

OPEN CLASP THEATRE COMPANY

England & Wales · Charity number 1108000

Details

Other names	OPEN CLASP
Status	Registered
Legal form	Charitable company
Company number	05137687
Registered	2005-02-08
Register	View on the Charity Commission register

Contact

Address	Open Clasp Theatre Company The Stephenson Building 173 Elswick Road Newcastle Upon Tyne NE4 6SQ
Phone	01912724063
Email	info@openclasp.org.uk
Website	www.openclasp.org.uk

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION IN THE ARTS, PARTICULARLY BY ENCOURAGING THE ARTS OF DRAMA, DANCE, SINGING AND MUSIC, AND TO OFFER OTHER ARTS EXPERIENCES WHICH ASSIST IN DEVELOPING SELF AND SOCIAL AWARENESS, SELF CONFIDENCE AND EMPOWERMENT, IN PARTICULARLY BUT NOT EXCLUSIVELY FOR WOMEN (INCLUDING YOUNG WOMEN BETWEEN 12 AND 18 YEARS OF AGE) WHO LIVE IN AREAS OF SOCIAL AND ECONOMIC DEPRIVATION, FOR THE PURPOSE OF SOCIAL INCLUSION, TO BREAK DOWN BARRIERS THAT DENY COMMUNITIES ACCESS TO, AND PARTICIPATION IN, THE "LIVE ARTS"..

Activities: We run issue based drama workshops with women and girls groups, using drama as a tool to empower, increasing participants self-esteem and confidence. We also create touring theatre informing wider debate of the issues covered.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** Children/young People, Elderly/old People, People Of A Particular Ethnic Or Racial Origin, Other Charities Or Voluntary Bodies, Other Defined Groups, The General Public/mankind

Geography

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

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£396,357	£366,300	-	-
2024-03-31	£396,802	£473,031	-	-
2023-03-31	£375,201	£362,478	-	-
2022-03-31	£385,414	£324,116	-	-
2021-03-31	£242,046	£227,095	-	-

Trustees

Name	Role	Appointed
Jacqueline Kell	Chair	2022-04-25
Charlotte Bennett		2022-10-11
Diane Gates		2025-10-23
Dr Kate Sweeney		2025-05-21
Hayley Calvert		2022-04-29
Holly Gallagher		2025-10-23
Joanne Clough		2025-10-23
Lara Jonah		2020-09-17
Leanne Sutherland		2023-02-02
Mary Brooks		2025-10-23

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Accounts

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REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2025

Charity number 1108000

Company number 05137687

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TRUSTEES ANNUAL REPORT

For the year ended 31 March 2025

The trustees are pleased to present their annual Directors' report together with financial statements of the charity for the year ending 31 March 2025 which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

These financial statements comply with the Charities Act 2011, the Companies Act 2006, Open Clasp Theatre Company's Memorandum and Articles of Association; and the document 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)'.

Objectives and Activities

Charitable Purpose

The objects of the company, as set out in the Memorandum and Articles of Association, are to promote, maintain, improve and advance education in the arts, particularly by encouraging the arts of drama, dance, singing and music, and to offer arts experiences which assist in developing self and social awareness, self-confidence and empowerment, in particular but not exclusively for women (including young women between 12 and 18 years of age) who live in areas of social and economic deprivation, for the purposes of social inclusion, to break down barriers that deny communities access to, and participation in, the "live arts".

Aims and Intended Impact

Within its charitable objects the Trustees' aims are to:

- Raise self-esteem and confidence with women and young women by facilitating effective, thought-provoking and empowering drama workshops, which allow participants to debate and conclude on strategies that ensure that the basic human rights of all women and young women are recognised, valued and demanded
- Create high quality theatre from a female gaze for mixed audiences
- Create truthful, risk-taking theatre which is informed by the lived experiences of the women and young women we work with
- Make space for social debate and to encourage our audiences to walk in the shoes of women, including those who are the most disempowered in our society
- Create performance pieces that are of an excellent standard, and are relevant, accessible, effective and highly entertaining
- Tour theatre to communities who would otherwise feel excluded from participating in the "live arts"

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- Allow audiences to develop and gain new skills in, and knowledge and understanding of, the use of theatre to look at issues and concerns relevant to their everyday lives
- Accompany each tour with drama workshops which allow audience members to consider the issues raised in more depth
- Transform non-arts settings into spaces that ensure access to theatre of a standard of excellence
- Produce accessible and relevant theatre as a tool to explore, challenge, understand, gain knowledge of and bring about effective change on issues that are relevant to women and young women's lived experiences
- Reach new audiences within the region
- Provide a vital link in communication, helping professionals to consult with and listen to local people's views and concerns, e.g. conferences
- Develop new collaborations with exceptional artists that strengthen the company's artistic practice
- Support the development of emerging artists through our projects

Principal Activities

The company's principal activity to further its charitable purposes for the public benefit during the year was to offer arts experiences which assist in developing self and social awareness, self-confidence, and build power, benefiting in particular but not exclusively women.

Beneficiaries and Public Benefit

In its long-term projects Open Clasp works with women and girls across the North East and the wider North of England. The majority of these women are brought together by existing community organisations alongside which the company works to deliver its projects. These groups may have been meeting for many years or may be set up within the organisations especially for an Open Clasp project. If research has suggested that a particular issue is important to the community organisations to which they tour, Open Clasp may seek out or be invited to a group who represent this issue.

When touring, Open Clasp is booked by existing community organisations and some mainstream venues with a community focus. The host organisation decides whether their performance (and workshop) is for an invited audience, restricted to local residents or open to the public. Open Clasp monitors the bookings to ensure performances and workshops are of an appropriate geographical spread.

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Open Clasp's short-term and one-off projects have a wide range of beneficiaries. Open Clasp is usually booked by an organisation to work with specific groups of people for a particular reason e.g. working with survivors to present their stories at a domestic violence conference to raise awareness, or with women in a community setting to increase self-esteem and confidence.

Open Clasp carry out charitable activities for the benefit of the general public and particularly for the benefit of women and girls. Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity has undertaken.

In 2024 -2025 Open Clasp continued to work collaboratively with women as co-creators to make new work and extend their model of socially engaged theatre-making in innovative and generous ways including through digital methods.

Rupture - Parental Rights in Prison Event

Rupture was commissioned through the Parental Rights in Prison Project (PriP) in partnership with Durham University and NEPACS. Our participatory arts research methods cocreated Rupture with 10 mothers in HMP Low Newton in 2022/23.

On Tuesday 26th March 2023, Dr Kate O'Brien and Dr Hannah King hosted the [Mothers, Prison and Parental Rights](#) event at Durham University. The event launched the research and accompanying toolkit, and included a script in hand reading of Rupture, by actor Narisha Lawson. The performance was followed by curated discussions through the Role on the Wall exercise, led by Catrina McHugh and the Open Clasp Team. The event ended with a panel including Holly Claydon (NEPACS) Dr Lucy Baldwin (Durham University), Paula Harriet (Prison Reform Trust), Dr Samantha Callan OBE (Lord Farmers aid & Cofounder of Family Hubs OBE for services to Victims of Domestic Abuse), Tim Lloyd (HMPPS, Head of Family Services) and Camilla Baldwin (Not Beyond Redemption.)

Attendees on the day were made up of professionals in the sector and those who have a vested interest in the projects issues to discuss the research and recommendations.

Following on from the event, the Chief Operating Officer of Not Beyond Redemption, Xanthe Martin-Zakheim requested the script of Rupture on behalf of Camilla Baldwin. They feed back that Rupture "was such an impressive play and representation on the issue of maternal imprisonment" and wanted to explore if they would be able to help find funding for the show. This is an incredibly exciting prospect for the future of the project.

Rupture – tour March 2025

Rupture toured the Northeast including returning to HMP Low Newton and a series of community settings in March 2025. The tour was accompanied by post show discussion and workshops and captured on film to be used by the project partners, HMPPS, and the wider sector, as an innovative tool to campaign for systems and programs to better serve mothers, their families, and their communities. It will be used to improve reduction in reoffending and

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in the rehabilitation of women returning to their communities after a custodial sentence by training staff and informing the design of services.

Rupture was toured live in March 2025 and was performed in;

Live Theatre, Newcastle	5-8 th March
HMP Askham Grange	10 th March
HMP Low Newton	11 th March
Gala Theatre, Durham	12 th March
ARC, Stockton	13 th March
HMP Deerbolt	14 th March
WEWC, Newcastle	15 th March

We delivered 11 live performances and 6 post-show panels to 822 audience members across prisons, theatres and community centres. The tour with a sold out run at Live Theatre, and venues and audiences across the tour have responded incredibly positively to Rupture, particularly the prisons we visited.

Charlotte Harker, Head of Education Skills & Work at HMP Askham Grange said *"We had a fabulous time and so did the women! The feedback has been fantastic, and the governor was also very complimentary! We really appreciated all your hard work & commitment; it certainly paid off. Thanks so much, again!"*

Rupture was filmed by Meerkat Films in Northern Stage on Monday 17th and Tuesday 18th of March and will be edited and ready for distribution in Autumn 2025.

Audience Feedback:

"I am a social worker and find it incredibly powerful to hear women's experiences of service involvement. This performance was very powerful. The part where the women sing and the vultures begin to leave gave me genuine goosebumps." Live Theatre

"Thank you so much, it's really good to have our voices heard, the feeling you showed us are real, just because we are prisoners, we are still people. Thank you again." HMP Askham Grange

"I thought it was a really good representation of how we are in jail." HMP Low Newton

"Relatable to men and similarities throughout for a minute and forgot where I am and got fully immersed. The production and acting was flawless. I really enjoyed it." HMP Deerbolt

"This was amazing, I think we should have more because it as so good, I forgot I was in prison for a second until the lights came back in." HMP Deerbolt

"Brilliant way of getting women's voices together and experiences heard. Lovely to have the panel and hear the women's experiences. Brave women." West End Women and Girls Centre

"I love all the imagery and storytelling and how involved you felt in Destiny's life. I found it really powerful, especially as the vultures continued to appear, and the sounds of the women singing." Live Theatre

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“As a person in the early stage of adopting, it has reinforced my want to keep as much contact as is healthy for the child with the birth family, to help change the cycle of trauma.”

