting period)**

	Balance at 1 April 2021	Income	Expenditure	Transfers	Balance at 31 March 2022
	£	£	£	£	£
F1-Igen Trust funding	- 599	25,401	- 22,640	-	2,162
Garden Project	-	5,001	- 5,001	-	-
The Rank Foundation	-	6,971	- 5,167	-	1,804
Culture Recovery Fund	-	25,025	- 27,173	2,148	-
	<u>- 599</u>	<u>62,398</u>	<u>- 59,981</u>	<u>2,148</u>	<u>3,966</u>

The balances on restricted funds are all unexpended grants for the charity's projects.

**Dark Horse Theatre**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2023**

**11.3 Analysis of movements in unrestricted funds**

	Balance at 1 April 2022	Income	Expenditure	Transfers	Balance at 31 March 2023
	£	£	£	£	£
General fund	69,272	57,864	- 93,564	20,633	54,205
	<u>69,272</u>	<u>57,864</u>	<u>- 93,564</u>	<u>20,633</u>	<u>54,205</u>

The reduction of the balance on unrestricted funds is due to expenditure exceeding income on normal charitable activities.

**11.4 Analysis of movements in unrestricted funds (previous reporting period)**

	Balance at 1 April 2021	Income	Expenditure	Transfers	Balance at 31 March 2022
	£	£	£	£	£
General fund	94,476	54,036	- 79,508	268	69,272
Organisational development	2,416	-	-	2,416	-
Artistic development fund	15,300	-	15,300	-	-
	<u>112,192</u>	<u>54,036</u>	<u>- 94,808</u>	<u>2,148</u>	<u>69,272</u>

**12 Transactions with trustees and related parties**

**12.1 Trustee remuneration and benefits**

No trustees received any remuneration or benefits during the financial year.

**12.2 Related parties**

There is a close relationship with Lawrence Batley Theatre. Included within these financial statements are administration and room hire (including rehearsal room hire) costs amounting to £8,802 (2022 £13,543) paid to Lawrence Batley Theatre. Included in creditors is £3,727 (2022 £4,349) due to Lawrence Batley Theatre and £2,200 (2022 £nil) is included in debtors relating to ticket sales collected by Lawrence Batley Theatre on behalf of Dark Horse Theatre.

**Dark Horse Theatre**  
**Detailed Statement of Financial Activities**  
**For The Year Ended 31 March 2023**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>INCOME</b>		
<b>Income and endowments from:</b>		
Charitable activities:		
Grants	112,685	62,398
Actor training and workshops	36,630	44,460
External workshops	12,356	901
Ticket sales	5,328	-
Other income	952	4,605
	167,951	112,364
Donations and legacies	1,326	4,060
Bank interest	1,272	10
<b>Total Income</b>	<b>170,549</b>	<b>116,434</b>
<b>EXPENDITURE</b>		
<b>Expenditure on:</b>		
Other trading activities:		
Bad debts	4,083	4,950
Charitable activities:		
Wages	82,519	88,469
Social security	768	2,832
Pensions	829	815
Freelance staff	35,209	3,460
Travel and accommodation	8,641	1,499
Publicity	3,879	2,232
Production and workshop costs	15,173	21,611
Rent of rehearsal space and venues	3,362	-
Depreciation of tangible fixed assets	1,390	1,490
	151,770	122,408
Office and support costs		
Rent, rates and water	5,439	5,934
Rent of rehearsal space and venues	-	9,356
Insurance	1,674	1,038
Telephone	592	622
Postage and stationery	90	43
Sundries	716	1,387
Computer and website	647	899
	9,159	19,279

This page does not form part of the statutory financial statements

**Dark Horse Theatre**  
**Detailed Statement of Financial Activities**  
**For The Year Ended 31 March 2023**

	2023 £	2022 £
<b>EXPENDITURE continued</b>		
Finance:		
Bank charges	219	90
Management costs:		
Staff training and development	1,015	-
Organisational development	1,638	7,287
Accountancy fees	1,075	775
	<u>3,728</u>	<u>8,062</u>
<b>Total expenditure</b>	<u>168,959</u>	<u>154,789</u>
<b>Net income/expenditure</b>	<u>1,590</u>	<u>- 38,355</u>

This page does not form part of the statutory financial statements

**DARK HORSE THEATRE**

England & Wales - Charity number 1082267

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# Accounts

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**REGISTERED COMPANY NUMBER: 04015695 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1082267**

**REPORT OF THE TRUSTEES AND**  
**UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022**  
**FOR**  
**DARK HORSE THEATRE**

# DARK HORSE THEATRE

## CONTENTS OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

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**DARK HORSE THEATRE**  
**CHAIR'S REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2022**

2021-22 saw Dark Horse continuing to navigate the global pandemic as lockdown restrictions continued to fluctuate with the arrival of new variants. The company's adaptability stood it in good stead, working creatively across live, online and recorded media to continue making its mark to the arts regionally and nationally.

For people with learning disabilities, Covid-19 presented particular challenges and so Dark Horse continued to make innovative and prolific online training provision for the students, which was also open to all. This built on the educational and creative explorations during the first year of the pandemic, and we were delighted when our trilogy of short films *#OutBreakOut* (originally commissioned by Huddersfield Literature Festival) was selected for the Together! 2021 Disability Film Festival.

The Dark Horse actors remained in demand for film, television and theatre roles, and contributed significantly to the Separate Doors project, disseminating the Silent Approach to the wider theatre industry. The company also continued to offer bespoke training to South Yorkshire Police, Huddersfield University and ALRA undergraduates.

The standout highlight of our year was undoubtedly the development showings of our forthcoming production *#Unit21*. It was fantastic to be able to welcome audiences back to live theatre and to share the work-in-progress with them. The feedback was excellent, and Amy and the actors continue to hone this groundbreaking show ahead of its tour in early 2023.

Dark Horse has emerged from the pandemic with a renewed sense of tenacity, creativity and versatility. On behalf of the Board, I would like to send our deepest gratitude to the staff, actors and students for their resilience and energy throughout difficult times, and we look forward to exciting times ahead.

Dave Calvert  
Chair of Trustees

**DARK HORSE THEATRE**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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 2022. 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).

**OBJECTIVES AND ACTIVITIES**

**INTRODUCTION**

Dark Horse Theatre is a company with the ability to inspire change. It continues to be a leader in its field and has a reputation for innovation, excellence and for pushing boundaries. Its actor training, performance and working opportunities give equality of opportunity whilst it continuously shares its mission to ensure that more actors with a learning disability are seen on screen and in theatres across the UK, building awareness and challenging perceptions.

Dark Horse:

- Inspires people with learning disabilities to aim higher, giving them an equal opportunity for progressive, life long learning, training and employment.
- targets those who have little or no access to the arts, promoting social inclusion, often working with local people with and without learning disabilities in areas of high economic and social deprivation.
- seeks to encourage rather than cajole, practice rather than preach, enable rather than teach.
- continually seeks opportunities to collaborate with others to increase the impact its work has.

