



**Annual Report and Accounts
for the year ended 31 May 2022**

Synergy Theatre Project

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Synergy Theatre Project

Trustees' Report for the year ended 31 May 2022

The Board of Trustees' presents its report and independently examined financial statements for the year ended 31 May 2022.

Reference and administrative details

Trustees:	Keshina Bouri (appointed 22 November 2022) Jules Carey (resigned 22 November 2022) Paula Hamilton Tyrone Paul (appointed 22 November 2022) Alison Porter (appointed 22 November 2022) Ihsan Rahim (appointed 22 November 2022) Clíona Roberts Deborah Samuel Jonathan Smith (Chair) Gaby Sumner Catherine Thornborrow	
Company Secretary:	Esther Baker	
Company number:	04219146	
Registered Charity number:	1088692	
Synergy staff:	Artistic Director General Manager Learning & Engagement Manager (Adults) Learning & Engagement Manager (Young People) Learning & Engagement Assistant New Writing Manager Development Manager	Esther Baker Jennie McClure Kit Withington (appointed November 2022) Siân Henderson (maternity leave) Danielle Baker & Alesha Pryce (maternity cover) Karl Smith Neil Grutchfield Miriam Sherwood (until January 2022) Julie Shaw (appointed March 2022)
Registered office:	G.1 Carlton Mansions 387 Coldharbour Lane London SW9 8GL	
Independent Examiner:	Robert McGinty Cintra Coley Avenue Woking GU22 7BT	
Bankers:	Triodos Bank NV Deanery Road Bristol BS1 5AS	

The trustees present their annual statutory report together with the consolidated financial statements of Synergy Theatre Project for the year ended 31 May 2022.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities.

OBJECTIVES AND ACTIVITIES

History

Synergy Theatre Project was founded in 2000, soon after Esther Baker won a Butler Trust Award for her pioneering work with theatre in HMPs Downview and Wandsworth. Over the 22 years since the company was formed, Synergy has developed a programme of artistic work that seeks to build a bridge from prison to social reintegration, prevent young people from entering the criminal justice system, and inspire change by capturing the imagination and affecting the feelings, behaviours and attitudes of participants and public.

Vision

Synergy believes that theatre can be transformative, change perceptions, and open up new possibilities towards a more positive future. We live in a world where some of the most disadvantaged are over-represented in the criminal justice system and are more likely to suffer social exclusion. Our vision is to work through theatre towards a fairer world where those within or at risk of entering the criminal justice system can discover alternate pathways, desist from crime, and become an integral and meaningful part of society.

Mission

Synergy seeks to create a ground-breaking, interrelated programme of artistic work which harnesses the energy, instincts, and life experiences of those we work with – prisoners, ex-prisoners, young offenders, and young people at risk of offending – gives them a voice and, in doing so, their dignity back. We want to inspire change by capturing the imagination and affecting the feelings, behaviours and attitudes of participants and public, whilst doing our part to influence the arts and criminal justice sectors towards systemic change.

Our work

Our work provides practical opportunities which develop beneficiaries' skills, capabilities and resilience, builds a bridge from prison to social reintegration, provides vital support to rehabilitation, and seeks to prevent young people from entering the criminal justice system. Our overall aim is to support desistance from crime. We do this through:

- **Producing** high quality theatre and film across prisons, mainstream theatres and schools that uniquely brings together professional artists with prisoners and ex-prisoners to create and perform urgent and authentic work, representing unheard voices on the stage;
- Offering theatre-based training for prisoners and ex-prisoners through **Synergy Studio** with its growing focus on skills accreditation, progression routes, and pathways into education, training and employment;
- Challenging mind-sets and offering alternate pathways for young people at risk of offending through our **Young People's Programme** of projects and productions that utilise the life experience of trained ex-prisoner facilitators;
- Offering ex-prisoner led roleplay through **Synergy Services** which provides training services for resettlement agencies and an effective and targeted way to contribute to systems change within the criminal justice arena.

Public benefit

The trustees have referred to the guidance in the Charity Commission's general guidance on public benefit when reviewing the aims and objectives and in planning future activities.

ACHIEVEMENTS AND PERFORMANCE

What I learned? How to open up my mind and think about how I see myself, the world and the things I choose to value and appreciate.