Gala Theatre, Durham

Post Show Panels

We were honoured to have the following esteemed guests and partners join us

- **Lucy Russel** – *Head of Policy and Public Affairs, Women in Prison*
- **Dr Kate O’Brien**, Department of Sociology and **Dr Hannah King** Associate Professor in Criminology, Durham University and stakeholders with Rupture via the Parental Rights in Prison Project
- **Narisha Lawson** – Reflections on playing the role of Destiny, working on the show in development, visiting the prison and fed back the audiences' response
- **Paula Harriott** - [Our mission - Unlock](#) “A fair and inclusive society where people with criminal records can move on positively in their lives” Has the ‘lived experience’ seat with the Reducing Reoffending Advisory Board.
- **Dr Lucy Balwin** – Honorary Fellow in Sociology Durham University – Shared her knowledge of maternal incarceration, reflections on Rupture, current landscape of change, or hopes for change
- **Helen Judge** – Area Executive Director Northeast, Yorkshire and the Humber National Director for Prison Operational Policy HM Prison & Probation Service – talked about her role with the HMPPS and gave her reflections on Rupture – hopes for change/reform
- **Dion Lee** - Dion is working with Dr Kate O’Brien in Deerbolt prison, he is prison-experienced
- **Mary, Teresa, Abi** (Gold Star members of Open Clasp) and **Holly Claydon** (NEPACS and now Family Support Worker in HMP Low Newton)
- **Gill Ismil** – NEPACS Family Support Worker across the prison estate, North

Sharon Bailey iCare Project in association with Open Clasp

Sharon Bailey commissioned Artistic Director, Catrina McHugh, to write the script for her newest project ‘I Care.’ Sharon Bailey has a strong history with the company, and I Care is a sequel to Home Alone (Catrina wrote the script Round Rooms for Sharon in 2019). This time the focus was on the paid and unpaid caregiver. As with Home Alone, Sharon Bailey interviewed participants, collecting transcripts, recording voices, and writing a diary as she runs workshops and meets carers.

Sharon’s research captures the voices of hundreds of carers and the ‘live theatre/installation’ was presented in the Grainger Market in June for Carers Week, asking audiences to hear and understand ‘enough is enough’. As part of the project Sharon has spent time with carers and made hundreds of Placards saying, ‘I Care’.

‘this was excellent. It must be filmed in order to - Reflect back to care worker’s their value. Useful too for training - A stimulus for debate and action at all levels’

Each performance at Grainger had 40-50 people, Jarrow, 50 in total. Estimated around 600 saw Sharon’s placards. Sharon engaged with over 350 carers in the making of the work.

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25 Years of Open Clasp

A social media campaign celebrating 25 years of Open Clasp productions has been running on the company accounts since February '24. Catrina wrote bi-weekly blogs reflecting on the groups worked with, the political climate at the time and the theatre created. Please read them here: <https://openclasp.wordpress.com/2024/02/22/rewind-to-after-her-death-1998/>

HMP/YOI Deerbolt Workshop- August 2024

On Thursday 15th August, we worked with young men in HMP/YOI Deerbolt - Catrina was supported by Christina Dawson and Erin Connor as facilitators (a workshop commissioned by [Blue Cabin](#)). Workers from NEPACS also worked alongside the team to deliver a daylong session. The participants were a group of lads, all of whom had experience of the care system. In the morning, we worked with 9 lads who watched and responded to Key Change. In the afternoon the lads worked with a character from Key Change called 'Sammy'.

The screening of Key Change supported the group to trust Open Clasp. They were able to reflect, think and feel. It was said that for the group, with many having a diagnosis of ADHD, it was testimony to the production that they were engaged throughout. When the show finished, they gave it a round of applause. Key Change was about them.

Through creating a composite character, collectively owned by the group, they were able to discuss and debate in a safe way, talking through the character, but pulling on their own experiences to find the truth. Using a creative response, they identified moments that led to a life affected by the criminal justice system. They worked on their feet looking for solutions to fear, system failure and created an alternative future e.g. a job, house, friends, family and hope. They took risks, negotiated and problems solved.

The group gathered and shared their thoughts on working with Open Clasp, using Theatre and Drama to discuss, debate and create real life moments, their journeys, fears and hope.

Recorded Comments

I enjoyed how we used creative games to stimulate our imaginations into making 2 mini plays/scenes which in turn showed how anyone can create wonderful pieces of art and drama.

I liked making Sammy realistic and watching the play and understanding the characters and their worries.

I thought the session was fun and took us out of our comfort zone and into a new experience.

It's been very useful because it's all true. The parts may be acted but they are from real lives.

It gave me hope that the system can actually be broken but in the end. I also enjoyed being creative and using my head.

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Arts Award- West End Women and Girls Centre

Over the summer, Open Clasp delivered the Bronze Arts Award with the 'older girls' group' at West End Women and Girls Centre.

Over 7 sessions, a core group of about 6 explored the company's work and methodology - created a character called Maya – watched and reviewed Key Change and shared who inspires and why.

Feedback from the group

I loved all the games and tasks we have done x

I loved the sessions as they included everyone, and I loved the new games.

Mycelial International Film Tour with co-creators

Thanks to an Arts Council England Touring Grant, Mycelial digital theatre screenings & curated panel discussions toured internationally in Autumn 2024, reaching audiences through the UK, Ireland, North and South and New Zealand. The tour took place during the #16 Days of global activism to end violence against all women (cisgender, transgender, and those who hold fluid identities that are subject to gender-based violence), girls and the Earth. Our award-winning distribution model (Digital Culture Awards) ensured ownership of & by our communities & cocreators. Our network of 800+women's organisations & grassroots activists supported screenings in community/youth settings, arts spaces & prisons.

Tour Schedule:

Foyle Pride Festival, Derry	22 nd August 7.30pm
Hyde Park Picture House, Leeds	26 th September, 2pm
Gala, Durham	2 nd October, 2pm and 8pm
The MAC, Belfast	4 th October, 7pm
ARC, Stockton, co-hosted with A Way Out	10 th October, 7.30pm
HMP Askham Grange	14 th October, 2.30pm
HMP Low Newton	15 th October, 2.30pm
HOME, Manchester	18 th October, 6.30pm
Irish Film Institute, Dublin	22 nd October, 6pm
University College Cork	24 th October, Time TBC
Curzon Cinema, Soho, London	29 th October, 7pm
Wellington, New Zealand	Week of the 8 th November
Auckland, New Zealand	Week of the 11 th November
North East Sex Work Forum, Regional Learning Day, Durham	15 th November – Day Event
West End Women and Girls Centre https://www.eventbrite.co.uk/e/1041936278457?aff=oddtcreator	10 th (Human Rights Day) and 11 th December

Developed with 40 cocreators with lived experience of sex work. Mycelial places their voices in the context of decriminalisation and raises public consciousness around their rights & safety. As a work of ethnographic significance Mycelial, will be used by us and our partners

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to support workforces across the women's sector, social services, health, care and criminal justice systems to engage with the issues raised and inform their practice and policies.

Audiences furthest from the arts will be supported to experience Mycelial film in their own community spaces or from the comfort of their own home. Giving them access to high quality theatre which is relatable in their communities. A resource package will support online access.

Audience Feedback on the Film:

Excellent production, how it was filmed and presented. I learned a lot. Came into it a loose / distant ally but now I feel more compelled to be more active. (Belfast)

I loved the variety of voices included in the performance. All the struggles are interlinked and that isn't always made explicit. You hardly ever see things in the public sphere created or co-created by sex workers. It's important and should be made more accessible! (Leeds)

Cinematic, touching, honest - just brilliant. (Cork)

This has meant a great deal to me, having some lived experience that I struggled to reconcile with, this performance was so empowering. (Durham)

'The embedded nature of the struggle and how it echoes throughout the topics and themes was really awakening, particularly as it was so well voiced and nuanced, timeless and at the same time very telling of the moment it was set, which was a great 'stuck' moment, both society, economy and policy. I hope very much this show helps combat the reversal we are feeling globally.' (Aotearoa New Zealand)

'I really enjoyed the film – such an incredible weaving of narratives of sex workers across the 'continuum' – this performance did a beautiful job of 'showing' (not telling', allowing the audience to do our own interpretation of the aspects of the stories told. I live in Canada and would love to see this film shared with a North American audience. Bravo' (Aotearoa New Zealand)

'I loved the interweaved themes: privilege, capitalism, violence, activism, sisterhood, borders/walls, queer experiences, beautiful poetry' (Aotearoa New Zealand)

Audience Feedback on the Panels:

It opened my eyes, I didn't realise how blinkered I am to what is really happening. (Manchester)

Great experts with fab questions, informed me of local organisation & ways to be an ally! (Belfast)

Great and very informative speakers, very inspiring. (Durham)

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Really insightful discussion with action points to go away with. (London)

In keeping with our distribution model, Mycelial was online for our digital community, new audiences and sex workers, from the 25th November for the 16 Days of Activism to End Violence Against Women and Girls, but instead of ending on 10th December (Human Rights Day), the film was available until the 17th December coinciding with International Day to End Violence Against Sex Workers.

