



**ICON THEATRE**

**Trustees' Report & Financial Statements**

For the Year Ended 31 March 2025

**Charity Number: 1097311**

**Company Number: 4579447 (England & Wales)**

**Icon Theatre**  
**Trustees' Report & Financial Statements**  
For the Year Ended 31 March 2025

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**REPORT OF THE TRUSTEES**

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the period ended 31 March 2025. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

**REFERENCE AND ADMINISTRATIVE INFORMATION**

**Name of Charity:** Icon Theatre

**Charity Registration Number:** 1097311

**Company Registration Number:** 4579447

**The trustees and officers serving during the year and since the year end, were:**

Ms N Alison (Resigned 27 June 2024)

Miss G L Cook (Appointed 5 August 2024)

Mr J Finch-Harding (Appointed 16 April 2024)

Mrs N Gurung (Appointed 5 August 2024)

Miss S Hamlet

Ms A Lang (Appointed 5 November 2024)

Ms J Macpherson – Chair of Trustees (Appointed 16 April 2024)

Ms N Mitchell (Resigned 25 November 2024)

Ms F Paul (Appointed 28 June 2024)

Miss M M Pillay

Ms T Siddiq Amin

**Secretary**

Mr D King

**Artistic Director/CEO**

Ms N Hirst

**Executive Director**

Mr D King

**Independent Examiner:** Jonathan Chartres FCA, 31, Moor Park Road, Hereford, HR4 0RR

**Principal Address:** Icon Theatre, Admiral's Offices, Main Gate Road, The Historic Dockyard Chatham, Medway ME4 4TZ

Approved by the Board of Trustees on

and signed on its behalf by:

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**Ms J K Macpherson, Chair of Trustees**

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## **OBJECTIVES AND ACTIVITIES**

### **About Icon Theatre**

Icon Theatre (established 2002) is one of the country's leading theatre and participatory arts charities, driven by a vision of communities empowered through theatre.

Icon is a locally focussed organisation with a national profile and gives individuals opportunities to engage with and experience high-quality theatre as participants and audiences. Our work prioritises reaching those with little or no access to arts, as well as those who are socially excluded, including individuals from LGBTQIA+ and ethnically diverse communities, D/deaf and disabled people, individuals affected by mental health challenges and those facing socio-economic barriers.

The company specialises in supporting young people, socially excluded communities and artists to develop their creativity, offering opportunities for engagement, progression and learning. Through workshops, performances and touring theatre productions, Icon shares its outcomes with local and national audiences, as well as the wider sector, inspiring greater impact and long-term change for individuals and communities.

### **Areas of Activity**

#### **Creative Engagement**

- A wide-ranging programme of workshops and community outreach activities for young people and adults, often in schools, libraries, drop-in centres and criminal justice settings.
- Voices of communities and young people are always at the heart of the organisation, its programmes and productions.

#### **Theatre Productions and Artist Development**

- Productions and co-productions of community and touring theatre in theatres, community and heritage settings.
- Support for the growth of future theatre artists, particularly those from underrepresented backgrounds, with professional development opportunities.

### **Where We Work**

Operating from our base in Chatham, our creative engagement programmes focus on North Kent, particularly Medway and Swale, areas that rank among the top 10% most deprived in England. By concentrating on these communities, we focus on developing long-term relationships, routes for progression and deeper impact.

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## **How We Work**

Icon works in partnership with a range of support agencies and leading local and national organisations to amplify our reach and deepen the experiences we offer. Recent partners have included Child Friendly Medway, Medway African and Caribbean Association, the Albany, Theatre Royal Stratford East, ZooNation: The Kate Prince Company, the Royal Opera House, All Saints Community Project, Medway Voluntary Action, Medway Diversity Forum, local foster agencies and social services.

We take a youth- and community-led approach to developing and evaluating our creative engagement programmes and theatre productions. Feedback is gathered through informal channels such as our Youth and Community Panels, as well as through formal evaluation processes. This continuous input, combined with ongoing research into the needs of local young people, communities and commissioners, ensures our work remains relevant, impactful and responsive to those we serve.

Our creative engagement programme is free to access and fully inclusive, ensuring that those who face the greatest barriers can take part. Participants with additional needs are provided with specialist access support, for example tailored provision for neurodiverse individuals and those experiencing mental health challenges.