Young offender participant, YOI Isis, on a spoken word project

Synergy has remained resilient over the last year, supported by longstanding and new funders to navigate the ongoing challenges of the pandemic in the lead up to the gradual lifting of government restrictions. The main success of our work was the continued delivery of a range of creative participatory opportunities – including innovative collaborations and creative solutions to overcome barriers to engagement – in spite of widescale lockdowns which also prevented access in person to the prison estate until the latter part of 2021. As conditions allowed face-to-face delivery in the community to resume and enable us to re-engage with beneficiaries and long-term partnering organisations, we were also able to produce a range of work including the much-welcomed return to touring live theatre into schools, bringing scripts in development to fruition and forge new collaborations.

In terms of engagement during the year, Synergy worked with 156 prisoners and ex-prisoners through our courses in both the prison estate and the community, performance, work experience and employment opportunities. Through our programme for young people in mainstream education, young people at risk of exclusion and/or offending and those within the criminal justice system, Synergy engaged over 5,200 through performance and activity, over 575 of whom took part in participatory workshops including 196 young people at risk and young offenders who took part in longer-term and bespoke projects.

PRODUCING

A gripping watch that shouldn't be overlooked. Highly recommended ★★★★★

Short Films Matter on Synergy's short film, *Dues*

Having been postponed twice on account of the pandemic our short film, *Dues*, by Ambreen Razia (BBC Talent Hotlist 2017; creator, writer and star of BBC3 pilot, *Hounslow Diaries*), went into post-production in summer 2021. Examining the issue of county lines and the ways in which young people are targeted and vulnerable to exploitation and grooming by criminal gangs, *Dues* features a cast and crew of professionals and ex-prisoners and we toured to schools, PRUs and YOIs across London from September to November, engaging over 2,800 young people with the film and a range of supporting activity. The film was subsequently selected for screening as part of both the 39th Chicago International Children's and 2022 British Urban Film Festivals in November 2022.

Following hot on its heels, we commissioned a new play, *He Said She Said*, by spoken word artist Magero Otieno-Magero whose work chimes with current youth culture. Using dialogue, verse and music, the play explores the impact of social media on youth violence and crime, examining how the online actions of four teenagers have devastating consequences in real life. Marking our first live performances since the pandemic, the production toured and engaged 2,000 young people in schools and alternative provision across London from February to March and provided a stimulus for much of our longer-term work with key partners. Harnessing its success, we plan to revive the production in spring 2023.

Synergy supported the ongoing development of *Nothing in a Butterfly*, a play by Ric Renton, one of our ex-prisoner writers, based on his life story and the resulting production at Omnibus Theatre from March to April which received outstanding feedback. As a result of his work on one of our courses with Soho Theatre, Ric was commissioned by Paines Plough to write *One Off*, a play exploring the relationship between a prisoner and a night duty prison officer he never sees. This led to an agreement between Synergy, Paines Plough and Live Theatre in Newcastle to co-produce the play in November 2022.

Our collaboration on a National Institute for Health Research (NIHR) funded study with King's College London (KCL) exploring the experience of cancer patients in prison came to fruition in January. We produced *Cancer Cells*, a short by Evan Placey written in response to the NHS

Trust's findings from the research and the film was subsequently shared at a wider policy meeting and is also due to be screened at the House of Lords.

Other works in development include a play by Evan Placey, commissioned in the previous year and nearing a final draft, exploring the increasing population of older prisoners and their treatment. Synergy also made play development progress with two new ex-prisoner authored plays: a Soho co-commission about a woman living a double life and a seed commissioned play written by an ex-prisoner which developed from an initial idea to first draft.

LEARNING AND ENGAGEMENT

Synergy Studio

Amazing! My heart was thumping so fast. Like, these were just words on a page. Now they're being understood by actors trying to live in that world of words.

Prisoner participant on hearing the broadcast of his audio drama on Radio Wanno

While the pandemic and ongoing national lockdowns continued to impact our ability to deliver our work in person, it also presented a new opportunity to adapt and develop provision, utilise digital platforms, create and offer new resources to ensure sustained engagement with our beneficiaries. This was not something that we would have envisioned before the pandemic, but the success of this model of working became evident quickly and is one that we will continue as it enables us to extend our reach. For example, we offered a blended Introduction to Playwriting course for ex-prisoners and were able to recruit five participants from outside London since there was a reduced travel requirement with most of the sessions taking place over Zoom. We also liaised with HM Prison and Probation Service to extend curfew conditions in order for two participants to attend the live sessions. Led by Theatre503's Literary Manager, participants wrote new plays and extracts which were performed in rehearsed readings by professional actors at Theatre503 in November. Three writers of promise from the group have since been invited to take part in our subsequent Advanced Invitation Group in autumn 2022.