Digital Screenings and Discussions - Mycelial Legacy

- Sex Workers Alliance Ireland and Red Umbrella Eireann hosted a screening of Mycelial and post-show discussion on sex work and decriminalization on 26th February in Dublin. On the screening, they fed back: "This play is the perfect introduction to sex worker politics and how their lives are affected by various legal models throughout the globe."
- Our sponsor of the live Mycelial shows in 2023, [National Ugly Mugs](#), are wanting to screen Mycelial for MSPs (Scottish MPs) during formal discourse around the current sex work laws in Scotland.
- Deaf Awareness Week: Open Clasp will make Mycelial with BSL free to watch for the d/Deaf community during 5-9th May 2025
- Our partners North East Sex Workers Forum will screen the film as part of their training within the criminal justice system and to incarcerated women. They have applied for joint funding with A Way Out, Stockton, which includes a license fee for Open Clasp to use the film as part of training to prison staff across England.

Us Too: Alisha's Story Training - Durham County Council (DCC)

Durham County Council secured funding for Open Clasp to deliver our Us Too training to DCC staff in October 2024. The training focused on developing best practice for frontline staff who work with women who have learning disabilities and/or autism who have experienced domestic abuse and want to access support services in Durham.

In the week commencing 7th October, we delivered 8 sessions to over approx 200 staff members at the council. Sessions were led by Kathryn Beaumont who led on the training delivery in 2023 when Us Too training was delivered to police in County Durham.

The company felt the training delivery would be enhanced by introducing a facilitator onto the team who has a background in disability rights, and so we invited Bex Bowsher to join the delivery team. Bex is the Regional Manager for Difference Northeast- a disabled led charity campaigning for disability justice. This was the company's first time working with Bex and we felt her expertise was incredibly beneficial to the overall training package.

The training received an overwhelmingly positive response from DCC staff and Lucy Wilkins who led commissioning and overseeing the training.

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The majority of participants found the training useful and relevant to their job roles, with **86%** responding with "Strongly Agree" and **11%** with "Agree".

Participants who find the training engaging was similarly high, with **83%** stating "Strongly Agree" and **12%** responding with "Agree".

A significant number, **85%**, said they would recommend the training to others

For most participants (75%) this was the first time they had taken part in training that incorporated drama/theatre.

Feedback from participants

'Great training. Such a nice change from death by PowerPoint.'

'I found today's session really informative and beneficial to my role and raising awareness of issues our service users face. I loved how interactive the training was and how knowledgeable the trainers were.'

'The video of Alisha's Story was extremely impactful and led to in-depth discussions around barriers and how people with learning disabilities have been treated and how as practitioners can improve their experiences, listen and support them.'

'Absolutely amazing way of learning. Really made me think of future situations. Well done on how it was delivered. I loved it!'

'I really enjoyed this session. It was eye opening and informative thinking about how we can improve our practice. This training should be delivered to all people involved in or working with people with learning disabilities.'

'Very engaging session. Really encourages you to stop and think about your own practice.'

Open Clasp – Open Archive, Newcastle University 2024 – 2025

Having gifted our archive to Newcastle University, Open Clasp: Open Archive, led by, Professor Kate Chedgzoy situates the importance and role Open Clasp has played in the context of feminist theatre. Work began in 2019 to catalogue the archive with The Robinson Library. A Northern Bridge collaborative PhD 2023 - 2026 in partnership with Newcastle University began in October 2023 and is being carried out by Lucy Doig to further highlight our distinctive contribution and evaluate our impact on the socially engaged arts.

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Achievements and Recognition

Summary of the main achievements of the charity during the year

Purple Ribbon Award - We have won a coveted **Purple Ribbon Award** medallion in the category of Outstanding Awareness Event or Campaign for our continuing work with Rattle Snake – The international awards (judging body based in US) honor the countless hope givers of the domestic violence movement, including advocates, programs and shelters, survivors and volunteers, Family Justice Centers, and members of the community support system.

Honorary Doctor of Letters by Newcastle University - Our Artistic Director Catrina McHugh MBE received an Honorary Doctor of Letters by Newcastle University said the award honoured the “thousands of women who have placed their trust” in her theatre company over the past 26 years.

Ruth Cranfield Awards will recognised Catrina and the Open Clasp Company with a **Certificate of Excellence** for our work in HMP Low Newton to create Rupture. Presentations held at the Durham County Cricket Emirates Riverside and Helen Judge, Area Director Northeast, Yorkshire and Humber of Prisons and Probation, presented the awards.

Principal Funding Sources

Open Clasp has a robust funding model with its Arts Council NPO funding making up 45%, 5% coming from Commissions, Trusts and Foundations 37% (as detailed in the accounts) and Earned Income 5% (ticket sales, sales from assets and delivery of training). With the focus on income generation core costs allowing the company to continue to work towards its charitable objectives, as well as pursuing as wide a variety of funders as possible and seeking to encourage gifts and donations.

The decision of Arts Council England to award Open Clasp renewed NPO status from April 2023 to March 2026 provides the company with financial security and opportunities to grow and develop.

Plans for Future Periods

When planning future activities and projects the Trustees take into account the Charity Commission's guidance on public benefit.

Open Clasp starts the 2024-25 financial year in a good position. We are hugely grateful to Arts Council England for our continued investment as a National Portfolio Organisation from 2023 – 2028. We are also grateful to our funders who continue to support us with core funding including Community Foundation for Tyne & Wear and Northumberland, Barbour Foundation, Sir James Knott Foundation and The Shears Foundation. The trustees have committed funds from company reserves to the production of Mycelial which is the largest production budget in the history of the company, including a digital campaign and film capture to ensure a strong legacy and life for the project.

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Projects for 2025/2026

Transmedia and Digital Strategy – Drama Online AGREEMENT SIGNED

Background: Jan – May 2024 Our Executive Producer brokered a deal with Drama Online to take our collection of filmed plays (assets). Open Clasp met the criteria with 6 or more titles and additional material (filmed interviews, BSL, captions etc.) to support the titles.

- Key Change, Rattle Snake, Don't Forget the Birds, Sugar, Lasagna, Us Too: Alisha's Story, Mycelial & Rupture

This is a cornerstone to our digital strategy in terms of reach within the education sector and to drive referrals for future commissions and programming opportunities.

The Elswick Monologues (2024 – 2028)

Open Clasp are working with members of Westend Women & Girls Centre to co-create work that ensures their voices are heard. Workshops and interviews will conclude in a co-created production through meaningful engagement with members of West End Women and Girls Centre. This project aims to celebrate talent, creativity and story. It will support women to share the injustices faced by them and their community and to ask for what needs to change.

Creative Writing Workshops

Our ambition is to support new writers from the local community, with our Gold Star Members (Associates), staff and volunteers from West End Women & Girls Centre. We are piloting a Creative Writing Programme that takes place once a month in the centres library. We have 12 women attending, and the sessions will run throughout the year.

'Very different to anything I've ever done before'

'Loved this session, was so chill and put at ease. Felt like I had permission to be creative and permission to just be. Great exercises that allowed my mind to wonder'.

'At first, I was nervous, speaking and writing again but knew it would be great, igniting my memory back to Open Clasp and the zoom. Really good and excellent being part of group and with talented women'.

'Learning new skills in writing and how to use different techniques in writing!!! Enjoying....Jaffa cakes please*****'

'Brilliant, really enjoyed meeting Jess. Learning a different way, looking and listening thinking and writing using single words'.

'Found the creative writing workshop very relaxing, very intrigued to see how the class develops, my understanding of writing'.

'A lovely session. Giving an outlet to things that haven't been said in years, or I've been silenced over. Music opened up the floodgates, thank you'

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Workforce Development Programme

The second strand of this work aims to strengthen our workforce in terms of facilitation skills using the arts. This programme sees the company delivering training in Open Clasp methodology from April to June 2025. Attending the programme is inclusive of our GSM, centre Staff, local women and one woman we are mentoring as part of her ACE, and associate with Mycelial.

This programme has two phases, with the second taking place in the Autumn and involving how we use the theatre created to train service providers and decision makers e.g. Rattle Snake.

Rupture 2025

We are planning a programme of activity surrounding Rupture for Autumn 2025, where our aim is to have the film showcased at conferences, events, training and festivals, with the ambition of a key showcase at the UK Home Office in London. Venues include prisons and community centres

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

TRUSTEES ANNUAL REPORT

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Reference and Administrative Details

Company registration number 05137687

Registered office The Stephenson Building, 173 Elswick Road,
Newcastle upon Tyne, NE4 6SQ

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Open Clasp during the period and to the date of signing this report are as follows:

Helen Ferguson Resigned 13 June 2024

Fiona O'Connor Resigned 31 January 2025

Lara Jonah

Francesca Cross

Jacqueline Kell Chair

Hayley Calvert

Leanne Sutherland

Charlotte Bennett

Kate Sweeny Appointed 9 December 2024

Independent Examiner Michelle Wright, MW Accounting Services, Woodgate House, 5c Wood Street, Gateshead, NE11 9NP

Bankers Unity Trust Bank, Nine Brindleyplace, 4 Oozells Square, Birmingham B1 2HB
Charity Bank, Fosse House, 182 High Street, Tonbridge, TN9 1BE

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Open Clasp Theatre Company is a charitable company limited by guarantee, incorporated on 25 May 2004.

It was registered as a charity on 8 February 2005. It was established under the Memorandum of Association that established its objects and powers and is governed under its Articles of Association, as amended by a special resolution dated 31 January 2005 and 15 October 2020.

Eligibility for membership of the charity and membership of the Board of Trustees is governed by the Memorandum and Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

The Board of Trustees of Open Clasp Theatre Company are the charity Trustees and company Directors.

The charity currently has a Board of 8 non-executive Trustees who bring significant skills to the support of Open Clasp's activities. The Board meets a minimum of four times per year and conducts an Annual General Meeting annually.