The company continues to evolve and thrive and is proud of its' achievements and levels of engagement, output and sustainability particularly during the global pandemic.

Despite all the uncertainty that followed the Coronavirus pandemic the company successfully adapted its artistic and business models and key aims identified for Dark Horse in the year 2021/22 were to:

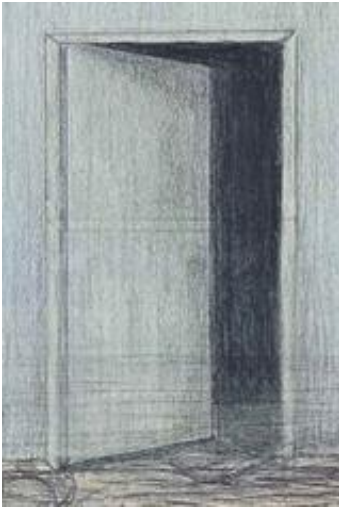
- Sustain levels of artistic output and engagement with actors and students online in the first instance and face to face when Coronavirus restrictions were lifted
- Sustain core staff team and offer freelance opportunities to deliver projects and further the work of the company
- Develop our capability and capacity to use digital technologies across all aspects of work
- Begin the process of developing a new Artistic and Business Plan.

**OBJECTIVES AND AIMS**

The objects of the charity are the promotion of education and training in music, theatre and the performing arts in particular enabling adults with learning disabilities to become independent and take control of their own lives, opening up opportunities for training and employment.

**DARK HORSE THEATRE**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2022**

**ACHIEVEMENTS AND PERFORMANCE**



With the impact of the Coronavirus pandemic still being felt and following new government guidance, Dark Horse's doors opened part way from April 2021, with a blended approach to actor training and performance development as people slowly came out of isolation.

Due to the increased vulnerability of the learning disabled community additional and extended safety measures were kept in place being slowly lifted as confidence grew.

Everyone was delighted to be back and it was a reminder, if one was needed, of the value that being connected and creative in a room with others brings.



Because Dark Horse had continued with much of its work throughout, albeit some of it reimagined, there was much to do and plans that had been made or put on hold were now able to be executed.

As we welcomed new student actors to the training course, an immersive experience of The Garden used the film, created by student actors in lockdown and water colour images, created by Designer, Pip Leckenby, in an exhibition which took place over 2 weekends in July on the Piazza in Huddersfield Town Centre. Members of the public popped into the 'Meanwhile Space' that we had continued use of, provided free of charge by Temporary Contemporary in partnership with Kirklees Council.



Having postponed the planned tour of #Unit21, a development showing of 'work to date' featuring 9 company actors with learning disabilities at our home venue, LBT in February 2022 was a huge success. It gave valuable feedback for further development and, with support in place and a grant from Arts Council England the show will tour regionally in early 2023, opening at LBT, our home venue, before touring to The Lowry, Chester Storyhouse, The Junction, Goole and Leeds Conservatoire.

A further iteration of the project as a nightclub event in partnership with Beautiful Octopus Club and Kirklees Year of Music 2023 is also planned for later in the year.

As well as being centre stage in Dark Horse's own work a growing number of Dark Horse's company actors have been auditioning and being cast in external work, including theatre productions, TV and film. Following the cancellation of the tour of Ramps on the Moon's Oliver Twist, Dark Horse actor Rebekah Hill worked with other members of the cast and creative team to film the show, which is now part of NT Live. Joe Sproule was also cast in Shane Meadows new BBC drama The Gallows Pole and Zackary Krupinski worked on Gentleman Jack. Firielle Al' Jubeh was also cast in Khashabi Theatre's international production MILK.

## **DARK HORSE THEATRE**

### **REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022**



While giving focus to an ambitious programme of new productions, the company's new Business Plan also concentrates energy into the rebuilding and development of place making and the engagement of more people than ever before. Established and new links with schools, colleges, festivals and events form part of the company's work each year and, coming back from the pandemic we were pleased to work with Chester Storyhouse, Cultures of Place, Separate Doors and Harrogate Grammar School as well as many others to deliver performance work showcasing actors and students to a wider audience.

A mixed income portfolio ensures that the company is sustainable and while the demand for funding is extremely competitive we are grateful for the support from a wide variety of sources including Arts Council England, Igen Trust, Rank Foundation and Awards for All. Earned income coming from commissions and tickets sales as well as police and nurse training.

#### **Public benefit**

The trustees have complied with the duty under section 17(5) of the Charities Act 2011 to have due regard to Charity Commission guidance on public benefit when deciding what activities should be undertaken by the charity.

#### **FINANCIAL REVIEW**

##### **RESERVES POLICY AND REVIEW**

At year end the charity unrestricted reserves had decreased to £69,273 (2021: £112,192).

The Coronavirus pandemic highlighted the importance of the trustees aim to maintain a healthy level of reserves. At least 6 months of expenditure, to cover working capital requirements to enable the company to continue its charitable activities during short term funding gaps and to pay for time sensitive one off projects that help to further the work of the company. Additionally, the trustees have also agreed that any actor or student from a socio economically deprived background will have their fees wholly or partially waived – no one will be excluded because of inability to pay fees. The current level of reserves also takes into account uncertainty about return to business as usual post the Coronavirus pandemic. Some reserves have been allocated to pay for consultancy and the development of a new Business Plan and development work and the Unit 21 showing rescheduled to February 2022.

Beyond that investment and sound planning and timely fundraising should ensure that the company continues to be resilient and that the appropriate level of reserves is maintained.

#### **FUTURE PROJECTS**

As mentioned there is much to be positive about in the future programme of work which includes the tour of #Unit21 in early 2023, the potential re launch of Young Company – IGNITE later in the year. Rejuvenated and new connections for performance and engagement opportunities in the future include Huddersfield Literature Festival and Holmfirth Arts Festival as examples.

**DARK HORSE THEATRE**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2022**

Highlights include:

- A series of performances and workshops over June and July 2022, all featuring Dark Horse's company and student actors
- Awards for All funded project Connected Particles
- The development, production and tour of #Unit21 in the new year 2023

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing document**

The charity 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.

**Organisational structure**

The board of trustees remained strong, filling any skills gaps that assist the company and its forward momentum. Coming out of the pandemic the company launched an Actors Steering Committee. Made up of the company actors the steering committee meets before every trustees meeting, following the agenda, commenting and discussing its content before that is fed back in the more formal Board of Trustees meeting. Meetings are held quarterly with the AGM towards the end of the year.

**Staffing**

The company grew its core staff to 3.5 full time equivalent staff with the addition of an Organisational Development Manager funded by Rank Foundation as part of the Time to Shine programme. Additional input from a regular volunteer finance assistant, freelance tutors and project workers, highly skilled professionals from the theatre and business worlds were also employed as required. Many on fixed term contracts in a variety of roles relevant to the work programme of a producing theatre company.