Demand for our services from the prison estate started growing again at the beginning of 2022 towards pre-pandemic levels and we delivered our first-ever in-cell audio drama writing project which was devised by a playwright in collaboration with our digital editor and staff at Radio Wanno, the station at HMP Wandsworth. Workbooks accompanied the recorded tutorials which were broadcast twice daily from September to October. Plays handwritten in-cell were transcribed for performance by professional actors at Radio Wanno's studio and recorded and edited by two prisoner sound engineer trainees. The plays were broadcast on rotation between 27 and 29 December, reaching an audience of 910 listeners including the writers. This offered a welcome addition to the prison radio programme during the Christmas period when mental health and wellbeing is of acute concern. Radio Wanno's Head of Communications has expressed interest in expanding the audio drama course and finding a wider audience for the work. Synergy has begun discussions with Morley College over creating a joint project involving prisoner and ex-prisoner writers together with Radio Wanno sound engineers to create plays for both prison and public broadcast.

We also delivered our Introduction to Playwriting course using a blended model at HMP Highpoint, adapting to the gradual reopening of the prison by engaging smaller cohorts resident in its two sites, delivering half the tutorials in person and providing in-cell DVDs for the remainder in order to complete the necessary guided learning hours. When the spread of new Covid-19 variants prevented live script-in-hand readings by professional actors of participants' plays, we recorded these off-site and made DVD copies available to the writers to watch in-cell. Delivery at HMP The Mount was delayed by three months, but this enabled us to deliver the entire course in person, culminating in live performances in May.

In terms of supporting beneficiaries into further training, work placements and progression into work, particular highlights include:

- 9 gaining work with Synergy to support the delivery of 15 online one-to-ones with young people at risk referred by the Met Police, and face-to-face and group projects;

- 8 supporting our early intervention work in primary schools, pupil referral units (PRUs) and a number of deep learning days in secondary schools as well as workshops accompanying the tour of our short film, *Dues*;
- 7 gaining acting and backstage roles on Synergy's production, *He Said She Said*;
- Three working as cast and crew on *Cancer Cells*, the short film collaboration with KCL;
- One ex-prisoner writer being seed-commissioned by Synergy, another gaining a week's paid writing attachment at The Royal Court Theatre;
- One completing a paid traineeship as shadow writer with STV Drama on *Screw*, a series broadcast on Channel 4 in January, and developing his shadow episode;
- Supporting one ex-prisoner to perform and produce his autobiographical play, *Nothing in a Butterfly*, at Omnibus Theatre;
- Nine gaining roles in film and TV ranging from Netflix-sponsored interns at documentary and post-production companies, VFX trainee for Netflix to location manager for the BBC.

In addition, Synergy's New Writing Manager has corresponded with and provided mentoring and one-to-one dramaturgy for 21 prisoner and ex-prisoner writers, responding to their plays at every stage of development.

Synergy also partnered for the fourth consecutive year on the Stage Play category of the Koestler Awards, circulating the 17 entries to a range of readers for shortlisting and subsequent judging by a panel with written feedback sent to each entrant and the offer of future script development support by correspondence from our New Writing Manager. Due to ongoing restrictions, we were unable to present a public event for the winning plays in 2021 but agreed a resumption of live events and a return to the Royal Court with Koestler Arts for autumn 2022.

Young people's programme

Pupils that wouldn't necessarily have the self-confidence, or indeed self-belief to even participate, managed to engage throughout the project whilst feeling proud of their individual accomplishments. Additionally, we have invariably found the tutors that Synergy use possess the acquired qualities, skillset and alacrity in ensuring our pupils get the most out of the sessions. Senior Manager, The Helix Education Centre PRU

Again, as Covid-19 restrictions eased, Synergy slowly returned to delivering activity in person in schools and alternative provision to support young people, particularly in partnering organisations Woodbridge Park, The Helix Education Centre and Saffron Valley Collegiate PRUs. Our work in these settings used *Dues* and *He Said She Said* as stimuli and took the form of acting and spoken word as chosen by the young participants. We delivered a further two response projects using *Dues* in Jubilee Academy PRU and YOI Isis as part of the tour of the short film. 92% of the young offenders reported that the project had made them think more about the impact of crime on themselves and their communities while all of the participants on both projects demonstrated increased confidence with 96% stating that they had learned new skills. Jubilee Academy has requested that Synergy return to run more projects in the school as they recognise the benefits of this work, and we are in the process of sourcing funding to provide this support.