The Trustees are elected from the membership at the Annual General Meeting (AGM). The Trustees can co-opt additional Trustees between AGMs as required, but co-opted Trustees must stand for election at the next AGM.

Officers are elected by the Trustees at the first meeting following the AGM. The company appoints a Chair and a Vice Chair.

The Trustees meet quarterly, plus additional review and strategy meetings at least once a year and more often if deemed necessary.

Detailed written Board reports and an agenda are prepared and circulated in advance of meetings.

Two Board sub-groups meet as and when needed, covering financial, staffing and artistic matters. Other working groups are set up to support specific work as required.

Day to day management of the company is delegated to the following staff team:

Artistic Director	Catrina McHugh
Executive Director	Ellie Turner (outgoing)
Executive Director	Hannah Matterson (June 2025)
Executive Producer	Carly McConnell
Finance and Office Manager	Rachel Errington (Maternity leave April 25)

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Finance Maternity Leave cover

MW Accounting Services

Producer

Erin Connor

Marketing Assistant

Bethany McMenimen

Recruitment and Appointment of Board of Trustees

The Company's Trustees are either appointed by election at the AGM or co-opted to the Board between AGMs on the basis of nominations received from the membership or on recommendation from a member based on specialist skills, availability and commitment to the aims and objectives of the company.

Trustee Induction and Training

Trustees are inducted into the workings of the Company at a special meeting, held with individual appointees when they agree to be co-opted or are successfully elected. Trustees receive information on their legal roles and responsibilities and the Company's policies and procedures. Where the Board of Trustees feel specific training is needed, (for example, in safeguarding), it nominates specific Trustees to attend. Annually (usually in September) the Trustees' meeting includes a session where Trustees are reminded of their duties and obligations and are updated with any relevant changes in legislation or guidance relating to their role.

Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 163 members of the company (2023 – 159)

Pay policy for senior staff

The Board reviews the Artistic Director's, Executive Director and Executive Producer's salary annually and is responsible for making any decisions about remuneration. Remuneration is benchmarked against similar roles within voluntary and community sector organisations of similar size in the North East.

Open Clasp Theatre Company has a Remuneration Policy which covers all staff. Senior staff are not treated differently to other staff and all benefits (including pension contributions) are applied equally across all staff groups.

Risk management

The Trustees have conducted a review of the major risks to which the charity is exposed and systems have been established to mitigate those risks including the implementation of

OPEN CLASP THEATRE COMPANY

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procedures for authorisation of all transactions and projects and for ensuring the consistent quality of the delivery of all operational aspects of the charitable company. These procedures are periodically reviewed to ensure that they still meet the needs of the charity.

Related parties and co-operation with other organisations

None of the trustees receive remuneration or other benefit from their work with the charity. Any connection between trustees or senior managers of the charity with suppliers must be disclosed to the full Board of trustees. In the current year no such related party transactions were reported. Trustees are asked to declare their interests before each board meeting and there is a Register of Interests.

Financial Review

The total income for the period was £396,357 (2024: £396,802). This income is allocated across respective funds on the Statement of Financial Activities in accordance with the Statement of Recommended Practice.

The Statement of Financial Activities for the period shows a net income across all funds of £30,057 (2024: net expenditure £76,229).

The balance sheet indicates that at 31 March 2025 the total funds of the charity are £172,565 (2024: £142,508). Unrestricted funds of £90,014 (2024: £77,308) represent the reserves available to the organisation to fulfil its many existing commitments over the long term.

Reserves Policy

The Trustees aim to firstly hold a level of any unrestricted reserves which enables the charity to have sufficient financial resources to meet liabilities if Open Clasp's funding were to be withdrawn and/or it were unable to continue operating.

The charity's unrestricted Reserves on the 31 March 2025 are £139,014, including deferred 25th anniversary budget to 24/25 (Total: £2,000).

At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to £82,313. The Trustees then aspire to retain an additional allowance of £47,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be indemnified outside of its annual budgeting process (Future Projects Fund).

The optimum level of unrestricted Reserves held is £129,313.

The charity's unrestricted Reserves on 31 March 2025 are £90,014. We have budgeted to return to pre-pandemic optimum reserves by March 2027.

Unrestricted Reserves £90,014

Future Projects Fund £47,000

Deferred 25th Anniversary budget: £2,000.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

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Principal funding sources

Arts Council England, Arts Council England Project Fund, Newcastle Cultural Investment Fund, The Shears Foundation, The Barbour Foundation, The Clothworkers Foundation, Community Foundation – Roland Cookson Community Fund, Community Foundation – Margaret and Dorothy Gordon Memorial Fund, The Hadrian Trust.

Comic Relief 2025

Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. The Trustees have reviewed and considered relevant information, including the annual budget and future cash flows in making their assessment. In particular, in response to the cost-of-living crisis and the high competition for funding, the Trustees have revised their forecasts to take into account the impact on the business of possible scenarios brought on by the impact of global financial crisis, alongside the measures that they can take to mitigate the impact. Based on these assessments, given the measures that could be undertaken to mitigate the current adverse conditions, and the current resources available, the Trustees have concluded that they can continue to adopt the going concern basis in preparing the annual report and accounts.

Trustees responsibilities in relation to the financial statement

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

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For the year ended 31 March 2025

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

By order of the board of trustees

Jacqui Kell, Chair of the Board of Trustees.


Jacquiline Kell (Nov 17, 2025 11:58:32 GMT)

Date: 17/11/2025

OPEN CLASP THEATRE COMPANY

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

For the year ended 31 March 2025

I report on the financial statements of Open Clasp Theatre Company for the year ended 31 March 2025, which are set out on pages 21 to 33.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") 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 Member of the Association of Accounting Technicians.

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the 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 material matters have come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

I 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.

Michelle Wright
Woodgate House
5c Wood Street
Gateshead
Tyne and Wear
NE11 9NP

Michelle Wright

Date: 20/11/2025

OPEN CLASP THEATRE COMPANY

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STATEMENT OF FINANCIAL ACTIVITIES

(INCLUDING SUMMARY INCOME & EXPENDITURE ACCOUNT)

For the year ended 31 March 2025

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
<u>Income from:</u>					
Donations and legacies	6	443	-	443	4,118
Charitable activities					
Grants and contracts	7	200,670	126,024	326,693	269,577
Other trading activities	8	37,252	-	37,252	74,134
Investments	9	1,730	-	1,730	2,771
Other income	10	30,239	-	30,239	46,202
Total income		270,333	126,024	396,357	396,802
<u>Expenditure on:</u>					
Raising funds	11	502	-	502	312
Charitable activities				-	
Operation of the charity	12	255,125	110,673	365,798	472,719
Total expenditure		255,627	110,673	366,300	473,031
Net income/(expenditure) and net movement of funds		14,706	15,351	30,057	(76,229)
<u>Reconciliation of funds</u>					
Total funds brought forward		124,308	18,200	142,508	218,737
Total funds carried forward		139,014	33,551	172,565	142,508

The Statement of Financial Activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities

The notes on pages 23 to 33 form an integral part of these accounts.

OPEN CLASP THEATRE COMPANY

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Charity Number 1108000

Company Number 05137687

BALANCE SHEET

As at 31 March 2025

	Notes	£	Total 2025 £	£	Total 2024 £
<u>Fixed assets</u>					
Tangible assets	19		176		508
<i>Total fixed assets</i>			176		508
<u>Current assets</u>					
Debtors	20	80,980		81,814	
Cash at bank and in hand	21	100,349		82,549	
<i>Total current assets</i>		181,328		164,363	
Creditors: amounts falling due within one year	22	(8,939)		(22,363)	
<i>Net current assets</i>			172,389		142,001
<i>Total assets less current liabilities</i>			172,565		142,508
<i>Total net assets or liabilities</i>			172,565		142,508
<u>Funds of the charity</u>					
Unrestricted income funds			90,014		77,308
Designated funds			49,000		47,000
Restricted income funds			33,551		18,200
<i>Total funds</i>			172,565		142,508

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

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

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

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

The notes on pages 23 to 33 form an integral part of these accounts.

These financial statements were approved by the Board on: 17/11/2025

and are signed on its behalf by:

Jacqui Kell

Chair of Board of Trustees



Jacqueline Kell (Nov 17, 2025 11:58:32 GMT)

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

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:

2 Basis of accounting

2.1 Basis of preparation

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

The accounts have been prepared in accordance with 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) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

Open Clasp Theatre Company meets the definition of a public benefit entity under FRS 102.

2.2 Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. In making their assessment the trustees have reviewed and considered relevant information, including their annual budget and future cash flows. The trustees are of the view that the immediate future of the charity for the next 12 months is secure and that on this basis the charity is a going concern.

3 Income

3.1 Recognition of income

Income is recognised when the charity has entitlement to the resources, any performance conditions attached to the item(s) of income have been met, it is more likely than not that the resources will be received and the monetary value can be measured with sufficient reliability

3.2 Offsetting

There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by FRS102 SORP or FRS102.

3.3 Grants and donations

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of the provision of a specified service is deferred until the criteria of income recognition are met.

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

3.4 Donated goods and services

Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.

Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided that the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with the equivalent amount recognised as an expense under the appropriate heading in the SoFA.

3.5 Volunteer help

The value of volunteer help received is not included in the accounts but is described in the trustees' annual report.

3.6 Interest receivable

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

3.7 Income from membership subscriptions

Membership subscriptions received in the nature of a gift are recognised in donations and legacies.

Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.

3.8 Investment gains and losses

This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

3.9 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the

4 Expenditure and liabilities

4.1 Liability recognition

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

4.2 Charitable activities

Expenditure on charitable activities includes the costs of creating professional theatre and other activities undertaken to further the purposes of the charity and their associated support costs.

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

4.3 Governance and support costs

Support costs have been allocated between governance cost and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources.