**Patrons**

George Costigan

As well as being hugely successful stage, television and film actor, George is also an author. He rose to fame in 1986 as adulterous businessman Bob in comedy film Rita, Sue and Bob Too. He has since starred in many television productions most recently Happy Valley and Emmerdale. Film work includes Calendar Girls and Shirley Valentine. In the theatre, he created the role of Mickey Johnstone in Willy Russell's Blood Brothers.

Susannah Harker

Susannah has had a highly successful career on both stage and screen. She starred alongside Clive Owen in Chancer and as Jane Bennett in the 1995 TV adaptation of Jane Austen's Pride and Prejudice. Most recently Susannah appeared in the BBC drama Young James Herriott. And as Su in the acclaimed West End production of Mike Leigh's Abigail's Party.

Stephen Tompkinson

Encouraged by his grandfather to act, since leaving Central School of Speech and Drama at the age of 23, Stephen has had an illustrious career, including Ballykissangel, Drop the Dead Donkey and the film Brassed Off. In recent years he's starred in successful TV series including Wild at Heart and DCI Banks and West End hit Spamalot as King Arthur.

**DARK HORSE THEATRE**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2022**

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Company number**

04015695 (England and Wales)

**Registered Charity number**

1082267

**Registered office**

Lawrence Batley Theatre  
Huddersfield  
West Yorkshire  
HD1 2SP

**Trustees**

D A Calvert  
P J Hunt (resigned 8.2.22)  
V A Javin  
S J Diamant  
S Hussain  
C E Morris  
D R Cuthbertson

**Company Secretary**

L Hornsby

**Independent Examiner**

Brosnans  
Chartered Accountants  
Birkby House  
Bailiff Bridge  
Brighouse  
West Yorkshire  
HD6 4JJ

Approved by order of the board of trustees on 1 December 2022 and signed on its behalf by:



V A Javin - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
DARK HORSE THEATRE**

**Independent examiner's report to the trustees of Dark Horse Theatre ('the Company')**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

**Responsibilities and basis of report**

As the charity's trustees 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**

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.



Laura R Brain FCA  
Chartered Accountant  
Brosnans  
Chartered Accountants  
Birkby House  
Bailiff Bridge  
Brighouse  
West Yorkshire  
HD6 4JJ

15 December 2022

**DARK HORSE THEATRE**

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

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	2	4,060	-	4,060	4,599
<b>Charitable activities</b>					
Actor training and workshops		45,361	57,398	102,759	116,963
Productions		-	5,000	5,000	13,500
Casting fees		4,605	-	4,605	-
Investment income	3	<u>10</u>	<u>-</u>	<u>10</u>	<u>-</u>
<b>Total</b>		<u>54,036</u>	<u>62,398</u>	<u>116,434</u>	<u>135,062</u>
<b>EXPENDITURE ON</b>					
Raising funds		4,950	-	4,950	2,070
<b>Charitable activities</b>					
Actor training and workshops		67,329	59,982	127,311	97,365
Productions		21,488	-	21,488	11,795
Casting fees		<u>1,040</u>	<u>-</u>	<u>1,040</u>	<u>-</u>
<b>Total</b>		<u>94,807</u>	<u>59,982</u>	<u>154,789</u>	<u>111,230</u>
<b>NET INCOME/(EXPENDITURE)</b>					
Transfers between funds	13	<u>(2,148)</u>	<u>2,148</u>	<u>-</u>	<u>-</u>
<b>Net movement in funds</b>		(42,919)	4,564	(38,355)	23,832
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		<u>112,192</u>	<u>(599)</u>	<u>111,593</u>	<u>87,761</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u><u>69,273</u></u>	<u><u>3,965</u></u>	<u><u>73,238</u></u>	<u><u>111,593</u></u>

**CONTINUING OPERATIONS**

All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

**DARK HORSE THEATRE**

**BALANCE SHEET  
31 MARCH 2022**

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
<b>FIXED ASSETS</b>					
Tangible assets	9	1,621	-	1,621	2,990
<b>CURRENT ASSETS</b>					
Debtors	10	2,666	-	2,666	7,174
Cash at bank and in hand		<u>90,652</u>	<u>3,966</u>	<u>94,618</u>	<u>119,152</u>
		93,318	3,966	97,284	126,326
<b>CREDITORS</b>					
Amounts falling due within one year	11	(25,667)	-	(25,667)	(17,723)
		<u>67,651</u>	<u>3,966</u>	<u>71,617</u>	<u>108,603</u>
<b>NET CURRENT ASSETS</b>					
		<u>69,272</u>	3,966	73,238	111,593
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>					
		<u>69,272</u>	<u>3,966</u>	<u>73,238</u>	<u>111,593</u>
<b>NET ASSETS</b>					
	13				
Unrestricted funds				69,272	112,192
Restricted funds:					
F1 - Igen Trust funding				2,162	(599)
The Rank Foundation				<u>1,804</u>	<u>-</u>
				3,966	(599)
<b>TOTAL FUNDS</b>					
				<u>73,238</u>	<u>111,593</u>

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

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

The notes form part of these financial statements

**DARK HORSE THEATRE**

**BALANCE SHEET - continued**  
**31 MARCH 2022**

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.

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 1 December 2022 and were signed on its behalf by:



V A Javin - Trustee

## DARK HORSE THEATRE

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

#### 1. ACCOUNTING POLICIES

##### **BASIS OF PREPARING THE FINANCIAL STATEMENTS**

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.

##### **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.

##### **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.

##### **TANGIBLE FIXED ASSETS**

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

##### **TAXATION**

The charity is exempt from corporation tax on its charitable activities.

##### **FUND ACCOUNTING**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

##### **HIRE PURCHASE AND LEASING COMMITMENTS**

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**1. ACCOUNTING POLICIES - continued**

**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.

**2. DONATIONS AND LEGACIES**

	2022	2021
	£	£
Donations	<u>4,060</u>	<u>4,599</u>

**3. INVESTMENT INCOME**

	2022	2021
	£	£
Deposit account interest	<u>10</u>	<u>-</u>

**4. INCOME FROM CHARITABLE ACTIVITIES**

		2022	2021
	Activity	£	£
Grants	Actor training and workshops	57,398	70,518
Actor training fees	Actor training and workshops	44,460	38,430
External workshops	Actor training and workshops	901	8,015
Grants	Productions	5,000	13,500
Other income	Casting fees	<u>4,605</u>	<u>-</u>
		<u>112,364</u>	<u>130,463</u>

Grants received, included in the above, are as follows:

	2022	2021
	£	£
Arts Council England	30,026	42,560
Igen Trust	25,401	26,698
Champniss Charitable Trust	-	1,000
One Community Fund	-	7,000
CAF	-	5,760
Orr Mackintosh Foundation	-	1,000
Rank Foundation	<u>6,971</u>	<u>-</u>
	<u>62,398</u>	<u>84,018</u>

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**5. NET INCOME/(EXPENDITURE)**

Net income/(expenditure) is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation - owned assets	1,489	1,449
Hire of plant and machinery	<u>3,460</u>	<u>11,490</u>

**6. TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

**TRUSTEES' EXPENSES**

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

**7. STAFF COSTS**

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

	2022	2021
Management	1	1
Creative	<u>3</u>	<u>2</u>
	<u>4</u>	<u>3</u>

No employees received emoluments in excess of £60,000.