## **ACHIEVEMENTS AND PERFORMANCE**

### **2024-25 Impact & Achievement Headlines**

- We delivered 343 creative engagement sessions, with 3,882 participant engagements.
- We engaged 933 young people: 14% are from ethnically diverse communities, 42% are d/Deaf, disabled or have additional needs, and 92% are from low socio-economic backgrounds.
- We engaged 551 adults: 20% are from ethnically diverse communities, 20% are D/deaf, disabled or have additional needs, and 28% are from low socio-economic backgrounds.
- We delivered 250 days of creative engagement activity across Medway and Swale.
- We shared productions and project outcomes with 2833 audience members.
- We employed 92 freelance artists, facilitators, access workers and technicians: 48% were from ethnically diverse backgrounds, 18% were D/deaf, disabled or have additional needs, and 18% are from low socio-economic backgrounds.
- We worked in partnership with 68 schools and company groups.
- Our volunteers donated 250 hours of support.

### **Creative Engagement (Young People)**

Icon's young people's creative engagement programme focuses on working strategically in a preventative way to address issues they face. Often these issues occur at some of the most challenging points in their lives. Key programme areas from 2024-25 are listed below.

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**Icon Youth Theatres** – Icon Youth Theatres engage around 90 young people aged 8 to 18 each week through four groups, two based in Gillingham and two in Sheerness. The Youth Theatres provide a supportive, inclusive space where young people can use drama to explore the issues and challenges that affect them. This year, these have included mental health and emotional wellbeing, peer relationships and bullying, and exploring personal and cultural identity.

Each term, participants choose what they want to learn and perform, developing theatre and life skills including writing, communication and teamwork. They also have opportunities to perform publicly or take on creative and backstage roles alongside their peers. Some members are at risk of exclusion or not currently in education, employment or training and through the programme they can access further support, guidance and development opportunities.

**"Before I joined Icon, I didn't think I could speak up in front of people. Now I feel more confident, and I speak up at school"** Participant

**Incubator Creative Careers Programme** – The Incubator Programme provides young people aged 13 to 25, specifically from underrepresented backgrounds, with opportunities to explore and develop career pathways in creative, backstage and technical theatre. Developed in collaboration with Icon's youth panel, this programme gives participants broad exposure to a range of job roles across the industry and includes theatre trips, backstage and technical training, work experience, talks from professionals and mentorship supported by Icon and our partner venues, which this year included Theatre Royal Stratford East, The QEII Centre and Jacksons Lane. Participants on this programme will take their first paid backstage roles on Icon's next production *Ghost Ships*, with some taking their first paid roles as backstage team members, and others working as assistants in choreography, composition and technical production alongside an industry-leading team.

**"I didn't know there were so many jobs in theatre. Working behind the scenes on Ghost Ships showed me I could do this for a career. I'd really like to."** Participant

**Icon Youth Club** – Icon Youth Club takes place weekly at The Salvation Army in deprived central Chatham. It is the only free drop-in opportunity available for young people in the evening, providing a safe and supportive space for children ages 13 to 19. Many participants face complex home lives, poverty or social isolation, and are at risk of exclusion or not in education, employment or training (NEET). This year, 800 young people took part in free sessions, choosing activities such as music, gaming, cooking and creative projects, while also being signposted to education, mental health and counselling support.

**"I used to hang around on Chatham High Street. There's a lot of drugs and gangs around here, and kids get involved because there's nothing else to do. At the youth club, I tried cooking for the first time. They encouraged me to apply for a cooking course at college. I wouldn't have done that without Icon."** Participant

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**Theatre Club (Holiday and Lunch Programmes)** – Icon's Theatre Club provides essential support to children (aged 7 to 16) from low-income and vulnerable families at one of the most financially challenging times of year, the school holidays. This year, young people could access a one-week (Easter) and three-week (Summer) theatre programme including acting, dance, puppetry and a nutritious meal each day.

**Schools' Programme** – Icon works with state-funded secondary schools in Medway and on the Isle of Sheppey with the highest number of disadvantaged children (as defined by Compare School Performance). This year, 285 young people were introduced to the world of theatre through workshops inspired by production Ghost Ships and its themes of colonialism, migration and identity. Activities included dance and stagecraft techniques, giving participants a creative platform to explore complex ideas through their own voices. Teachers from participating schools developed their practice through continued professional development sessions, including support for schools to achieve Arts Award and Artsmark accreditation.

**"It was a great extracurricular opportunity for our performing arts students, linking well with what they're learning for their coursework. It was also extremely beneficial in supporting their BTEC components and helping them understand practitioners' work to implement in their own performances."** Teacher

The evaluation of our young people's creative engagement programme 2024-25 included:

- **84%** of young people felt it had improved their confidence.
- **86%** of young people believe it improved their ability to communicate with others.
- **78%** of young people felt it helped them to develop stronger relationships.
- **84%** of young people believe it gave them the opportunity to access activities they would otherwise not have access to.
- **88%** of young people felt it had a positive impact on their mental wellbeing.
- **72%** of young people gained a greater appreciation of different people and cultures.
- **82%** of young people felt motivated to do more creative things in the future.