The short film has been a tremendous success and we will continue to use it as a stimulus for our ongoing creative interventions and participatory work as part of our wider young people's programme. Once the festival screenings have taken place, we will upload the film to our website as a free resource for schools, youth organisations and young people. It will accompany the education pack which is already available online and contains interviews with the creative team, information around grooming, recruitment and exploitation, an outline for a participatory workshop and signposting to support wider learning around County Lines.

Having outlined the new development of online creative one-to-one interventions for young people in last year's report, demand for this work has not waned with the lifting of restrictions and we have engaged a further 13 through referrals from partner organisations and Met Police with an extensive waiting list. Reflecting participants' hugely positive feedback parents and guardians were in equally high praise of the one-to-ones, commenting on the powerful impact

that engagement had had on the young people and requesting further work with us. In final sharings many were emotional and really proud of the participants' achievements, and one parent stated:

'R' always gets distracted and finds routine hard, he doesn't usually stick to anything so the fact he's been wanting to come back is a massive improvement, he has a lot more drive and self-discipline now and he seems to care more about letting others down – a big improvement since working with Synergy.

SYNERGY SERVICES

I wanted to pass on our gratitude to you on what I've been told has been amazing training delivered by yourselves to our staff. Senior Operations Manager, Catch22 Personal Wellbeing Services, on Synergy's roleplay training

Prior to the pandemic, we had been working extremely hard to build our earned income generated from theatre productions, our role-play training but mainly from prisons for course delivery which was halted by nationwide lockdowns. However, as the prison estate began to open up at the beginning of 2022, we started to slowly rebuild this area of work and delivered five commissioned courses before the financial year end with a further two underway by the end of the calendar year which marks a positive start to reinvigorating this stream of income.

During the course of the year, Synergy was commissioned to provide actors for the creation of an information film for the Department for Education's Reading Framework to support teaching the foundation of literacy. We were also commissioned by CAPA Global Education Network's London Centre to collaborate on a devising project over three months with their international students in response to Synergy's work and its beneficiaries' lived experiences, culminating in performances of each group's work in December.

ORGANISATIONAL DEVELOPMENT

Working with Synergy Theatre Project has always been a guaranteed success.
Quality Lead, HMP The Mount

We have been working closely with our board, focusing particularly on elements of governance. Our first priority was interrogating our Equity, Diversity and Inclusion practices and we undertook an audit, led by Ngozi Lyn Cole of GLT Partners, through the Lloyds Bank Foundation's Enhance programme. This actively supported our drive to recruit new board members and commitment to ensuring greater diversity in our governance, including individuals of the global majority and those with lived experience of the criminal justice system, to better reflect the communities we engage through our work. In tandem with our own call-out, we worked with BoardLead, in partnership with NCVO and Trustees Unlimited, to identify potential trustee candidates from the corporate sector. At our board meeting in September 2022, we welcomed four new trustees from a diverse range of backgrounds.

During the year, we have developed and tested a new website which went live in May 2022. The new design is contemporary and engaging whilst being easy to navigate. It is dynamic and contains content which better captures both the artistic work and the impact on beneficiaries, including a 'Synergy at home' section, which allows viewers access to recorded productions and a section of archival material to show the range of past work. In addition, the site contains a platform to include the filming and streaming of performances with our first streamed event planned for March 2023. We plan to develop a members' area for information, resources and participant feedback as well as upload additional resources including digital education packs to accompany young people's productions.

Synergy signed a 20-year lease for an office at Brixton House, a new venue which incorporates theatre, rehearsal and working space in the heart of the community in Lambeth. Some elements of Synergy Studio and young people's programme will be delivered in this new space, creating opportunities for mutually beneficial long-term partnerships, placements and cross-referrals through Brixton House's Creative Circle, Soar and Young Producers programmes and through the hub of resident creative organisations. The relocation will also ensure a sustainable hybrid

working model for our staff and a mindful balance of digital technology and physical space after a prolonged period of home working.