4.4 Irrecoverable VAT

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

4.5 Creditors

The charity has creditors which are measured at settlement amounts less any trade discounts.

4.6 Provisions for liabilities

A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date.

5 Assets

5.1 Tangible fixed assets for use by the charity

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis, a full years depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal:

Fixtures & fittings	Straight line over five years
IT and office equipment	Straight line over three years

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

Analysis of income

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
6 Donations and legacies				
Donations and Gift Aid	443	-	443	4,118
	<u>443</u>	<u>-</u>	<u>443</u>	<u>4,118</u>
7 Charitable activities				
Income from grants and contracts				
Arts Council England - NPO	180,301	-	180,301	180,301
Arts Council England - Project Grant	-	30,800	30,800	30,800
Newcastle Cultural Investment Fund	-	25,000	25,000	25,000
Sir Halley Stewart Trust	-	14,000	14,000	-
Sir James Knott Trust	10,000	-	10,000	10,000
Hadrian Trust	-	-	-	1,000
Community Foundation - Margaret and Dorothy Gordon Memorial Fund	800	-	800	700
Community Foundation	-	-	-	4,000
Barbour Foundation	-	-	-	10,000
Clothworkers Foundation	-	7,724	7,724	2,276
Catherine Cookson Trust	-	1,000	1,000	-
Alliance for Hope International	3,819	-	3,819	-
Comic Relief	-	45,000	45,000	-
Badur Foundation	-	2,500	2,500	-
The Shears Foundation	5,750	-	5,750	5,500
	<u>200,670</u>	<u>126,024</u>	<u>326,693</u>	<u>269,577</u>
8 Other trading activities				
Earned income - conferences, training workshops & touring income	37,252	-	37,252	74,134
	<u>37,252</u>	<u>-</u>	<u>37,252</u>	<u>74,134</u>
9 Income from investments				
Bank interest	1,730	-	1,730	2,771
	<u>1,730</u>	<u>-</u>	<u>1,730</u>	<u>2,771</u>
10 Other income				
Other income	5,085	-	5,085	5,100
Theatre Tax Relief	25,155	-	25,155	41,102
	<u>30,239</u>	<u>-</u>	<u>30,239</u>	<u>46,202</u>

Income was £396,357 (2024: £396,802) of which £270,333 was unrestricted or designated (2024: £333,026) and £126,024 was restricted (2024: £63,776)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
11 Raising funds				
Staging fundraising events	502	-	502	312
	<u>502</u>	<u>-</u>	<u>502</u>	<u>312</u>
12 Charitable activities				
<u>Direct costs</u>				
Durham PCC Us Too Training	2,986	-	2,986	147
Mycelial (Two Camps) project costs	-	28,171	28,171	71,660
Lasagna (Pause) Project	-	-	-	3,218
Rupture project costs	33,608	18,336	51,944	9,737
Project staff costs	-	-	-	91,219
One off projects including digital development	695	3,385	4,080	3,390
Staff costs	185,592	46,774	232,367	255,913
PR & marketing costs	1,917	-	1,917	7,342
<u>Support costs</u>				
Staff support costs	4,003	619	4,622	3,474
Depreciation	331	-	331	1,261
Office administration & running costs	18,374	13,388	31,762	20,236
Subscriptions & publications	2,527	-	2,527	2,384
<u>Governance costs</u>				
Independent examiner's fees for reporting on the accounts	1,000	-	1,000	1,000
Legal and professional fees	487	-	487	465
Trustees meeting costs	1,175	-	1,175	515
Annual review and AGM costs	2,228	-	2,228	542
Bank charges	202	-	202	216
	<u>255,125</u>	<u>110,673</u>	<u>365,798</u>	<u>472,719</u>

Expenditure on charitable activities was £366,300 (2024: £473,031) of which £255,627 was unrestricted or designated (2024: £425,712) and £110,673 was restricted (2024: £47,319)

13 Fees for examination of the accounts

	2025 £	2024 £
Independent examiner's fees for reporting on the accounts	1,000	1,000
	<u>1,000</u>	<u>1,000</u>

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

14 Analysis of staff costs and the cost of key management personnel

	2025 £	2024 £
Salaries and wages	202,949	223,812
Social security costs	21,387	23,355
Pension costs (defined contribution pension plan)	8,031	8,746
	232,367	255,913

No employee received remuneration above £60,000 (2024: nil)

The key management personnel of the charity, comprise the Trustees, Artistic Director and the Executive Director. The total employee benefits of the key management personnel of the charity were £106,459. (2024: £104,881)

15 Staff numbers

The average monthly head count was 6 staff (2024: 6 staff) and the average monthly number of full-time equivalent employees during the year were as follows:

	2025 Number	2024 Number
The parts of the charity in which the employee's work		
Artistic production and support	6.0	6.0
	6.0	6.0

Sessional staff are hired on a project by project basis and are included within charitable activities as direct project costs as they typically relate to specific production or projects.

16 Transactions with trustees

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity.

Trustees' expenses

The following detail the expenses incurred by the trustees.

	2025 £	2024 £
Travel	597	378
	597	378

Transaction(s) with related parties

There have been no related party transactions in the reporting period.

17 Defined contribution pension scheme

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

The employer's pension costs represent contributions payable by the charity to the fund and amount to £8,031 (2024: £8,746). There was £273 outstanding as at 31 March 2025 (2024: £6,332)

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

18 Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

19 Tangible fixed assets

Cost

Balance brought forward

Additions

Disposals

Balance carried forward

Depreciation

Basis

Rate

Balance brought forward

Depreciation charge for year

Disposals

Balance carried forward

Net book value

Brought forward

Carried forward

	Fixtures & fittings £	IT & office equipment £	Total £
Balance brought forward	3,947	10,089	14,036
Additions	-	-	-
Disposals	-	-	-
Balance carried forward	3,947	10,089	14,036
	SL	SL	
	20%	33%	
Balance brought forward	3,947	9,581	13,528
Depreciation charge for year	-	331	331
Disposals	-	-	-
Balance carried forward	3,947	9,913	13,860
Brought forward	-	508	508
Carried forward	-	176	176

20 Debtors and prepayments (receivable within 1 year)

Trade debtors

Prepayments & accrued income

2025 £	2024 £
9,816	15,028
71,164	66,785
80,980	81,814

21 Cash at bank and in hand

Short term deposits

Cash at bank and in hand

2025 £	2024 £
57,050	55,320
43,298	27,229
100,349	82,549

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

22 Creditors and accruals (payable within 1 year)

	2025 £	2024 £
Trade creditors	2,513	-
Taxation and social security	5,077	5,587
Pension	273	6,332
Accruals		
Independent examination of accounts	1,000	1,000
Other accruals	76	1,720
Deferred income	-	7,724
	<u>8,939</u>	<u>22,363</u>

23 Deferred income

Deferred income comprises of advance payments from grants that relate to future periods

	2025 £
Balance brought forward	7,724
Amount released to income earned from charitable activities	(7,724)
Amount deferred in year	-
Balance carried forward	<u>-</u>

24 Events after the end of the reporting period

No events (not requiring adjustment to the accounts) have occurred after the end of the reporting period but before the accounts are authorised which relate to conditions that arose after the end of the reporting period.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

25 Analysis of charitable funds**Analysis of movements in unrestricted funds****For the year ending 31 March 2025**

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Unrestricted funds					
General unrestricted fund	77,308	270,333	(255,627)	(2,000)	90,014
Designated funds					
Future projects	45,000	-	-	2,000	47,000
Mycelial	-	-	-	-	-
25th Anniversary budget	2,000	-	-	-	2,000
Totals	124,308	270,333	(255,627)	-	139,014

For the year ending 31 March 2024

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Unrestricted funds					
General unrestricted fund	82,313	333,026	(425,712)	87,681	77,308
Designated funds					
Future projects	45,000	-	-	-	45,000
Mycelial	89,681	-	-	(89,681)	-
25th Anniversary budget	-	-	-	2,000	2,000
Totals	216,994	333,026	(425,712)	-	124,308

Purpose of unrestricted funds

General unrestricted fund

The 'free reserves' after allowing for designated funds

Designated funds

Fund set aside for developing future projects

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

25 Analysis of charitable funds continued**Analysis of movement in restricted funds****For the year ending 31 March 2025**

Restricted funds	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Sir Halley Stewart Trust	-	14,000	(14,000)	-	-
Arts Council England Project Grant	18,200	30,800	(40,800)	-	8,200
Community Foundation - Newcastle Cultural Investment Project Fund	-	25,000	(25,000)	-	-
Badur Foundation	-	2,500	(2,500)	-	-
Clothworkers Foundation	-	7,724	(7,724)	-	-
Community Foundation - Catherine Cookson Community Fund	-	1,000	(1,000)	-	-
Comic Relief	-	45,000	(19,650)	-	25,350
Totals	18,200	126,024	(110,673)	-	33,550

Analysis of movement in restricted funds**For the year ending 31 March 2024**

Restricted funds	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Northumbria Police and Crime Commissioner – Operation Payback Fund	1,184	-	(1,184)	-	-
Arts Council England Project Grant	-	30,800	(12,600)	-	18,200
Community Foundation - Newcastle Cultural Investment Project Fund	559	25,000	(25,559)	-	-
Hadrian Trust	-	1,000	(1,000)	-	-
Clothworkers Foundation	-	2,276	(2,276)	-	-
Community Foundation - Roland Cookson Community Fund	-	4,000	(4,000)	-	-
Community Foundation - Margaret and Dorothy Gordon Memorial Fund	-	700	(700)	-	-
Totals	1,743	63,776	(47,319)	-	18,200

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

25 Analysis of charitable funds continued

Purpose of restricted funds

Restricted funds represent income resources used for a specific purpose within the charity as identified by the donor.