**Creative Engagement (Adults)**

Icon's creative engagement programme for adults focuses on working in partnership with local organisations to address some of the vital challenges and inequities they face.

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**Arts & Wellbeing Programme** – Icon's new Arts and Wellbeing programme supports adults in the deprived Luton area of Chatham who experience loneliness, isolation or mental health challenges. Through weekly sessions held year-round, the programme uses creative activities such as craft and drama to build confidence, social connection and wellbeing. Delivered in partnership with local health and community organisations, this work forms part of a wider Arts and Wellbeing collaboration across Medway, using NHS health data and the arts to address local health inequalities.

**Open Stage** – Open Stage is a weekly theatre group tailored to vulnerable adults, who are often experiencing mental health conditions or loneliness and isolation. Many of the participants in this group have experienced homelessness at some point in lives. Through collaborative storytelling and performance, Open Stage empowers its members, providing them not just an artistic outlet but also a vital sense of community and support.

**"I lost my job when the docks closed in the 1980s and have been in and out of homelessness since. Open Stage gives me hope each week"** Participant

### **Theatre Productions**

This year marked a period of significant artistic growth for the company.

#### ***Ghost Ships***

★★★★ **"Quite unlike anything you've seen before... irresistible... The crowd was rapt throughout."** The Telegraph

*Ghost Ships* was a major community engagement programme about the history of Chatham Dockyard, culminating in a large-scale, co-created, site-specific theatre production. Inspired by newly uncovered research and oral histories from Medway's South Asian and African Caribbean communities, the production told new and lesser-known stories, including Britain's involvement in slavery, abolition and the Bengal Famine, asking: *Who owns our history, and what stories should we tell?*

Featuring an ensemble of over 200 people, *Ghost Ships* brought together professional performers and local residents in both performing and backstage roles. Directed by Icon's Artistic Director, Nancy Hirst, the production combined Hip Hop choreography from Olivier Award winners ZooNation: The Kate Prince Company, Kathak dance by Amina Khayyam Dance Company, original live music and the collective power of a large community chorus.

Ghost Ships Impact and Achievements:

- **Winner:** Medway African & Caribbean Association – Diversity Award
- **Winner (Highly Commended):** Museums + Heritage Awards – Community Engagement Programme of the Year
- **Shortlisted:** The Stage Awards – Community Award
- **400** free tickets distributed to care-experienced young people



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- **97%** of participants felt the project helped them feel part of the community
- **83%** of audience members said the production gave them a greater appreciation of different people and cultures
- **89%** of audiences rated the production as good or very good

**"I saw people from eight to eighty, both in the audience and on the stage. I saw amateurs and community groups performing with the most highly talented professionals. This gave me hope in a world where I often find very little."** Audience Member

**"It was such a moving show that shone a light on some very sad and important stories globally, and on the impact of the Dockyard's closure. It was hopeful and joyous about multiculturalism and Medway's future."** Audience Member

**The House That Floated Away (Research & Development)**

The House That Floated Away is a new climate-justice engagement programme and co-created theatre production developed with communities on the Isle of Sheppey. With an estimated 8,900 properties in England currently at risk from climate-change-driven coastal erosion, the programme aims to amplify the voices of deprived coastal communities whose homes have been, or are at risk of being, lost to the sea (Climate Change Committee, 2018).

Drawing on testimonies from affected residents, neighbours, young people and climate experts, the production explores themes of resilience, belonging, and the unconventional courage shown by communities facing profound environmental change. As part of Icon's wider journey towards net zero, The House That Floated Away will model sustainable theatre-making practices, contributing to sector-wide learning and innovation.

***The Snow Queen: A Woodland Adventure (Research & Development)***

Building on Icon's decade of experience in creating interactive theatre for early years, The Snow Queen: A Woodland Adventure is a new co-production with the Albany for children aged 3 to 8. The production explores themes of friendship, bravery, forgiveness and inclusion, aligning with the PSHE curriculum for Key Stages 1 and 2. It helps children learn about supporting friends, overcoming fears and expressing emotions, while its woodland setting encourages an appreciation of nature and the outdoors.

Developed with input from primary school children in Medway through Explore and Draw workshops, the production brings their creative ideas to life on stage. In 2025, The Snow Queen: A Woodland Adventure will run at the Albany, with a schools tour and performances at The Brook Theatre in Chatham currently in development.