**8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted funds £	Restricted funds £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	4,599	-	4,599
<b>Charitable activities</b>			
Actor training and workshops	90,265	26,698	116,963
Productions	<u>-</u>	<u>13,500</u>	<u>13,500</u>
<b>Total</b>	<u>94,864</u>	<u>40,198</u>	<u>135,062</u>
<b>EXPENDITURE ON</b>			
Raising funds	2,070	-	2,070

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued**

	Unrestricted funds £	Restricted funds £	Total funds £
<b>Charitable activities</b>			
Actor training and workshops	66,840	30,525	97,365
Productions	<u>712</u>	<u>11,083</u>	<u>11,795</u>
<b>Total</b>	<u>69,622</u>	<u>41,608</u>	<u>111,230</u>
<b>NET INCOME/(EXPENDITURE)</b>	25,242	(1,410)	23,832
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward	<u>86,950</u>	<u>811</u>	<u>87,761</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u><u>112,192</u></u>	<u><u>(599)</u></u>	<u><u>111,593</u></u>

**9. TANGIBLE FIXED ASSETS**

	Fixtures and fittings £	Computer equipment £	Totals £
<b>COST</b>			
At 1 April 2021	950	7,276	8,226
Additions	<u>-</u>	<u>120</u>	<u>120</u>
At 31 March 2022	<u>950</u>	<u>7,396</u>	<u>8,346</u>
<b>DEPRECIATION</b>			
At 1 April 2021	380	4,856	5,236
Charge for year	<u>190</u>	<u>1,299</u>	<u>1,489</u>
At 31 March 2022	<u>570</u>	<u>6,155</u>	<u>6,725</u>
<b>NET BOOK VALUE</b>			
At 31 March 2022	<u><u>380</u></u>	<u><u>1,241</u></u>	<u><u>1,621</u></u>
At 31 March 2021	<u><u>570</u></u>	<u><u>2,420</u></u>	<u><u>2,990</u></u>

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2022	2021
	£	£
Trade debtors	8,100	2,877
Bad debt provision	(7,020)	(2,070)
VAT	963	814
Prepayments and accrued income	<u>623</u>	<u>5,553</u>
	<u><u>2,666</u></u>	<u><u>7,174</u></u>

**11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2022	2021
	£	£
Trade creditors	4,456	112
Pension creditor	398	102
Accruals	1,050	3,500
Deferred income	<u>19,763</u>	<u>14,009</u>
	<u><u>25,667</u></u>	<u><u>17,723</u></u>

**12. LEASING AGREEMENTS**

The premises at the Lawrence Batley Theatre are occupied on an annual tenancy with no future commitment.

**13. MOVEMENT IN FUNDS**

	At 1.4.21	Net movement in funds	Transfers between funds	At 31.3.22
	£	£	£	£
<b>Unrestricted funds</b>				
General fund	94,476	(25,472)	268	69,272
Organisational development	2,416	-	(2,416)	-
Artistic development fund	<u>15,300</u>	<u>(15,300)</u>	<u>-</u>	<u>-</u>
	112,192	(40,772)	(2,148)	69,272
<b>Restricted funds</b>				
F1 - Igen Trust funding	(599)	2,761	-	2,162
The Rank Foundation	-	1,804	-	1,804
Culture Recovery Fund	<u>-</u>	<u>(2,148)</u>	<u>2,148</u>	<u>-</u>
	<u>(599)</u>	<u>2,417</u>	<u>2,148</u>	<u>3,966</u>
<b>TOTAL FUNDS</b>	<u><u>111,593</u></u>	<u><u>(38,355)</u></u>	<u><u>-</u></u>	<u><u>73,238</u></u>

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**13. MOVEMENT IN FUNDS - continued**

Net movement in funds, included in the above are as follows:

	Income £	Expenditure £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	54,036	(79,508)	(25,472)
Artistic development fund	<u>-</u>	<u>(15,300)</u>	<u>(15,300)</u>
	54,036	(94,808)	(40,772)
<b>Restricted funds</b>			
F1 - Igen Trust funding	25,401	(22,640)	2,761
Garden project	5,001	(5,001)	-
The Rank Foundation	6,971	(5,167)	1,804
Culture Recovery Fund	<u>25,025</u>	<u>(27,173)</u>	<u>(2,148)</u>
	<u>62,398</u>	<u>(59,981)</u>	<u>2,417</u>
<b>TOTAL FUNDS</b>	<u><u>116,434</u></u>	<u><u>(154,789)</u></u>	<u><u>(38,355)</u></u>

**Comparatives for movement in funds**

	At 1.4.20 £	Net movement in funds £	At 31.3.21 £
<b>Unrestricted funds</b>			
General fund	65,162	29,314	94,476
Organisational development	2,188	228	2,416
Artistic development fund	<u>19,600</u>	<u>(4,300)</u>	<u>15,300</u>
	86,950	25,242	112,192
<b>Restricted funds</b>			
F1 - Igen Trust funding	<u>811</u>	<u>(1,410)</u>	<u>(599)</u>
<b>TOTAL FUNDS</b>	<u><u>87,761</u></u>	<u><u>23,832</u></u>	<u><u>111,593</u></u>

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**13. MOVEMENT IN FUNDS - continued**

Comparative net movement in funds, included in the above are as follows:

	Income £	Expenditure £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	94,864	(65,550)	29,314
Organisational development	-	228	228
Artistic development fund	-	(4,300)	(4,300)
	94,864	(69,622)	25,242
<b>Restricted funds</b>			
F1 - Igen Trust funding	35,198	(36,608)	(1,410)
Future Loading	5,000	(5,000)	-
	40,198	(41,608)	(1,410)
<b>TOTAL FUNDS</b>	<b>135,062</b>	<b>(111,230)</b>	<b>23,832</b>

**RESTRICTED FUNDS**

The Igen Trust funds are to be used to support F1 for the period to July 2022.

The Garden project and Future Loading monies were spent on delivering productions.

The funding received from The Rank Foundation is to be used to fund a fundraising role for the year ended 31 December 2022.

The Arts Council England Culture Recovery Fund consisted of funding received to sustain and redevelop the charity through covid 19.

The designated funds are funds set aside by the Board for specific purposes.