Sir Halley Stewart Trust	To support with the costs of the Rupture production and tour
Arts Council England Project Grant	To deliver the Mycelial film and international cinema tour 2024-25
Community Foundation - Newcastle Cultural Investment Project Fund	To support the delivery of a performance showcase of new work, as part of a weeklong programme of creative and cultural events at West End Women and Girls Centre
Badur Foundation	To contribute towards developing and delivering a programme of creative writing workshops for local women in Newcastle
Clothworkers Foundation	Capital grant to purchase projection equipment to support community touring
Community Foundation - Catherine Cookson Community Fund	Capital grant to purchase projection equipment to support community touring
Comic Relief	To support accessibility to co-creator, debate and advocate: Arts for gender justice

26 Capital commitments

As at 31 March 2025, the charity had no capital commitments (2024 -£nil)

27 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Tangible fixed assets	176	-	176	508
Cash at bank and in hand	66,798	33,551	100,349	82,549
Other net current assets/(liabilities)	72,040	-	72,040	59,451
	<u>139,015</u>	<u>33,551</u>	<u>172,565</u>	<u>142,508</u>

OPEN CLASP THEATRE COMPANY

England & Wales - Charity number 1108000

Accounts

OPEN CLASP THEATRE COMPANY

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REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2024

Charity number 1108000

Company number 05137687

OPEN CLASP THEATRE COMPANY

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TRUSTEES ANNUAL REPORT

For the year ended 31 March 2024

The trustees are pleased to present their annual Directors' report together with financial statements of the charity for the year ending 31 March 2024 which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

These financial statements comply with the Charities Act 2011, the Companies Act 2006, Open Clasp Theatre Company's Memorandum and Articles of Association; and the document 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)'.

Objectives and Activities

Charitable Purpose

The objects of the company, as set out in the Memorandum and Articles of Association, are to promote, maintain, improve and advance education in the arts, particularly by encouraging the arts of drama, dance, singing and music, and to offer arts experiences which assist in developing self and social awareness, self-confidence and empowerment, in particular but not exclusively for women (including young women between 12 and 18 years of age) who live in areas of social and economic deprivation, for the purposes of social inclusion, to break down barriers that deny communities access to, and participation in, the "live arts".

Aims and Intended Impact

Within its charitable objects the Trustees' aims are to:

- Raise self-esteem and confidence with women and young women by facilitating effective, thought-provoking and empowering drama workshops, which allow participants to debate and conclude on strategies that ensure that the basic human rights of all women and young women are recognised, valued and demanded
- Create high quality theatre from a female gaze for mixed audiences
- Create truthful, risk-taking theatre which is informed by the lived experiences of the women and young women we work with
- Make space for social debate and to encourage our audiences to walk in the shoes of women, including those who are the most disempowered in our society
- Create performance pieces that are of an excellent standard, and are relevant, accessible, effective and highly entertaining
- Tour theatre to communities who would otherwise feel excluded from participating in the "live arts"
- Allow audiences to develop and gain new skills in, and knowledge and understanding of, the use of theatre to look at issues and concerns relevant to their everyday lives

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- Accompany each tour with drama workshops which allow audience members to consider the issues raised in more depth
- Transform non-arts settings into spaces that ensure access to theatre of a standard of excellence
- Produce accessible and relevant theatre as a tool to explore, challenge, understand, gain knowledge of and bring about effective change on issues that are relevant to women and young women's lived experiences
- Reach new audiences within the region
- Provide a vital link in communication, helping professionals to consult with and listen to local people's views and concerns, e.g. conferences
- Develop new collaborations with exceptional artists that strengthen the company's artistic practice
- Support the development of emerging artists through our projects

Principal Activities

The company's principal activity to further its charitable purposes for the public benefit during the year was to offer arts experiences which assist in developing self and social awareness, self-confidence, and build power, benefiting in particular but not exclusively women.

Beneficiaries and Public Benefit

In its long-term projects Open Clasp works with women and girls across the North East and the wider North of England. The majority of these women are brought together by existing community organisations alongside which the company works to deliver its projects. These groups may have been meeting for many years or may be set up within the organisations especially for an Open Clasp project. If research has suggested that a particular issue is important to the community organisations to which they tour, Open Clasp may seek out or be invited to a group who represent this issue.

When touring, Open Clasp is booked by existing community organisations and some mainstream venues with a community focus. The host organisation decides whether their performance (and workshop) is for an invited audience, restricted to local residents or open to the public. Open Clasp monitors the bookings to ensure performances and workshops are of an appropriate geographical spread.

Open Clasp's short-term and one-off projects have a wide range of beneficiaries. Open Clasp is usually booked by an organisation to work with specific groups of people for a particular reason e.g. working with survivors to present their stories at a domestic violence conference to raise awareness, or with women in a community setting to increase self-esteem and confidence.

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Open Clasp carry out charitable activities for the benefit of the general public and particularly for the benefit of women and girls. Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity has undertaken.

In 2023 -2024 Open Clasp continued to work collaboratively with women as co-creators to make new work and extend their model of socially engaged theatre-making in innovative and generous ways including through digital methods.

Lasagna

Following the live national sell-out tour in March 2023, Lasagna was made available online throughout April 2024 through our box office function on ticket.co. An accessible pricing structure was in place to widen access. Our charity partner Pause continues to use Lasagna to train their workforce and for the women they work with who have lost children to the care system or are at risk of.

Mycelial. Co-created with sex worker activists.

Mycelial was our first major international production co-created with sex worker activists from Aotearoa/New Zealand, Ireland and the UK. In association with Northern Stage, it was performed on their Stage 2, from 20 – 27 October 2023. An audience of 938 people attended 8 performances. 45% were furthest from the arts. Our cocreators were based in Aotearoa/New Zealand, Ireland North and South, Northeast and Midlands. Post show panels made space for discussions around the decriminalisation of sex work with cocreators, sex-worker advocacy groups and the global leaders of the movement Dame Catherine Healy and Annah Pickering from the Aotearoa New Zealand Sex Workers' Collective.

'You certainly have created a wonderful gift for our movement!' Dame Catherine Healy, Aotearoa New Zealand Sex Workers' Collective.

'Mycelial portrays the distinctiveness of individual experiences in sex work and the subterranean, subcultural and subrosa connectivity among sex workers, trans folx, and black and brown communities, a pulse or ecosystem that is felt and lived but not always apparent, yet ties all struggles for justice together' (Dr. Raven Bowen, CEO, National Ugly Mugs)

"One of the most powerful performances I have ever watched! The piece was raw and real and told the story of the human behind stigma. This was not a story which exploited those who's story it was telling like so many have done before. This was proven by how many sex workers were here feeling confident to tell their story too!" Audience Member

The company attended a march and service to remember all those from the sex industry who have been murdered or affected by violence and to highlight the need for action to end violence and crimes against sex workers. Organised by GAP/MAP in Newcastle.

16 Days of Activism Against Gender-Based Violence

Workplaces including HMPPS and police forces had access to our digital catalogue of work to raise awareness across their workforces & support their own #16 days of activity. We

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For the year ended 31 March 2024

presented a Rattle Snake screening and post-show discussion to staff and students at Northumbria University as part of their Equality, Diversity, and Inclusion programme.

Us Too: Alisha's Story

Written by Julie Tsang, with and for the women from #UsToo, directed for film by Katja Roberts and performed by Holly Wilkinson. Alisha's Story was a film created in 2022 as part of a partnership project with Dr Alison Jobe, Durham University and Dr Helen Williams, Sunderland University to develop participatory theatre-based film to train criminal justice professionals. The resulting training programme "Developing Best Practice: Support for people with learning disabilities/autism who report sexual violence", was delivered in September 2023, to 200 police officers and third sector professionals based in Durham. The training features the film, participants are invited to explore the film from different perspectives; challenging prejudices, myths and stereotypes as the film brings voices to the room from our co-creators and their lived experience.

- 91% said they found the training useful and relevant to their job role.
- 97% said they would recommend the training to other professionals.

"Thought provoking in relation to victim/survivor expectations and requirements. Training is a good break from the day job which makes you reevaluate your own actions and behaviors to ensure best service for victims."

Rupture

Rupture was showcased over 4 performances in June 2023. Opening in HMP Low Newton to 30 women (including original cocreators) before West End Women and Girls Centre. In total we welcomed 278 audience members including partners, funders, CJS professionals and the public. Post show panel discussions, hosted by Catrina McHugh, with panellists including Professor Clare McGlynn (Durham University), Dr Kate O'Brien and Dr Hannah King (Researchers from Durham University and partners on Rupture), Holly Claydon (NEPACS worker and partner on Rupture), Narisha Lawson (Actor who played Destiny in Rupture), and Cheryl Byron (Co-creator on Key Change and Gold Star Member.)

'That's prison in 40 mins. I felt an overwhelming sense of freedom at the end' Co-creator.
'Very relatable, everything that was said, I felt like it was my voice. Thank you' Co-creator
'Absolutely nailed it...So true, I've heard this numerous times. This should be viewed first day of our training!' Officer

Open Clasp – Open Archive, Newcastle University 2023 – 2024

Having gifted our archive to Newcastle University, Open Clasp: Open Archive, led by, Professor Kate Chedgzoy situates the importance and role Open Clasp has played in the context of feminist theatre. Work began in 2019 to catalogue the archive with The Robinson Library. A Northern Bridge collaborative PhD 2023 - 2026 in partnership with Newcastle University began in October 2023 and is being carried out by Lucy Doig to further highlight our distinctive contribution and evaluate our impact on the socially engaged arts.

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Aspire Workshops

February – March 2024, we returned to work with Aspire Women's Centre in Chester-Le-Street, a long-term partner of the company. A group of 9 women who regularly attend the centre services attended our series of workshops designed to build confidence & inspire creativity.