Icon creates festive theatre productions to offer young people their first experiences of live performance through subsidised tickets. Projects like this contribute to our mixed-income model, enabling the company to reinvest in free cultural opportunities for local communities in Medway and Swale.

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### **Diversity, Equity & Inclusion**

2024–25 was the second full year of delivering Icon's new Equity, Diversity and Inclusion Strategy and Action Plan (2023–26). Over the past year, we have continued to take meaningful steps to embed equity across our recruitment, programming and organisational culture. We are particularly proud of these developments achieved this year:

- **92%** of participating young people were from low socio-economic backgrounds.
- **42%** of participating young people were D/deaf, disabled or had additional needs.
- **48%** of artists, facilitators, access workers and technicians employed were from ethnically diverse backgrounds.

### **Environmental Sustainability**

Icon Theatre is committed to reducing its environmental impact and to using the arts to inspire others to take positive climate action. In 2024–25, we launched a new Environmental Policy and Action Plan, placing climate justice and creative responsibility at the heart of our artistic and organisational practice, and following the Theatre Green Book framework.

As part of this commitment, we are researching and developing The House That Floated Away, a new climate-themed community engagement programme and theatre production. This year, Icon also led a Creative Climate Roadshow on the Isle of Sheppey, engaging local communities in conversations about climate change through craft, storytelling and shared creativity in public spaces.

### **FUTURE PLANS**

In 2025-26, Icon Theatre has set the following objectives:

- Continue and expand our creative engagement programme, with a particular focus on developing and extending work for adults in arts, health and wellbeing.
- Further develop our young people's programme in Sheerness, Kent's most deprived area, where 54% of children live in poverty (Children in Poverty Report – Kent).
- Embed the organisation's Environmental Sustainability Strategy.
- Continue to advance our Equity, Diversity and Inclusion Strategy.
- Build and strengthen partnerships and diversify income streams to support and sustain our work.

### **FINANCIAL REVIEW**

In 2024–25, Icon's income was £504,828. Arts Council England's National Portfolio grant represented 52% of this income. The remaining income was derived from earned income (27%) and fundraising (21%). Our trajectory is to maintain relatively high levels of fundraising (28%) and earned income (24%) in future years.

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Icon's expenditure was £539,448, resulting in an anticipated net loss of £34,619, planned in light of the surplus achieved in 2023–24 and project delivery expenditure. At the end of the financial year, the company remains in a stable position, with a Designated Operational Reserve of £108,000, a Designated Fund of £74,000 for scheduled artistic expenditure in 2025–26, and unrestricted general funds of £4,171.

The company has strong relationships with charitable trusts and foundations, and both Medway Council and Kent County Council are supportive of our work. We will continue to fundraise from trusts, foundations and lottery funders, as well as collaborating with local authorities on joint initiatives. Icon's policy is to secure full funding for each project or programme at least three months before activities commence.

Our programme of activities in 2024-25 would not have been possible without the generous support of our many funders, including:

- Arts Council England
- Colyer-Fergusson Charitable Trust
- Harold Hyam-Wingate Foundation
- Henry Smith Foundation
- Medway Council
- National Lottery Community Fund
- Swale Council
- Royal Opera House Bridge
- Garfield Weston Foundation
- The Backstage Trust
- The Boris Karloff Charitable Foundation
- Kent Community Foundation
- Kent County Council
- Creative Estuary

We extend our heartfelt thanks to these supporters as well as to our individual donors. We are also deeply grateful to our dedicated volunteers, who generously give their time to support our work.

## **Reserves**

The organisation's reserves policy is to maintain a Designated Operational Reserve. This reserve exists to support the company in the event of unexpected funding challenges, to meet unplanned expenditure, or to respond to unforeseen circumstances that could materially affect Icon Theatre's ability to pursue its objectives or fulfil contractual obligations.

The Designated Operational Reserve target is £125,000, equivalent to approximately three months' turnover. At the end of 2024–25, the Designated Operational Reserve stood at £108,000, with a target to achieve the remaining balance by 2027.

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Icon's reserves policy aims to maintain a level of reserves that ensures financial stability while maximising the use of resources for programme delivery. The trustees review the level of reserves annually and hold the power to designate reserves for specific activities or to achieve particular strategic objectives.

**Principal Risk and Uncertainties Facing the Charity**

The Trustees assess the principal risks and uncertainties facing Icon Theatre and the mitigating actions required on a quarterly basis. The current principal risks are:

**Economic** – The ongoing impact of high inflation, the cost-of-living crisis and increased energy costs on delivery, as well as the increasingly challenging funding climate including budgetary restraints of local authorities.