**14. RELATED PARTY DISCLOSURES**

There is a close relationship with the Lawrence Batley Theatre. Included in these financial statements are administration and room hire costs of £13,543 (2021: £1,811) paid to the Lawrence Batley Theatre. Included in creditors is £4,349 (2021: £-633) due to the Lawrence Batley Theatre.

**DARK HORSE THEATRE**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2022**

	2022 £	2021 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Donations	4,060	4,599
<b>Investment income</b>		
Deposit account interest	10	-
<b>Charitable activities</b>		
Grants	62,398	84,018
Actor training fees	44,460	38,430
External workshops	901	8,015
Other income	<u>4,605</u>	<u>-</u>
	<u>112,364</u>	<u>130,463</u>
<b>Total income</b>	<b>116,434</b>	<b>135,062</b>
<b>EXPENDITURE</b>		
<b>Other trading activities</b>		
Bad debts	4,950	2,070
<b>Charitable activities</b>		
Wages	88,469	74,275
Social security	2,832	2,325
Pensions	815	571
Freelance staff	3,460	11,490
Travel and accommodation	1,499	87
Publicity	2,232	699
Production and workshop costs	21,611	9,010
Depreciation of tangible fixed assets	<u>1,490</u>	<u>1,449</u>
	122,408	99,906
<b>Office and support costs</b>		
<b>Overhead costs</b>		
Rent, rates and water	15,290	1,260
Insurance	1,038	698
Telephone	622	98
Carried forward	16,950	2,056

This page does not form part of the statutory financial statements

**DARK HORSE THEATRE**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2022**

	2022 £	2021 £
<b>Overhead costs</b>		
Brought forward	16,950	2,056
Postage and stationery	43	590
Sundries	1,387	29
Computer and website costs	<u>899</u>	<u>1,055</u>
	19,279	3,730
<b>Finance</b>		
Bank charges	90	28
<b>Management costs</b>		
Staff training and development	-	174
Organisational development	7,287	4,072
Accountancy fees	<u>775</u>	<u>1,250</u>
	<u>8,062</u>	<u>5,496</u>
Total expenditure	<u>154,789</u>	<u>111,230</u>
<b>Net (expenditure)/income</b>	<u>(38,355)</u>	<u>23,832</u>

This page does not form part of the statutory financial statements

**DARK HORSE THEATRE**

England & Wales - Charity number 1082267

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# Accounts

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**REGISTERED COMPANY NUMBER: 04015695 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1082267**

**REPORT OF THE TRUSTEES AND**  
**UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021**  
**FOR**  
**DARK HORSE THEATRE**

# DARK HORSE THEATRE

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**DARK HORSE THEATRE**  
**CHAIR'S REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2021**

As a theatre company working with professional actors and students with learning disabilities, the year 2020-21 presented Dark Horse, like the rest of the world, with unexpected and unprecedented challenges as the Covid pandemic forced the company to reappraise and adapt its plans. And yet, while lockdown meant that our resilient actors and staff could not meet and work face-to-face, the company never stopped creating, devising and training.

In particular, Dark Horse began to explore the possibilities of online performance very quickly. The planned student theatre production of *The Garden*, an original Dark Horse work, was reimagined as a digital production combining visual art, poetry, music and performance with the students voicing the various characters. A series of short animations *#FutureLoading* also premiered through during the year.

The concerns around health and social isolation caused by Covid-19 had particular implications for people with learning disabilities. In order to keep the students and actors connected, as well as actively honing and developing their skills, an extensive series of online tutorials was produced and made available to the wider public. The company's prolific online presence also led to new work with commissions from Mrs Sunderland Festival and Huddersfield Literature Festival.

While a far cry from how we expected to spend the year, the necessary move to online practice has opened up exciting avenues for the company. As well as allowing us to explore new artistic territory, the team assembled a new pool of creative collaborators to whom we are greatly indebted and with whom we hope to continue to work post-pandemic.

The year was not without its drawbacks, however, and the planned major theatre production *Unit 21* was put on ice until the company could do it justice. Development work will resume later in 2021 for initial performances in early 2022. Our actors also remain in demand and will pick up on theatre and TV projects that were interrupted by the pandemic in the coming year.

As ever, in fact more than ever, the Board of Trustees and I would like to thank Dark Horse's Executive Director Lynda Hornsby and Creative Director Amy Cunningham along with the actors, students, staff team and collaborators for their extraordinary efforts keeping the company active, creative and endlessly inventive throughout the many trials of 2020-21. We look forward to a safe and celebratory return to the theatre in the near future.

Dave Calvert  
Chair of Trustees

## **DARK HORSE THEATRE**

### **REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

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).

#### **OBJECTIVES AND ACTIVITIES**

##### **INTRODUCTION**

Dark Horse Theatre is a company with the ability to inspire change. It continues to be a leader in its field and has a reputation for innovation, excellence and for pushing boundaries. Its actor training, performance and working opportunities give equality of opportunity whilst it continuously shares its mission to ensure that more actors with a learning disability are seen on screen and in theatres across the UK, building awareness and challenging perceptions.

Dark Horse:

- Inspires people with learning disabilities to aim higher, giving them an equal opportunity for progressive, life long learning, training and employment.
- targets those who have little or no access to the arts, promoting social inclusion, often working with local people with and without learning disabilities in areas of high economic and social deprivation.
- seeks to encourage rather than cajole, practice rather than preach, enable rather than teach.
- continually seeks opportunities to collaborate with others to increase the impact its work has.

The company continues to evolve and thrive and is proud of its' achievements and levels of engagement, output and sustainability particularly during the global pandemic.

In the annual report of 2019/20 achievements in that year included:

- The appointment of new Creative Director, Amy Cunningham;
- The development of The Garden a student graduation show;
- Early development of the next major touring production Unit 21;
- External and partnership projects including Ramps On the Moon, Oliver Twist; Hunt the Tiger and Separate Doors;
- The continuation of Young Company IGNITE.

Despite all the uncertainty that surrounded the Coronavirus pandemic and the subsequent lockdowns the company successfully adapted its artistic and business models and key aims identified for Dark Horse in the year 2020/21 were to:

- Sustain levels of artistic output and engagement with actors and students online in the first instance and face to face if and when restrictions lifted (they didn't);
- Sustain the core staff team and offer freelance opportunities to deliver to projects and further the work of the company;
- Develop our capability and capacity to use digital technologies across all aspects of work;
- Begin the process of developing a new Artistic and Business Plan.

#### **OBJECTIVES AND AIMS**

The objects of the charity are the promotion of education and training in music, theatre and the performing arts in particular enabling adults with learning disabilities to become independent and take control of their own lives, opening up opportunities for training and employment.

**DARK HORSE THEATRE**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2021**

**OBJECTIVES AND ACTIVITIES**

**Public benefit**

The trustees have complied with the duty under section 17(5) of the Charities Act 2011 to have due regard to Charity Commission guidance on public benefit when deciding what activities should be undertaken by the charity.