FUTURE PLANS

It was amazing, it tells you all about crime and social media. I want to watch it again it was so good, I loved it! Student on *He Said She Said*

As we find ourselves in the midst of the worst cost of living crisis in half a century, the year ahead looks to be another challenging one with increasing pressure and demand on services provided by charitable and voluntary organisations and those we support. The detrimental effects of the pandemic alone on the beneficiaries of our work impacted severely on wellbeing. We received much feedback from participants young and old that engagement with our activity and regular interaction with peers improved their mental health significantly. With this in mind, Synergy secured a grant from the Comic Relief Walkers Smiles Fund for 'Comeback', a two-year programme of activity from June 2022 in both the prison estate and the community focusing on Covid recovery through comedy, promoting positive outcomes for mental wellbeing, social connections and building resilience. This comprises the launch of a competition and call-out for 10-minute comedic plays, supported by a number of comedy playwriting courses and broadcast through prison TV networks of a series of recorded video tutorials by experienced writers to provide essential tools and encourage entries. The remaining programme for the year includes a range of engagement opportunities including theatre productions in and outside prison walls.

Building on the recent pilot of our Young Studio at Kiln Theatre, modelled on our adult programme and supported by The National Lottery Community Fund, we intend to expand the programme steadily and take referrals from partner organisations engaging with our young people's programme including YOIs, PRUs and Youth Offending Teams (YOTs). By offering a progression route to a Young Studio, these extremely marginalised young people will receive creative training, mentoring, opportunities for further engagement and referral onto programmes with partnering arts organisations, work placements and employment which will increase their future changes and help them to realise their potential.

Looking ahead with a view to achieving our strategic aim to increase our producing output, and having successfully maintained momentum with our developmental pipeline, we have a number of commissions emerging from, and exploring issues around criminal justice coming to fruition. These include a play focusing on the ageing prison population now nearing its final draft with a view to producing it in 2023/24, and another by an ex-prisoner offering a humorous exploration of his struggles with autism. Ahead of these and outlined above, is the co-production – Synergy's first outside London – with Paines Plough and Live Theatre of *One Off* at the venue in Newcastle by one of our most promising ex-prisoner writers. We were invited to apply again to the John Lyon's Cultural Capital Fund for a revival of *He Said She Said* which will tour across London and perform daily at Kiln Theatre as part of their Schools' Week programme in March 2023, further strengthening this recent collaborative partnership, engaging new audiences and meeting our aim to maximise our touring work for young people. In terms of developing new work, we intend to explore migration with second generation ex-prisoner migrants and detainees in Immigration Removal Centres (IRCs) in collaboration, respectively, with The Gate Theatre and Hibiscus Initiatives.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Structure

Synergy Theatre Project is a charitable company limited by guarantee governed by its Memorandum and Articles of Association dated 18 February 2001. It is registered as a charity with the Charity Commission. In the event of the company being wound up members are required to contribute an amount not exceeding £1.

Trustees

As set out in the Articles of Association all of the trustees shall retire from office at the Annual General Meeting. Retiring trustees may offer themselves for immediate re-election. Trustees are recruited according to the range of skills and experience required to ensure the organisation's objectives are achieved. New trustees, alongside the existing Board members, apply their knowledge and expertise to Synergy's long-term strategic planning and implementation.

The following trustees were in office at 31 May 2022 and served throughout the year:

Jules Carey
Paula Hamilton
Clíona Roberts
Jonathan Smith (Chair)
Deborah Samuel
Gaby Sumner
Catherine Thornborrow
Company Secretary: Esther Baker

Trustee induction and training

New trustees undergo a briefing on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the strategic plan and recent financial performance of the charity. Trustees are encouraged to attend appropriate external training where these will facilitate the undertaking of their role.

Organisation

The board of trustees meets quarterly and determines policy. An Artistic Director and General Manager manage the day-to-day operations of the charity with support from the Learning and Engagement Managers (Adults and Young People), New Writing Manager, Learning and Engagement Assistant and Development Manager. To facilitate effective operations, they have delegated authority, approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

FINANCE AND FUNDING

Key management personnel

Key management personnel are the Board of Trustees who do not receive remuneration for their services and the senior management team (Artistic Director and General Manager). The pay of the senior staff is reviewed annually and normally increased in accordance with average earnings. In view of the nature of the charity, the trustees benchmark against pay levels in other theatre companies of a similar size.