Risk management and mitigation includes:

- Flexible planning processes
- Regular dialogue with key partners and funders
- Continuing a multi-agency approach to achieve a diverse range of income.
- Continuing to build free reserves.
- Using multi-year contracts or agreements
- Seeking to increase earned revenue for services and ticket income as a percentage of the organisation's turnover.
- Support partners and local authorities to secure additional external funding as part of long-term project development.

Trustees are currently satisfied that this approach will enable Icon Theatre to continue to achieve our fundraising goals over the foreseeable future.

**Loss of key members of senior management staff** – Like many charities of our size there is a reliance on a small executive team. The impact of losing the Artistic Director/CEO and Executive Director would be considerable. Development of the wider team and Board has helped offset this risk.

Risk management and mitigation include:

- Comprehensive business planning
- Extended notice period for Directors
- Building strong network of freelancers and key collaborators to draw on as needed.

Trustees are currently satisfied that this approach mitigates this risk.

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**GOING CONCERN**

The financial statements are prepared, on a going concern basis, under the historical cost convention. The Trustees have considered the ability of the Charity to meet its obligations for at least 12 months from the date of signing and have concluded that there are no circumstances that would give rise to doubt over its ability to continue as a going concern.

**Statement on Public Benefit**

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'. The charity provides public benefit by advancing education by the promotion of arts, in particular but not exclusively the art of drama.

A summary of the major work and assistance provided by the charity is contained in its website at [www.icontheatre.org.uk](http://www.icontheatre.org.uk) where its services are outlined. The Trustees have reviewed the Charity Commission guidelines on public benefit and are satisfied that the charity provides public benefit in line with this guidance.

**Conclusion**

I am proud to report that 2024–25 has been a year of exceptional artistic ambition, growth and impact. From the landmark community production *Ghost Ships* to the development of new projects such as *The House That Floated Away* and *The Snow Queen: A Woodland Adventure*, Icon has continued to create high-quality, socially engaged theatre that gives voice to our communities and brings people together.

This year also saw the launch of our Environmental Policy and Action Plan and further progress in delivering our Equity, Diversity and Inclusion Strategy, reinforcing our commitment to building a more sustainable, equitable and representative organisation and world. None of this would have been possible without the dedication and creativity of Icon's core team, artists, freelancers and community partners, who continue to deliver outstanding work across Medway, Swale and beyond.

I would like to extend my thanks to our funders and supporters, whose ongoing commitment makes this work possible. I am deeply grateful to my fellow Trustees for their guidance, expertise and shared belief in the power of theatre to create change.

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Ms J Macpherson, Chair of Trustees

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## **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.

### **Recruitment and appointment of trustees**

Icon Theatre recruits trustees through an open and transparent recruitment process. We identify skills needed on the Board through an annual skills audit. A Person Specification and Job Description are then drawn up, and adverts are placed in a variety of national and local outlets, to secure the best range of candidates, which reflect the diversity of contemporary Medway. Potential trustees apply in writing, and shortlists for interview are made through assessment against the Person Specification.

New trustees are proposed at quarterly meetings, and their proposal is discussed by existing trustees. Potential trustees observe at board meetings, at the end of which, a vote is taken as to whether to appoint them as a new trustee. New trustees receive copies of Icon's policies and business plan and are briefed on the structure and operations of the company. Away Days for the board and senior management provide additional ongoing opportunities for reflection, training and continuing professional development. Board members join committees and working groups on an ad hoc basis to support the organisation through specialist expertise and focus.

### **Staffing**

In 2024-25 Nancy Hirst was founder and Artistic Director/CEO and Daniel King Executive Director, alongside a Creative Engagement Manager (part-time), Producer (part-time) and Community Engagement Practitioner (full-time). The company is supported by freelance facilitators, producers, artists and creatives.

### **Volunteers & work placements**

Icon Theatre has an ongoing volunteer and work placements programme and provides regular opportunities for young people to observe and assist on various aspects of our projects and productions.

### **Management structure**

The charity is led by Icon Theatre's Board of Trustees, who meet four to six times a year to oversee the management and strategic direction of the charity as well as scrutinising and finalising accounts. The day-to-day running of the organisation is delegated to the Artistic Director/CEO, who reports back to the Board at the regular meetings and works with the permanent and freelance staff to deliver the objectives and activities of the organisation.

### **Key management remuneration**

Staff remuneration is set at industry approved levels and follows sector specific rates as advised by ITC/Equity (management, administrators, performers and facilitators), BECTU (technicians) and the Artists Information Company (visual artists).