**ACHIEVEMENT AND PERFORMANCE**

With the start of the new financial year approaching the whole world was being impacted by the Coronavirus pandemic. Given that just a few days before on 23rd March 2020 the UK entered the first official lockdown this report contains some context about work planned for the year, some of which went ahead, some in a different format as well as additional work and opportunity that presented itself during what was a challenging time for everyone, particularly people with learning disabilities who were considered clinically extremely vulnerable and advised to shield throughout.



It was never in question that work would move online for the duration of any time spent in lockdown and with no set precedent a plan was put in place a few weeks before, outlining what might work and the resources required to make it happen. Anticipating that lockdown was inevitable given the dramatic increase in Covid-19 cases and deaths in the UK at that time the plan was populated with timetables and links to a newly opened YouTube channel that would be added to over the coming months with accessible tutorials, playlists and links, building a valuable resource that has been viewed from all over the world. The YouTube channel had over 16k views and counting.

Communication was key and where anyone didn't have the technology to engage it was provided and guidance was given. Over time everyone adapted and while it wasn't always perfect, as the pandemic and lockdown extended into months rather than weeks high levels of regular engagement were consistently maintained and objectives were met.



**The Garden:** For the student actors the main focus of work for the early part of the year was the production of The Garden: Lockdown Edition, a studio show that was meant to open at LBT and then tour to York Theatre Royal in July 2020. The show was re imagined as a digital story using the watercolour images created by the designer with voiceover recorded at home by the student actors in makeshift studios. A digital producer pieced it all together and the show was marketed and premiered using the YouTube site as host. The Garden gave the students a fabulous development opportunity, it had over 300 views and post lockdown the subsequent exhibition had a further 250.

**DARK HORSE THEATRE**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2021**

**Unit 21:** At the time of lockdown the company's first major production for some time was in pre production, with the show due to open at LBT and then Because of continued uncertainty about when a return to normal might happen and what that might mean for people with learning disabilities it was decided that Unit 21 would be postponed until February 2022 and that would be a development showing with high production values for an invited audience. A tour would then be planned for the following year in time for Kirklees Year of Music 2023. During the pandemic the company continued to work on the shows themes and develop some of the content in online rehearsals, the digital designer also with continued his work.



During the time in lockdown Dark Horse was commissioned by Mrs Sunderland Festival (online). Also, Huddersfield Literature Festival (online) where the company produced three pieces of work, #OutBreakOut, based on the poems - No Man Is an island, 'Hope' is the thing with feathers and Fire filmed by actors at home. #OutBreakOut has had over 2500 views across various platforms.

In addition, with funding support from One Community Foundation in January 2021 the company produced a series of three digital shorts #FutureLoading which were taken from a series of interviews with actors and students about their thoughts on being an adult and what that means for them. #FutureLoading has had almost 1000 views.

For all the production work, including YouTube tutorials a team of freelance creative professionals including actors, tutors, digital designers, producers and accessibility specialists were engaged.



Having premiered just before lockdown Leeds Playhouse, Ramps on the Moon major production of a fully accessible version of Oliver Twist tour was cancelled. Dark Horse company actor Rebekah Hill was a cast member.

South Yorkshire Police advanced interview technique training sessions continued online via Teams, using footage of a Dark Horse actor that was filmed before lockdown as a basis for the consultation.

Lockdown also afforded the opportunity to interrogate the Dark Horse brand working with consultant Suzanne Wynne to determine whether it was still fit for purpose and what it might look like post pandemic and under the new artistic leadership of Amy Cunningham. Additional engagement with Arts Council England's tech gurus who continue to offer support regarding the increased digital presence, particularly around social media also fed into that process. Towards the latter end of the lockdown the company also sought the advice of consultant Iain Bloomfield who began guiding the process of writing a new business plan for the next 5 years+

Creative Leaders Group, Creative Minds and Board of Trustees meetings continued online.

Dark Horse returned to face to face, socially distanced training and rehearsals from April 12<sup>th</sup> 2021.



## **DARK HORSE THEATRE**

### **REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

#### **FINANCIAL REVIEW**

##### **RESERVES POLICY AND REVIEW**

At year end the charity unrestricted reserves had increased to £112,192.

The Coronavirus pandemic highlighted the importance of the trustees aim to maintain a healthy level of reserves. At least 6 months of expenditure, to cover working capital requirements to enable the company to continue its charitable activities during short term funding gaps and to pay for time sensitive one off projects that help to further the work of the company. Additionally, the trustees have also agreed that any actor or student from a socio economically deprived background will have their fees wholly or partially waived – no one will be excluded because of inability to pay fees. The current level of reserves also takes into account uncertainty about return to business as usual post the Coronavirus pandemic. Some reserves have been allocated to pay for consultancy and the development of a new Business Plan and development work and the Unit 21 showing rescheduled to February 2022.

Beyond that investment and sound planning and timely fundraising should ensure that the company continues to be resilient and that the appropriate level of reserves is maintained.

#### **FUTURE PROJECTS**

At the point of writing the country is still in lockdown due to the Covid-19 pandemic. It is hard to predict what might happen over the coming months and plans are constantly changing.

Unit 21 has now been re programmed for February 2022, with development work planned as and when we can return to rehearsals. In the meantime actors and students take part in online training and rehearsals, we add to our YouTube channel with new tutorials to support learning and make digital and filmed work which we promote via our own marketing and as commissions for others - Mrs Sunderland Festival and Huddersfield Literature Festival.

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Governing document**

The charity 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.

**DARK HORSE THEATRE**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2021**

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

Governing document

The charity 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.

Organisational structure

The board of trustees remained strong, filling in some skills gaps that assist the company and its forward momentum. Chaired by Dave Calvert the trustees responded to the need for new members with the addition of Rose Cuthbertson a highly experienced trustee with many years in arts management and producer roles. The plan continues to be to aim to recruit one new trustee each year. Meetings are held quarterly with the AGM towards the end of the year. At alternate meetings the Dark Horse actors are represented.

Staffing

The company retained a core of 2.5 full time equivalent staff with the addition of input from the part time regular volunteer finance assistant. Freelance tutors and project workers, highly skilled professionals for the theatre and business worlds were also employed as required. Many on fixed term contracts in a variety of roles relevant to the work programme of a producing theatre company.

Patrons

George Costigan

As well as being hugely successful stage, television and film actor, George is also an author. He rose to fame in 1986 as adulterous businessman Bob in comedy film Rita, Sue and Bob Too. He has since starred in many television productions most recently Happy Valley and Emmerdale. Film work includes Calendar Girls and Shirley Valentine. In the theatre, he created the role of Mickey Johnstone in Willy Russell's Blood Brothers.