Risk Management

The trustees review the risks to which the charity is exposed on a regular basis. Where appropriate, systems or procedures have been established to mitigate the risks the charity faces. Particular attention is focused on risk assessment of the charity's activities in schools and regulations and policies concerning the protection of children. A key element in the management of financial risk is the setting of a reserves policy and its regular review by trustees.

Financial review

The financial performance of the charity showed an increase of £2,455 (0.6%) in total income and a fall of £3,139 (0.8%) in total expenditure. This resulted in an increase of £32,044 in unrestricted reserves.

The principal funding sources were AB Charitable Trust, Arts Council England, BBC Children in Need, City Bridge Trust, Field Family Charitable Trust, Garfield Weston Foundation, Greater London Authority, Henry Smith Charity, Ironmongers' Company, John Lyon's Charity, Lloyds Bank Foundation, Peter Sowerby Foundation, Pickwell Foundation and Wates Foundation to whom Synergy would like to extend its sincere thanks.

The balance sheet on page 15 shows that, at 31 May 2022, Synergy held net current assets of £194,258 (2021: £162,214).

Reserves Policy and going concern

The charity operates controls that ensure costs are allocated to each grant supported project. Grant prepayments represent donations allocated to ongoing projects scheduled for completion in subsequent reporting period(s). The charity commences virtually all of its projects after obtaining and receiving grant funding. This means that the charity has historically always maintained high levels of liquidity. The salaried personnel, contracted performers and professionals are fundamental to the continued delivery of projects and also obtaining grant funding. The charity expends all grant income on the relevant projects and their strategy is to build up reserves from the unrestricted income it generates, largely from fees, and meet our target of 6 months' costs. However, the level of reserves held, and what should be the ideal level held for the charity, will be kept under constant review in the coming year.

The Trustees are of the view that the charity is a going concern and have determined that there is no material uncertainty that casts doubt on the charity's ability to continue as a going concern.

Trustees' responsibilities in relation to the financial statements

The charity trustees (who are also the directors of Synergy Theatre Project for the purposes of company law) are responsible for preparing a trustees' annual report and financial statements in accordance with the applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements which give a true and fair view of the state of affairs of the charitable company at the end of the financial year and of its surplus or deficit for that period. In preparing those financial statements the trustees are required to:

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

The Trustees are responsible for the maintenance and integrity of the charity and financial information included in the charity's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial information.

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

Members of the Board of Directors

Members of the Board of Directors, who are directors for the purposes of company law and trustees for the purposes of charity law, who served during the year and up to the date of this report are set out on page 3.

Approval

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006.

Approved by the Board of Directors on 9 February 2023 and signed on their behalf by:



Jonathan Smith
Director and Trustee



Catherine Thornborrow
Director and Trustee

Independent examiner's report to the members on the unaudited accounts of Synergy Theatre Project

I report on the financial statements of Synergy Theatre Project for the year ended 31 May 2022 which comprise the Statement of financial activities, Balance Sheet and Statement of cash flows with the related notes set out on pages 17 to 21.

Respective responsibilities of trustees and the independent examiner

As described on page 13 the charity's trustees, who are also the directors of Synergy Theatre Project for the purposes of company law, are responsible for the preparation of the accounts in accordance with applicable law and United Kingdom Accounting Standards, and they consider that the company is exempt from an audit under section 144(2) of the Charities Act 2011 and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act and;
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was conducted in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with these records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

- (1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 386 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Robert McGinty, FCA
Chartered Accountant

Cintra
Coley Avenue
Woking
Surrey GU22 7BT

9 February 2022

Synergy Theatre Project

Statement of financial activities for the year ended 31 May 2022

	Note	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Income:					
Donations	2	18,192	365,035	383,227	383,952
<i>Income from charitable activities:</i>					
Coronavirus Job Retention Scheme		3,038	-	3,038	26,580
Fees		47,041	-	47,041	2,825
Theatre tax relief		-	-	-	17,500
Investment income		137	-	137	131
Total Income		68,408	365,035	433,443	430,988
Expenditure					
Cost of raising funds	3	-	40,109	40,109	42,997
Expenditure on charitable activities:	4	36,364	324,926	361,290	361,561
Total Expenditure		36,364	365,035	401,399	404,538
Net income/(expenditure) for the year		32,044	-	32,044	26,450
Reconciliation of funds					
Total Funds brought forward		162,214	-	162,214	135,764
Total funds carried forward		194,258	-	194,258	162,214

The statement of includes all gains and losses for the year.
All income and expenditure is from continuing activities.