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**Independent Examiner's Report to the Trustees**  
For the Year Ended 31 March 2025

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

**Responsibilities and basis of report**

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

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiner's statement**

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

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

- 1 accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the 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.

**Jon Chartres**  
31 Moor Park Road, Hereford, England, HR4 0RR

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**Statement of Financial Activities (including Income and Expenditure Account)**  
For the Year Ended 31 March 2025

	<b>Note</b>	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2025 £</b>	<b>Total 2024 £</b>
<b>Income from:</b>					
Donations & legacies	<b>2</b>	291,761	75,486	367,247	372,055
Charitable activities	<b>3</b>	66,692	26,166	92,858	183,900
Other trading activities	<b>4</b>	11	-	11	-
4603 Theatre Tax Income (HMRC)	<b>4</b>	44,713	-	44,713	-
<b>Total Income</b>		403,176	101,652	504,828	555,955
<b>Expenditure on:</b>					
Charitable activities	<b>5, 6, 7</b>	(537,929)	-	(537,929)	(423,409)
Raising funds		(1,518)	-	(1,518)	(4,510)
<b>Total Expenditure</b>		(539,448)	-	(539,448)	(427,919)
<b>Net income/expenditure</b>		(136,271)	101,652	(34,619)	128,036
<b>Transfers between funds</b>		97,771	(97,771)	-	-
<b>Net movement in funds</b>		(38,500)	3,881	(34,619)	128,036
Fund balances at 31st March 2024		224,671	-	224,671	96,635
<b>Fund balances at 31st March 2025</b>		186,171	3,881	190,052	224,671



**Icon Theatre**  
**Statement of Financial Position**  
As at 31 March 2025

	<b>Note</b>	<b>2025</b>		<b>2024</b>	
		<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Fixed Assets</b>					
Tangible assets	<b>10</b>		<u>669</u>		<u>444</u>
			669		444
<b>CURRENT ASSETS</b>					
Debtors	<b>11</b>	49,632		5,640	
Cash at bank and in hand		<u>175,608</u>		<u>261,050</u>	
		225,241		266,690	
<b>CREDITORS:</b> Amounts falling due within one year	<b>12</b>	(35,858)		(42,463)	
		-			
<b>Net current assets</b>			189,383		224,227
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>			<u>190,052</u>		<u>224,671</u>
<b>TOTAL NET ASSETS</b>			<u><b>190,052</b></u>		<u><b>224,671</b></u>
<b>Charity Funds</b>					
Restricted Funds	<b>13</b>	3,881		-	
Unrestricted Funds		186,171		224,671	
<b>TOTAL FUNDS</b>			<u><b>190,052</b></u>		<u><b>224,671</b></u>

For the year ended 31 March 2025 the charity 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 of its accounts for the year in question in accordance with Section 476 of the Companies Act 2006.

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

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

The financial statement were approved by the Trustees and authorised for issue on \_\_\_\_\_ and were signed on their behalf by:

.....  
**Ms J Macpherson, Chair of Trustees**  
Charity Number: 1097311

**Icon Theatre**  
**Cashflow Statement**  
For the Year Ended 31 March 2025

	Note	2025 £	£	2024 £	£
<b>Cash flows from operating activities</b>					
Cash generated from operations		(84,372)		180,934	
		(84,372)		180,934	
<b>Cash flows from investing activities</b>					
Purchase of tangible fixed assets		(1,071)			
		(1,071)		-	
Movement in cash for the reporting period		(85,442)		180,934	
Cash at the beginning of the reporting period		261,050		80,116	
<b>Cash at the end of the reporting period</b>		<b>175,608</b>		<b>261,050</b>	
<b>Cash generated from operations</b>					
Net movement in funds		(34,619)		128,036	
Adjustments for:					
Depreciation and amortisation of fixed assets		845		3,523	
Movement in working capital					
(Increase)/decrease in debtors		(43,992)		119,690	
Increase/(Decrease) in creditors		(6,605)		(70,315)	
<b>Cash generated from operations</b>		<b>(84,372)</b>		<b>180,934</b>	

**Icon Theatre**  
**Notes to the Financial Statements**  
For the Year Ended 31 March 2025

## **1. ACCOUNTING POLICIES**

### **1.1 Company information**

Icon Theatre is a private company limited by guarantee incorporated in England and Wales. The address of the registered office is The Historic Dockyard Chatham Admiral's Offices, Main Gate Road, Chatham, Kent, England, ME4 4TZ.

### **1.2 Basis of Preparation**

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 (FRS 102), and the Companies Act 2006.