Susannah Harker

Susannah has had a highly successful career on both stage and screen. She starred alongside Clive Owen in Chancer and as Jane Bennett in the 1995 TV adaptation of Jane Austen's Pride and Prejudice. Most recently Susannah appeared in the BBC drama Young James Herriott. And as Su in the acclaimed West End production of Mike Leigh's Abigail's Party.

Stephen Tompkinson

Encouraged by his grandfather to act, since leaving Central School of Speech and Drama at the age of 23, Stephen has had an illustrious career, including Ballykissangel, Drop the Dead Donkey and the film Brassed Off. In recent years he's starred in successful TV series including Wild at Heart and DCI Banks and West End hit Spamalot as King Arthur.

**DARK HORSE THEATRE**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2021**

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Company number**

04015695 (England and Wales)

**Registered Charity number**

1082267

**Registered office**

Lawrence Batley Theatre  
Huddersfield  
West Yorkshire  
HD1 2SP

**Trustees**

D A Calvert  
P J Hunt  
V A Javin  
S J Diamant  
S Hussain  
C E Morris  
D R Cuthbertson (appointed 20.10.20)

**Company Secretary**

L Hornsby

**Independent Examiner**

Brosnans  
Chartered Accountants  
Birkby House  
Bailiff Bridge  
Brighouse  
West Yorkshire  
HD6 4JJ

Approved by order of the board of trustees on 16 December 2021 and signed on its behalf by:



D A Calvert - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
DARK HORSE THEATRE**

**Independent examiner's report to the trustees of Dark Horse 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**

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.

Laura R Brain FCA  
Chartered Accountant  
Brosnans  
Chartered Accountants  
Birkby House  
Bailiff Bridge  
Brighouse  
West Yorkshire  
HD6 4JJ

17 December 2021

**DARK HORSE THEATRE**

**STATEMENT OF FINANCIAL ACTIVITIES  
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)  
FOR THE YEAR ENDED 31 MARCH 2021**

	Notes	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	2	4,599	-	4,599	5,672
<b>Charitable activities</b>					
Actor training and workshops	4	90,265	26,698	116,963	94,169
Productions		-	13,500	13,500	-
Investment income	3	-	-	-	255
<b>Total</b>		94,864	40,198	135,062	100,096
 <b>EXPENDITURE ON</b>					
<b>Charitable activities</b>					
Actor training and workshops		68,910	30,525	99,435	104,463
Productions		712	11,083	11,795	-
<b>Total</b>		69,622	41,608	111,230	104,463
<b>NET INCOME/(EXPENDITURE)</b>		25,242	(1,410)	23,832	(4,367)
 <b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		86,950	811	87,761	92,128
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u>112,192</u>	<u>(599)</u>	<u>111,593</u>	<u>87,761</u>

**CONTINUING OPERATIONS**

All income and expenditure has arisen from continuing activities.

**DARK HORSE THEATRE**

**BALANCE SHEET  
31 MARCH 2021**

	Notes	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
<b>FIXED ASSETS</b>					
Tangible assets	9	2,990	-	2,990	960
<b>CURRENT ASSETS</b>					
Debtors	10	7,174	-	7,174	3,447
Cash at bank and in hand		<u>114,751</u>	<u>4,401</u>	<u>119,152</u>	<u>108,633</u>
		121,925	4,401	126,326	112,080
<b>CREDITORS</b>					
Amounts falling due within one year	11	(12,723)	(5,000)	(17,723)	(25,279)
		<u>109,202</u>	<u>(599)</u>	<u>108,603</u>	<u>86,801</u>
<b>NET CURRENT ASSETS</b>					
		112,192	(599)	111,593	87,761
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>					
		<u>112,192</u>	<u>(599)</u>	<u>111,593</u>	<u>87,761</u>
<b>NET ASSETS</b>					
		<u>112,192</u>	<u>(599)</u>	<u>111,593</u>	<u>87,761</u>
<b>FUNDS</b>					
	13				
Unrestricted funds				112,192	86,950
Restricted funds:					
F1 - Igen Trust funding				(599)	811
				<u>111,593</u>	<u>87,761</u>
<b>TOTAL FUNDS</b>					
				<u>111,593</u>	<u>87,761</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 notes form part of these financial statements

**DARK HORSE THEATRE**

**BALANCE SHEET - continued**  
**31 MARCH 2021**

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.

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 16 December 2021 and were signed on its behalf by:



D A Calvert – Trustee

The notes form part of these financial statements

## DARK HORSE THEATRE

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

#### 1. ACCOUNTING POLICIES

##### **BASIS OF PREPARING THE FINANCIAL STATEMENTS**

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.

##### **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.

##### **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.

##### **TANGIBLE FIXED ASSETS**

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

##### **TAXATION**

The charity is exempt from corporation tax on its charitable activities.

##### **FUND ACCOUNTING**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

##### **HIRE PURCHASE AND LEASING COMMITMENTS**

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**1. ACCOUNTING POLICIES - continued**

**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.

**2. DONATIONS AND LEGACIES**

	2021	2020
	£	£
Donations	<u>4,599</u>	<u>5,672</u>

**3. INVESTMENT INCOME**

	2021	2020
	£	£
Deposit account interest	<u>-</u>	<u>255</u>

**4. INCOME FROM CHARITABLE ACTIVITIES**

		2021	2020
	Activity	£	£
Grants	Actor training and workshops	70,518	33,371
Actor training fees	Actor training and workshops	38,430	42,177
External workshops	Actor training and workshops	8,015	14,966
Other income	Actor training and workshops	-	3,655
Grants	Productions	<u>13,500</u>	<u>-</u>
		<u>130,463</u>	<u>94,169</u>

Grants received, included in the above, are as follows:

	2021	2020
	£	£
Arts Council England	42,560	-
Igen Trust	26,698	26,062
Champniss Charitable Trust	1,000	-
One Community Fund	7,000	-
Andrew Lloyd Webber Foundation	-	7,309
CAF	5,760	-
Orr Mackintosh Foundation	<u>1,000</u>	<u>-</u>
	<u>84,018</u>	<u>33,371</u>

**DARK HORSE 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):

	2021	2020
	£	£
Depreciation - owned assets	<u>1,449</u>	<u>642</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.

**TRUSTEES' EXPENSES**

There were no trustees' expenses paid for the year ended 31 March 2021 nor for the year ended 31 March 2020.

**7. STAFF COSTS**

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

	2021	2020
Management	1	1
Creative	<u>2</u>	<u>2</u>
	<u>3</u>	<u>3</u>

No employees received emoluments in excess of £60,000.