Synergy Theatre Project

Balance Sheet as at 31 May 2022

	Note	2022 £	2021 £
Current Assets			
Debtors	7	42,550	-
Bank Account		310,564	255,998
Total Current Assets		353,114	255,998
Current Liabilities			
Creditors due within one year	8	(158,856)	(93,784)
Net Current Assets		194,258	162,214
Net Assets		194,258	162,214
The funds of the charity:			
Unrestricted income funds		194,258	162,214
Total Charity Funds		194,258	162,214

For the year ending 31 May 2022 the 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 company to obtain an audit in accordance with section 476 of the Companies Act 2006.

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

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

The notes on pages 17 to 21 form part of these accounts.

Approved by the trustees on 9 February 2023 and signed on their behalf.

Jonathan Smith

Jonathan Smith
Director and Trustee

Esther Baker

Esther Baker
Company Secretary

Statement of cash flows for year ending 31 May 2022

	2022	2021
	£	£
Cash provided by operating activities	54,429	56,948
Interest income	137	131
Change in cash in the year	54,566	57,079
Cash at the beginning of the year	255,998	198,919
Cash at the end of the year - bank account	310,564	255,998

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

	2022	2021
	£	£
Net income for the year per the financial statement	32,044	26,450
Deduct interest	(137)	(131)
Decrease (increase) in debtors	(42,550)	62,639
Increase in creditors	65,072	(32,010)
Cash provided by operating activities	54,429	56,948

Notes to the financial statements for the year ended 31 May 2022

1. Accounting policies

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

a) Basis of preparation

The financial statements have been prepared under the historic cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policy note.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

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

b) Preparation of accounts on a going concern basis

The charity has a sound financial position and maintains regular contact with its principal donors. The trustees have considered the requirement that the financial statements should be prepared on a going concern basis.

c) Income recognition

All income is recognised once the charity has entitlement to the income, there is sufficient certainty of receipt and so it is probable that the income will be received, and the amount of income receivable can be measured reliably.

Donations and interest on funds are recognised when they are received. Restricted Grants and Donations received in advance of performance or provision of other specified service is deferred until the criteria for income recognition are met.

d) Donated services

Donated services are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of the economic benefit from the use of the item by the charity is probable and that economic benefit can be measured reliably. On receipt, donated services are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services of equivalent economic benefit on the open market: a corresponding amount is recognised in expenditure in the period of the receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is usually upon notification of the interest paid or payable by the Bank.

f) Fund accounting

Unrestricted or general funds are available to spend on activities that further the purposes of the charity. Restricted funds are income which the donor has specified are to be used solely for a specific project or area of the Trusts work.

g) Expenditure and irrecoverable VAT

Irrecoverable VAT is charged against the expenditure heading for which it was incurred. 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 settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is classified under the following activity headings:

- costs of raising funds include salaries of staff associated with generating donated income
- Expenditure on charitable activities are the cost artistic productions, learning and engagement, training services and young people's projects undertaken to further the purposes of the charity.

h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, personnel payroll and governance costs which support the Trusts development programmes and activities. These costs have been allocated between the cost of raising funds and expenditure on charitable activities. The basis on which support and governance costs have been allocated are set out in note 5.

i) Tangible fixed assets and depreciation

Individual fixed assets costing more than £5,000 are capitalised at cost. Depreciation is charged from the year of acquisition on a straight-line basis over their estimated useful life of four years.

j) Debtors

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

k) Cash at bank

Cash at bank represents such accounts and instruments that are available on demand or have a maturity of less than three months at the date of the acquisition.

l) Creditors and provisions

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

m) Pensions

The company operates a defined contribution pension scheme. The pension charge represents the amounts payable by the company to the fund in the year.

n) Funds structure

The substantial majority of income is from grants from other charitable trusts. Other sources of income are fees from workshops, performances and courses as well as Theatre Tax Relief and donations.

Restricted funds are funds used in accordance with specific restrictions imposed by the donor or trust deed. There is a restricted fund for each donor.

Unrestricted income funds comprise those funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds where the trustees, at their discretion, have created a fund for a specific purpose.