Icon Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy

### **1.3 Going concern**

The financial statements are prepared, on a going concern basis, under the historical cost convention. The Trustees have considered the ability of the Charity to meet its obligations for at least 12 months from the date of signing and have concluded that there are no circumstances that would give rise to doubt over its ability to continue as a going concern.

### **1.4 Funds**

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes. Current designated funds include a fund for delivery of Arts Council England activity as per Icon's Arts Council NPO agreement, and a Designated Operational Reserves fund designated for use in the event of any unforeseen circumstances that could materially affect the ability of Icon Theatre to pursue its objectives or fulfil any contractual obligations.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them. There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above.

### **1.5 Incoming resources**

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

### **1.6 Resources expended**

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.



**Icon Theatre**  
**Notes to the Financial Statements Continued**  
For the Year Ended 31 March 2025

**3 Income from charitable activities**

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
<b><i>Projects and Productions</i></b>				
Young People's Programme	37,396	9,500	46,896	183,900
Artistic & Creative Programme Commissions	12,000	16,666	28,666	-
Ticket & Merchandise Sales	17,296	-	17,296	-
	<b>66,692</b>	<b>26,166</b>	<b>92,858</b>	<b>183,900</b>

**4 Other trading activities**

	2025	2024
	£	£
Bank Interest Received	11	-
4603 Theatre Tax Income (HMRC)	44,713	-
	<b>44,724</b>	<b>-</b>

**5 Costs of charitable activities by fund type**

	Unrestricted funds	Restricted funds	2025	2024
	£	£		£
Projects and Productions	290,209	-	290,209	423,409
Support costs	53,491	-	53,491	43,244
Total costs	<b>343,701</b>	<b>-</b>	<b>343,701</b>	<b>466,653</b>

**6 Analysis of support costs**

	2025	2024
	£	£
Travel and Subsistence	661	1,775
Finance	6,534	5,908
IT	3,958	3,265
Marketing and Communications	4,867	3,336
Company Development	8,285	2,160
Access Costs	3,537	4,000
HR Costs	1,531	-
Insurance	1,100	1,110
Office Overheads	20,318	20,391
Governance costs	1,855	2,301
Depreciation	845	3,523
	<b>53,491</b>	<b>47,769</b>

**Icon Theatre**  
**Notes to the Financial Statements Continued**  
For the Year Ended 31 March 2025

**7 Staff costs and emoluments**

Total staff costs for the year ended 31 March 2025 were:

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Salaries and wages	179,652	176,046
Social security costs	13,231	13,018
Pension costs	2,864	2,973
	<b>195,746</b>	<b>192,037</b>
	<hr/>	<hr/>
	<b>2025</b>	<b>2024</b>
<b>Staff</b>	<b>5</b>	<b>5</b>
	<hr/>	<hr/>

No employee earned more than £60,000 during the year (2024: nil).

The total employee benefits including pension contributions of the key management personnel were £109,876 (2024:£109,876). 2024 represents 11 months of costs.

Key management personnel include the Artistic Director / CEO and Executive Director.

**8 Trustee remuneration and related party transactions**

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2024: £nil).

No charity trustee received payment for professional or other services supplied to the charity (2024: £nil).

Trustees' expenses represent the payment or reimbursement of travel and subsistence costs totalling £6 (2024: £54).

Trustees' expenses represent the payment of governance costs totalling £1,855 (2024: £2,301).

There are no donations from related parties which are outside the normal course of the Charity's business and no restricted donations from related parties.

**Icon Theatre**  
**Notes to the Financial Statements Continued**  
For the Year Ended 31 March 2025

**9 Comparative for the Statement of Financial Activities**

	Unrestricted £	Restricted £	2024 £
<b>Income and endowments from:</b>			
Donations and legacies	336,350	35,705	372,055
Charitable activities	183,900	-	183,900
Other income	-	-	-
<b>Total</b>	<b>520,250</b>	<b>35,705</b>	<b>555,955</b>
 Expenditure on:			
Raising funds	(4,510)	-	(4,510)
Charitable activities	(387,704)	(35,705)	(423,409)
<b>Total</b>	<b>(392,214)</b>	<b>(35,705)</b>	<b>(427,919)</b>
 Net income/expenditure	128,036	-	128,036
Reconciliation of funds			
Total funds brought forward	96,635	-	96,635
<b>Total funds carried forward</b>	<b>224,671</b>	<b>-</b>	<b>224,671</b>