**8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted funds £	Restricted funds £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	5,672	-	5,672
<b>Charitable activities</b>			
Actor training and workshops	60,798	33,371	94,169
Investment income	<u>255</u>	<u>-</u>	<u>255</u>
<b>Total</b>	66,725	33,371	100,096

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued**

	Unrestricted funds £	Restricted funds £	Total funds £
<b>EXPENDITURE ON</b>			
<b>Charitable activities</b>			
Actor training and workshops	71,895	32,568	104,463
	<hr/>	<hr/>	<hr/>
<b>NET INCOME/(EXPENDITURE)</b>	(5,170)	803	(4,367)
 <b>RECONCILIATION OF FUNDS</b>			
<b>Total funds brought forward</b>	92,120	8	92,128
	<hr/>	<hr/>	<hr/>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>86,950</u>	<u>811</u>	<u>87,761</u>

**9. TANGIBLE FIXED ASSETS**

	Fixtures and fittings £	Computer equipment £	Totals £
<b>COST</b>			
At 1 April 2020	950	3,797	4,747
Additions	<hr/> -	<hr/> 3,479	<hr/> 3,479
At 31 March 2021	<hr/> 950	<hr/> 7,276	<hr/> 8,226
 <b>DEPRECIATION</b>			
At 1 April 2020	190	3,597	3,787
Charge for year	<hr/> 190	<hr/> 1,259	<hr/> 1,449
At 31 March 2021	<hr/> 380	<hr/> 4,856	<hr/> 5,236
 <b>NET BOOK VALUE</b>			
At 31 March 2021	<hr/> 570	<hr/> 2,420	<hr/> 2,990
At 31 March 2020	<hr/> 760	<hr/> 200	<hr/> 960

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2021	2020
	£	£
Trade debtors	2,877	1,494
Bad debt provision	(2,070)	-
VAT	814	1,255
Prepayments and accrued income	<u>5,553</u>	<u>698</u>
	<u><u>7,174</u></u>	<u><u>3,447</u></u>

**11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2021	2020
	£	£
Trade creditors	112	1,636
Pension creditor	102	212
Accruals	3,500	1,250
Deferred income	<u>14,009</u>	<u>22,181</u>
	<u><u>17,723</u></u>	<u><u>25,279</u></u>

**12. LEASING AGREEMENTS**

The premises at the Lawrence Batley Theatre are occupied on an annual tenancy with no future commitment.

**13. MOVEMENT IN FUNDS**

	At 1.4.20	Net movement	At
	£	in funds	31.3.21
	£	£	£
<b>Unrestricted funds</b>			
General fund	65,162	29,314	94,476
Organisational development	2,188	228	2,416
Artistic development fund	<u>19,600</u>	<u>(4,300)</u>	<u>15,300</u>
	86,950	25,242	112,192
<b>Restricted funds</b>			
F1 - Igen Trust funding	811	(1,410)	(599)
	<u>          </u>	<u>          </u>	<u>          </u>
<b>TOTAL FUNDS</b>	<u><u>87,761</u></u>	<u><u>23,832</u></u>	<u><u>111,593</u></u>

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**13. MOVEMENT IN FUNDS - continued**

Net movement in funds, included in the above are as follows:

	Income £	Expenditure £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	94,864	(65,550)	29,314
Organisational development	-	228	228
Artistic development fund	-	(4,300)	(4,300)
	<u>94,864</u>	<u>(69,622)</u>	<u>25,242</u>
<b>Restricted funds</b>			
F1 - Igen Trust funding	35,198	(36,608)	(1,410)
Future Loading	5,000	(5,000)	-
	<u>40,198</u>	<u>(41,608)</u>	<u>(1,410)</u>
<b>TOTAL FUNDS</b>	<u><u>135,062</u></u>	<u><u>(111,230)</u></u>	<u><u>23,832</u></u>

**Comparatives for movement in funds**

	At 1.4.19 £	Net movement in funds £	At 31.3.20 £
<b>Unrestricted funds</b>			
General fund	64,531	631	65,162
Organisational development	3,589	(1,401)	2,188
Artistic development fund	24,000	(4,400)	19,600
	<u>92,120</u>	<u>(5,170)</u>	<u>86,950</u>
<b>Restricted funds</b>			
F1 - Igen Trust funding	(52)	863	811
Young Company	60	(60)	-
	<u>8</u>	<u>803</u>	<u>811</u>
<b>TOTAL FUNDS</b>	<u><u>92,128</u></u>	<u><u>(4,367)</u></u>	<u><u>87,761</u></u>

**DARK HORSE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**13. MOVEMENT IN FUNDS - continued**

Comparative net movement in funds, included in the above are as follows:

	Income £	Expenditure £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	66,724	(66,093)	631
Organisational development	1	(1,402)	(1,401)
Artistic development fund	<u>-</u>	<u>(4,400)</u>	<u>(4,400)</u>
	66,725	(71,895)	(5,170)
<b>Restricted funds</b>			
F1 - Igen Trust funding	26,063	(25,200)	863
Young Company	<u>7,308</u>	<u>(7,368)</u>	<u>(60)</u>
	<u>33,371</u>	<u>(32,568)</u>	<u>803</u>
<b>TOTAL FUNDS</b>	<u>100,096</u>	<u>(104,463)</u>	<u>(4,367)</u>

**14. RELATED PARTY DISCLOSURES**

There is a close relationship with the Lawrence Batley Theatre. Included in these financial statements are administration and room hire costs of £1,811 (2020: £12,100). Included in creditors is £-633 (2020: £970) due to the Lawrence Batley Theatre.

**DARK HORSE THEATRE**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2021**

	2021 £	2020 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Donations	4,599	5,672
<b>Investment income</b>		
Deposit account interest	-	255
<b>Charitable activities</b>		
Grants	84,018	33,371
Actor training fees	38,430	42,177
External workshops	8,015	14,966
Other income	-	3,655
	<u>130,463</u>	<u>94,169</u>
<b>Total income</b>	<b>135,062</b>	<b>100,096</b>
 <b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Wages	74,275	66,351
Social security	2,325	2,464
Pensions	571	544
Freelance staff	11,490	9,559
Travel and accommodation	87	1,567
Publicity	699	1,235
Production and workshop costs	9,010	943
Bad debts	2,070	-
Plant and machinery	-	353
Fixtures and fittings	190	190
Computer equipment	1,259	99
	<u>101,976</u>	<u>83,305</u>
 <b>Office and support costs</b>		
<b>Overhead costs</b>		
Rent, rates and water	1,260	11,600
Insurance	698	755
Telephone	98	393
Postage and stationery	590	141
Carried forward	2,646	12,889

**DARK HORSE THEATRE**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2021**

	2021 £	2020 £
<b>Overhead costs</b>		
Brought forward	2,646	12,889
Sundries	29	411
Computer and website costs	<u>1,055</u>	<u>741</u>
	3,730	14,041
<b>Finance</b>		
Bank charges	28	-
<b>Management costs</b>		
Staff training and development	174	80
Organisational development	4,072	5,802
Accountancy fees	<u>1,250</u>	<u>1,235</u>
	<u>5,496</u>	<u>7,117</u>
Total expenditure	<u>111,230</u>	<u>104,463</u>
<b>Net income/(expenditure)</b>	<u>23,832</u>	<u>(4,367)</u>