2. Donations

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
AB Charitable Trust	15,000	-	15,000	-
Arnold Clark Community Fund	-	1,000	1,000	-
Arts Council England	-	28,767	28,767	35,000
BBC Children in Need	-	32,800	32,800	33,000
BBC Children in Need (Next Steps)	-	-	-	34,400
Chesterhill Family Trust	500	-	500	-
City Bridge Trust	-	66,530	66,530	-
City Bridge Trust (LCRF 2)	-	-	-	23,400
City Bridge Trust (LCRF 3)	-	-	-	38,830
Early Intervention Youth Fund (MOPAC)	-	-	-	7,000
Esmée Fairbairn Foundation	-	-	-	10,000
Field Family Charitable Trust	-	4,000	4,000	-
Garfield Weston Foundation	-	25,000	25,000	20,000
Greater London Authority	-	46,500	46,500	24,000
Harrow Community Action (Coronavirus Fund)	-	-	-	10,000
Harrow Safer Neighbourhood Board (MOPAC)	-	-	-	2,500
Henry Smith Charity	-	40,000	40,000	12,500
Ironmongers' Company	-	9,180	9,180	-
John Lyon's Charity	-	34,500	34,500	20,000
Lloyds Bank Foundation	-	33,000	33,000	33,000
Lloyds Bank Found'n Emergency Funds	-	-	-	6,000
Peter Sowerby Foundation	-	25,000	25,000	-
Pickwell Foundation	-	9,167	9,167	11,667
Violence Reduction Unit (Home Office)	-	-	-	7,500
Wates Foundation	-	-	-	9,636
Others	2,692	-	2,692	4,602
Accruals & deferred income carried forward		9,591	9,591	40,917
	18,192	365,035	383,227	383,952

3. Expenditure on raising funds

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Staff costs	-	40,109	40,109	42,977

4. Expenditure on charitable activities

	Artistic Productions £	Learning & Engagement £	Training Services £	Young People £	Total £
Production fees	46,901	-	-	-	46,901
Facilitator fees	-	22,112	1,750	33,210	57,072
Other costs	35,296	6,013	-	2,029	43,338
Support costs	50,786	65,038	5,621	79,291	200,736
Governance costs	3,351	4,291	370	5,231	13,243
	136,334	97,454	7,741	119,761	361,290

5. Support & Governance costs

	Support	Governance	Total	Basis of Allocation
	£	£	£	
Staff cost	163,475	7,336	170,811	Staff time
General Office	37,261	1,672	38,933	Staff time
Fees	-	1,985	1,985	Governance
Accountancy services	-	2,250	2,250	Governance
	<u>200,736</u>	<u>13,243</u>	<u>213,979</u>	

6. Employees and Staff costs and remuneration of key management personnel and Trustees

The charity considers the directors/trustees, Artistic Director and General Manager to be key management personnel.

No trustees received any remuneration in respect of their services in the year (2021: nil), neither were they reimbursed expenses during the year (2021: nil).

No employee earned over £60,000 during the year. The total remuneration of the key management personnel was £84,366 (2021: £98,915).

Staff cost during the year were

	2022	2021
	£	£
Salaries and wages	193,938	193,883
Social security	12,863	12,668
Pensions	4,119	4,032
	<u>210,920</u>	<u>210,583</u>

The average number of full-time employees during the year was 5 (2021 4.6)

7. Debtors

	2022	2021
	£	£
Grants receivable	7,500	-
Other debtors	35,050	-
	<u>42,550</u>	<u>-</u>

8. Creditors due within one year

	2022	2021
	£	£
Tax & social security	5,813	5,110
Trade creditors	46,470	29,697
Grant prepayments	106,573	58,977
	<u>158,856</u>	<u>93,784</u>

9. Analysis of movement in funds

	At 1 June 2021 £	Incoming £	Outgoing £	At 31 May 2022 £
Restricted funds:				
Donations	-	365,035	(365,035)	-
Total restricted funds	-	365,035	(365,035)	-
Unrestricted funds:				
General funds	162,214	68,408	(36,364)	194,258
Total unrestricted funds	162,214	68,408	(36,364)	194,258
Total funds	162,214	433,443	(401,399)	194,258

10. Analysis of assets between funds

	General funds £	Restricted funds £	Total funds £
Current assets	246,541	106,573	353,114
Creditors due within one year	(52,283)	(106,573)	(158,856)
Total net assets	194,258	-	194,258