**Icon Theatre**  
**Notes to the Financial Statements Continued**  
For the Year Ended 31 March 2025

**10 Tangible fixed assets**

	<b>Computer equipment £</b>
<b>Cost</b>	
At 1 April 2024	13,535
Additions	<u>1,071</u>
At 31 March 2025	<u>14,606</u>
<b>Depreciation</b>	
At 1 April 2024	13,091
Charge for the Year	<u>845</u>
At 31 March 2025	<u>13,936</u>
<b>Net Book Value</b>	
At 31 March 2025	<u><u>669</u></u>
At 31 March 2024	<u><u>444</u></u>

**11 Debtors**

	<b>2025 £</b>	<b>2024 £</b>
<b>Amounts due within one year:</b>		
Trade debtors	600	5,640
VAT	4,319	-
Accrued income: Theatre Tax Relief (TTR)	44,713	-
	<u><b>49,632</b></u>	<u><b>5,640</b></u>

**12 Creditors**

	<b>2025 £</b>	<b>2024 £</b>
<b>Amounts due within one year:</b>		
Trade creditors	2,179	7,365
Other creditors	5,679	5,629
Accruals and deferred income	28,000	29,469
	<u><b>35,858</b></u>	<u><b>42,463</b></u>



**Icon Theatre**  
**Notes to the Financial Statements Continued**  
For the Year Ended 31 March 2025

**13 Movement in Funds**

**Unrestricted Funds - Current Year**

	Balance at 01/04/2024 £	Income resources £	Expenditure resources £	Transfers in/out £	Balance at 31/03/2025 £
<b>Designated funds</b>					
Arts Council England Activity	120,000	-	-	(46,000)	74,000
Operational Reserve	100,000	-	-	8,000	108,000
	<u>220,000</u>	<u>-</u>	<u>-</u>	<u>(38,000)</u>	<u>182,000</u>
<b>General funds</b>					
General funds	4,671	403,176	(539,448)	135,771	4,171
	<u>224,671</u>	<u>403,176</u>	<u>(539,448)</u>	<u>97,771</u>	<u>186,171</u>

**Unrestricted Funds - Previous Year**

	Balance at 01/04/2024 £	Income resources £	Expenditure resources £	Transfers in/out £	Balance at 31/03/2024 £
Arts Council England Activity	-	-	-	120,000	120,000
Operational Reserve	-	-	-	100,000	100,000
	<u>-</u>	<u>-</u>	<u>-</u>	<u>220,000</u>	<u>220,000</u>
<b>General Funds</b>					
General funds	96,635	520,250	(392,214)	(220,000)	4,671
	<u>96,635</u>	<u>520,250</u>	<u>(392,214)</u>	<u>-</u>	<u>224,671</u>

**Purpose of unrestricted Funds**

*Arts Council England Activity*

To be used for a community and young people's theatre project in summer 2025 funded by Arts Council England.

*Operational Reserve*

Monies set aside to support unexpected expenditure.

*General funds*

Unrestricted funds are expendable at the discretion of the trustees in furtherance of the objects of the charity.

**Icon Theatre**  
**Notes to the Financial Statements Continued**  
For the Year Ended 31 March 2025

**Restricted Funds - Current Year**

	Income resources £	Expenditure resources £	Balance at 31/03/2025 £
Young People's Projects	84,986	(97,771)	(12,785)
Community Programme	16,666	-	16,666
	<u>101,652</u>	<u>(97,771)</u>	<u>3,881</u>

**Restricted Funds - Previous Year**

	Income resources £	Expenditure resources £	Balance at 31/03/2024 £
Young People's Projects	35,705	(35,705)	-
	<u>35,705</u>	<u>(35,705)</u>	<u>-</u>

**Purpose of Restricted Funds**

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

*Young People's Projects*

For young people's drama and theatre programmes.

*Community Programme*

Projects for all ages, supporting creativity and connection.

**Icon Theatre**  
**Notes to the Financial Statements Continued**  
For the Year Ended 31 March 2025

**14 Analysis of net assets between funds**

**Unrestricted funds - Current Year**

	<b>Tangible fixed assets £</b>	<b>Net current assets / £</b>	<b>Net Assets £</b>
<b>General funds</b>			
General funds	669	3,501	4,171
<b>Designated funds</b>			
Arts Council England Activity	-	74,000	74,000
Operational Reserve	-	108,000	108,000
	<u>669</u>	<u>185,501</u>	<u>186,171</u>

**Unrestricted funds - Previous Year**

	<b>Tangible fixed assets £</b>	<b>Net current assets / £</b>	<b>Net Assets £</b>
<b>General funds</b>			
General funds	444	4,227	4,671
<b>Designated funds</b>			
Arts Council England Activity	-	120,000	120,000
Operational Reserve	-	100,000	100,000
	<u>444</u>	<u>224,227</u>	<u>224,671</u>