"I started a six week workshop this week with Open Clasp; exploring the issues and life experiences of women...I saw true signs of inclusivity and understanding by the workshop lead. It truly felt like a safe space, without judgement or agenda. I'm incredibly excited to have this opportunity." Workshop Participant

Afternoon of Activism- International Women's Day 2024

In partnership with West End Women and Girls Centre we hosted a special screening of 'Don't Forget the Birds' followed by a panel discussion. 75 women attended the event. The panel was hosted by centre coordinator Huffy, and included Police and Crime Commissioner Kim McGuinness, our Gold Star Members and stars of Don't Forget the Birds, Cheryl and Abigail Byron, Catrina McHugh MBE and other special guests.

This event marked International Women's Day 2024 and celebrated 25 years of Open Clasp working with women in the community, including 10 years of working with women in prison. 'Don't Forget the Birds' is a beautiful example of how Cheryl and Abigail created award-winning theatre which reached thousands and centered their own experience in discussions about women involved in the Criminal Justice System or at risk of, and the impact on families.

HMP Askham Grange

On 14th December 2023, we ran a workshop in HMP/YOI Asham Grange for the National Literacy Trust to empower people with Literacy. The workshop explored creative writing.

Achievements and Recognition

Summary of the main achievements of the charity during the year

Winner of the Outstanding Contribution to Social Change Award at the North East Charity Awards 2023

Recognised for our work throughout 2023 which including working directly with 50 women to make new theatre; convening public discussions on the long term systemic injustice faced by women and girls in our society with senior policy makers, academics, politicians and service providers, widening access as 10,000 people accessed our work digitally and delivering training using drama which features our co-created theatre to 300 professionals across the criminal justice and care sectors.

Shortlisted for Performance of the Year at the North East Culture Awards.

For Lasagna sell-out national tour to 10 venues programmed with community partnerships including small/medium scale arts venues, community spaces and HMP Low Newton in March 2023. Directed by Laura Lindow, cocreated with women who have lost children to the care system or are at risk of. Performed by Beth Crame and Zoe Lambert.

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Principal Funding Sources

Open Clasp has a robust funding model with its Arts Council NPO funding making up 45%, 22% coming from Commissions, Trusts and Foundations 16% (as detailed in the accounts) and Earned Income 10% (ticket sales, sales from assets and delivery of training). With the focus on income generation core costs allowing the company to continue to work towards its charitable objectives, as well as pursuing as wide a variety of funders as possible and seeking to encourage gifts and donations.

The decision of Arts Council England to award Open Clasp renewed NPO status from April 2023 to March 2026 provides the company with financial security and opportunities to grow and develop.

Plans for Future Periods

When planning future activities and projects the Trustees take into account the Charity Commission's guidance on public benefit.

Open Clasp starts the 2023-24 financial year in a good position. We are hugely grateful to Arts Council England for our continued investment as a National Portfolio Organisation from 2023 – 2026. We are also grateful to our funders who continue to support us with core funding including Community Foundation for Tyne & Wear and Northumberland, Barbour Foundation, Sir James Knott Foundation and The Shears Foundation. The trustees have committed funds from company reserves to the production of Mycelial which is the largest production budget in the history of the company, including a digital campaign and film capture to ensure a strong legacy and life for the project.

Projects for 2024/2025

Sharon Bailey iCare Project in association with Open Clasp

Sharon Bailey has commissioned Artistic Director, Catrina McHugh, to write the script for her newest project 'I Care.' Sharon Bailey has a strong history with the company, and I Care is a sequel to Home Alone (Catrina wrote the script Round Rooms for Sharon in 2019). This time the focus is on the paid and unpaid caregiver. As with Home Alone, Sharon Bailey has interviewed participants, collecting transcripts, recording voices, and writing a diary as she runs workshops and meets carers.

Open Clasp is supporting the production 'in association'. The first performance will take place in Newcastle's Grainger Market in w/c 10th June which is International Carer's Week.

Rupture

Rupture was commissioned through the Parental Rights in Prison Project (PriP) in partnership with Durham University and NEPACS. Our participatory arts research methods cocreated Rupture with 10 mothers in HMP Low Newton in 2023. Rupture will tour the Northeast including returning to HMP Low Newton and a series of community settings in Spring 2025. The tour will be accompanied by post show discussion and workshops and captured on film

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to be used by the project partners, HMPPS, and the wider sector, as an innovative tool to campaign for systems and programs to better serve mothers, their families, and their communities. It will be used to improve reduction in reoffending and in the rehabilitation of women returning to their communities after a custodial sentence by training staff and informing the design of services.

Mycelial International Film Tour with co-creators

Thanks to an Arts Council England Touring Grant, Mycelial digital theatre screenings & curated panel discussions will tour internationally in Autumn 2024. We will be in 13 community and criminal justice settings including UK, Ireland, North and South and New Zealand. The tour will take part during the #16 Days of global activism to end violence against all women (cisgender, transgender, and those who hold fluid identities that are subject to gender-based violence), girls and the Earth. Led by our specialist team this project will reach 7k live & digital audiences. Our award-winning distribution model (Digital Culture Awards) will ensure ownership of & by our communities & cocreators. Our network of 800+women's organisations & grassroots activists will support screenings in community/youth settings, arts spaces & prisons.

Developed with 40 cocreators with lived experience of sex work. Mycelial places their voices in the context of decriminalisation and raises public consciousness around their rights & safety. As a work of ethnographic significance Mycelial, will be used by us and our partners to support workforces across the women's sector, social services, health, care and criminal justice systems to engage with the issues raised and inform their practice and policies.

Audiences furthest from the arts will be supported to experience Mycelial film in their own community spaces or from the comfort of their own home. Giving them access to high quality theatre which is relatable in their communities. A resource package will support online access.

Us Too: Alisha's Story Training

New training using Alisha's Story will be developed with a Domestic Abuse focus for professional across adult safeguarding in the Durham County Council area.

Open Clasp – Open Archive, Newcastle University, Collaborative PhD

Situates the importance and role Open Clasp has played in the context of feminist theatre. Our collaborative PhD, Lucy Doig will continue to have a residency with our team actively archiving our work and researching the company's distinctive contribution and evaluating our impact on the socially engaged arts.

The Elswick Monologues (2024 – 2027)

A new project is emerging from our meaningful engagement with members of West End Women and Girls Centre. Our Artistic Director has been attending weekly brunch drop-in sessions and the project will look to interview individuals who are interested in co-writing their story as residents of Elswick. This project aims to celebrate talent, creativity and story. It will support women to share the injustices faced by them and their community and to ask for what needs to change.

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For the year ended 31 March 2024

Reference and Administrative Details

Company registration number 05137687

Registered office The Stephenson Building, 173 Elswick Road,
Newcastle upon Tyne, NE4 6SQ

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Open Clasp during the period and to the date of signing this report are as follows:

Helen Ferguson Chair

Fiona O'Connor Vice Chair

Lara Jonah

Francesca Cross

Jacqueline Kell

Hayley Calvert

Leanne Sutherland

Charlotte Bennett

Independent Examiner Michelle Wright, MW Accounting Services, Woodgate House, 5c Wood Street, Gateshead, NE11 9NP

Bankers Unity Trust Bank, Nine Brindleyplace, 4 Oozells Square, Birmingham B1 2HB

Charity Bank, Fosse House, 182 High Street,
Tonbridge, TN9 1BE

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Open Clasp Theatre Company is a charitable company limited by guarantee, incorporated on 25 May 2004.

It was registered as a charity on 8 February 2005. It was established under the Memorandum of Association that established its objects and powers and is governed under its Articles of Association, as amended by a special resolution dated 31 January 2005 and 15 October 2020.

Eligibility for membership of the charity and membership of the Board of Trustees is governed by the Memorandum and Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

The Board of Trustees of Open Clasp Theatre Company are the charity Trustees and company Directors.

The charity currently has a Board of 8 non-executive Trustees who bring significant skills to the support of Open Clasp's activities. The Board meets a minimum of four times per year and conducts an Annual General Meeting annually.

The Trustees are elected from the membership at the Annual General Meeting (AGM). The Trustees can co-opt additional Trustees between AGMs as required, but co-opted Trustees must stand for election at the next AGM.

Officers are elected by the Trustees at the first meeting following the AGM. The company appoints a Chair and a Vice Chair.

The Trustees meet quarterly, plus additional review and strategy meetings at least once a year and more often if deemed necessary.

Detailed written Board reports and an agenda are prepared and circulated in advance of meetings.

Two Board sub-groups meet as and when needed, covering financial, staffing and artistic matters. Other working groups are set up to support specific work as required.

Day to day management of the company is delegated to the following staff team:

Artistic Director	Catrina McHugh
Executive Director	Ellie Turner
Creative Producer	Carly McConnell
Finance and Office Manager	Rachel Errington
Producer	Erin Connor

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Project Coordinator
2024)

Colette Conlin (contract ended 12 April

Recruitment and Appointment of Board of Trustees

The Company's Trustees are either appointed by election at the AGM or co-opted to the Board between AGMs on the basis of nominations received from the membership or on recommendation from a member based on specialist skills, availability and commitment to the aims and objectives of the company.

Trustee Induction and Training

Trustees are inducted into the workings of the Company at a special meeting, held with individual appointees when they agree to be co-opted or are successfully elected. Trustees receive information on their legal roles and responsibilities and the Company's policies and procedures. Where the Board of Trustees feel specific training is needed, (for example, in safeguarding), it nominates specific Trustees to attend. Annually (usually in September) the Trustees' meeting includes a session where Trustees are reminded of their duties and obligations and are updated with any relevant changes in legislation or guidance relating to their role.

Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 163 members of the company (2023 – 159)

Pay policy for senior staff

The Board reviews the Artistic Director's and Executive Director's salary annually and is responsible for making any decisions about remuneration. Remuneration is benchmarked against similar roles within voluntary and community sector organisations of similar size in the North East.

Open Clasp Theatre Company has a Remuneration Policy which covers all staff. Senior staff are not treated differently to other staff and all benefits (including pension contributions) are applied equally across all staff groups.

Risk management

The Trustees have conducted a review of the major risks to which the charity is exposed and systems have been established to mitigate those risks including the implementation of procedures for authorisation of all transactions and projects and for ensuring the consistent quality of the delivery of all operational aspects of the charitable company. These procedures are periodically reviewed to ensure that they still meet the needs of the charity.

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Related parties and co-operation with other organisations

None of the trustees receive remuneration or other benefit from their work with the charity. Any connection between trustees or senior managers of the charity with suppliers must be disclosed to the full Board of trustees. In the current year no such related party transactions were reported. Trustees are asked to declare their interests before each board meeting and there is a Register of Interests.

Financial Review

The total income for the period was £396,802 (2023: £375,201). This income is allocated across respective funds on the Statement of Financial Activities in accordance with the Statement of Recommended Practice.

The Statement of Financial Activities for the period shows a net expenditure across all funds of (£76,229) (2023: net income £12,723).

The balance sheet indicates that at 31 March 2024 the total funds of the charity are £142,508 (2023: £218,737). Unrestricted funds of £79,308 (2023: £82,313) represent the reserves available to the organisation to fulfil its many existing commitments over the long term.

Reserves Policy

The Trustees aim to firstly hold a level of any unrestricted reserves which enables the charity to have sufficient financial resources to meet liabilities if Open Clasp's funding were to be withdrawn and/or it were unable to continue operating.

At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to £83,003. The Trustees then aspire to retain an additional allowance of £45,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be indemnified outside of its annual budgeting process (Future Projects Fund).

The optimum level of unrestricted Reserves held is £127,313.

The charity's unrestricted Reserves on the 31 March 2023 are £124,308, including deferred budget to 24/25 (Total: £2,000).

Unrestricted Reserves £77,308
Future Projects Fund £45,000
Deferred Budget: £2,000

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

Principal funding sources

Arts Council England, Arts Council England Project Fund, Newcastle Cultural Investment Fund, The Shears Foundation, The Barbour Foundation, The Clothworkers Foundation,

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Community Foundation – Roland Cookson Community Fund, Community Foundation – Margaret and Dorothy Gordon Memorial Fund, The Hadrian Trust.

Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. The Trustees have reviewed and considered relevant information, including the annual budget and future cash flows in making their assessment. In particular, in response to the cost-of-living crisis and the high competition for funding, the Trustees have revised their forecasts to take into account the impact on the business of possible scenarios brought on by the impact of global financial crisis, alongside the measures that they can take to mitigate the impact. Based on these assessments, given the measures that could be undertaken to mitigate the current adverse conditions, and the current resources available, the Trustees have concluded that they can continue to adopt the going concern basis in preparing the annual report and accounts.

Trustees responsibilities in relation to the financial statement

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

OPEN CLASP THEATRE COMPANY
(A company limited by guarantee)

TRUSTEES ANNUAL REPORT
For the year ended 31 March 2024

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

By order of the board of trustees

Helen Ferguson, *Chair of the Board of Trustees*.  [Helen Ferguson 24/05/24, 2024 12:30 GMT+1](#)

24/05/24
Date:

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

For the year ended 31 March 2024

I report on the financial statements of Open Clasp Theatre Company for the year ended 31 March 2024, which are set out on pages 15 to 28.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") 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 Member of the Association of Accounting Technicians.

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the 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 material matters have come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

I 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.

Michelle Wright
Woodgate House
5c Wood Street
Gateshead
Tyne and Wear
NE11 9NP

Date: 24/05/24

Michelle Wright
Michelle Wright (May 24, 2024 12:21 GMT+1)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES

(INCLUDING SUMMARY INCOME & EXPENDITURE ACCOUNT)

For the year ended 31 March 2024

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Income from:					
Donations and legacies	6	4,118	-	4,118	1,327
Charitable activities					
Grants and contracts	7	205,801	63,776	269,577	330,424
Other trading activities	8	74,134	-	74,134	13,977
Investments	9	2,771	-	2,771	2,009
Other income	10	46,202	-	46,202	27,464
Total income		333,026	63,776	396,802	375,201
Expenditure on:					
Raising funds	11	312	-	312	-
Charitable activities					
Operation of the charity	12	425,400	47,319	472,719	362,478
Total expenditure		425,712	47,319	473,031	362,478
Net income/(expenditure)		(92,686)	16,457	(76,229)	12,723
Transfers between funds		-	-	-	-
Net income/(expenditure) and net movement of funds		(92,686)	16,457	(76,229)	12,723
Reconciliation of funds					
Total funds brought forward		216,994	1,743	218,737	206,014
Total funds carried forward		124,308	18,200	142,508	218,737

The Statement of Financial Activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities

The notes on pages 17 to 28 form an integral part of these accounts.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

Charity Number 1108000
Company Number 05137687**BALANCE SHEET**

As at 31 March 2024

	Notes	£	Total 2024 £	£	Total 2023 £
<u>Fixed assets</u>					
Tangible assets	19		508		1,769
<i>Total fixed assets</i>			508		1,769
<u>Current assets</u>					
Debtors	20	81,814		34,832	
Cash at bank and in hand	21	82,549		218,887	
<i>Total current assets</i>		164,363		253,719	
Creditors: amounts falling due within one year	22	(22,363)		(36,751)	
<i>Net current assets</i>			142,001		216,968
<i>Total assets less current liabilities</i>			142,508		218,737
<i>Total net assets or liabilities</i>			142,508		218,737
<u>Funds of the charity</u>					
Unrestricted income funds			77,308		82,313
Designated funds			47,000		134,681
Restricted income funds			18,200		1,743
<i>Total funds</i>			142,508		218,737

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

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

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

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

The notes on pages 17 to 28 form an integral part of these accounts.

These financial statements were approved by the Board on: 23/05/24

and are signed on its behalf by:

Helen Ferguson

Chair of Board of Trustees


Helen Ferguson (May 24, 2024 12:20 GMT+1)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

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:

2 Basis of accounting

2.1 Basis of preparation

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

The accounts have been prepared in accordance with 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) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

Open Clasp Theatre Company meets the definition of a public benefit entity under FRS 102.

2.2 Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. In making their assessment the trustees have reviewed and considered relevant information, including their annual budget and future cash flows. In response to the COVID-19 pandemic, the trustees have revised their forecasts to take into account measures that they can take with the current resources available to mitigate the impact of the current adverse conditions. The trustees are of the view that the immediate future of the charity for the next 12 months is secure and that on this basis the charity is a going concern.

3 Income

3.1 Recognition of income

Income is recognised when the charity has entitlement to the resources, any performance conditions attached to the item(s) of income have been met, it is more likely than not that the resources will be received and the monetary value can be measured with sufficient reliability

3.2 Offsetting

There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by FRS102 SORP or FRS102.

3.3 Grants and donations

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of the provision of a specified service is deferred until the criteria of income recognition are met.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

3.4 Donated goods and services

Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.

Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided that the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with the equivalent amount recognised as an expense under the appropriate heading in the SoFA.

3.5 Volunteer help

The value of volunteer help received is not included in the accounts but is described in the trustees' annual report.

3.6 Interest receivable

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

3.7 Income from membership subscriptions

Membership subscriptions received in the nature of a gift are recognised in donations and legacies.

Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.

3.8 Investment gains and losses

This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

3.9 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the

4 Expenditure and liabilities

4.1 Liability recognition

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

4.2 Charitable activities

Expenditure on charitable activities includes the costs of creating professional theatre and other activities undertaken to further the purposes of the charity and their associated support costs.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

4.3 Governance and support costs

Support costs have been allocated between governance cost and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources.

4.4 Irrecoverable VAT

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

4.5 Creditors

The charity has creditors which are measured at settlement amounts less any trade discounts.

4.6 Provisions for liabilities

A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date.

5 Assets

5.1 Tangible fixed assets for use by the charity

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis, a full years depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal:

Fixtures & fittings	Straight line over five years
IT and office equipment	Straight line over three years

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

Analysis of income

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
6 Donations and legacies				
Donations and Gift Aid	4,118	-	4,118	1,327
	<u>4,118</u>	<u>-</u>	<u>4,118</u>	<u>1,327</u>
7 Charitable activities				
<u>Income from grants and contracts</u>				
Arts Council England - NPO	180,301	-	180,301	180,301
Arts Council England - Project Grant	-	30,800	30,800	-
Newcastle Cultural Investment Fund	-	25,000	25,000	25,000
Garfield Weston Foundation	-	-	-	30,000
Sir James Knott Trust	10,000	-	10,000	-
Hadrian Trust	-	1,000	1,000	1,000
Community Foundation - Margaret and Dorothy Gordon Memorial Fund	-	700	700	-
Community Foundation	-	4,000	4,000	13,450
Barbour Foundation	10,000	-	10,000	-
Clothworkers Foundation	-	2,276	2,276	-
Regional Theatre Young Directors Scheme Grant	-	-	-	800
University of Glasgow	-	-	-	4,250
Durham University	-	-	-	26,223
Sunderland University	-	-	-	14,900
The Shears Foundation	5,500	-	5,500	5,000
<u>Income from contracts</u>				
NCJAA - Inspiring Futures	-	-	-	29,500
	<u>205,801</u>	<u>63,776</u>	<u>269,577</u>	<u>330,424</u>
8 Other trading activities				
Earned income - conferences, training workshops & touring income	74,134	-	74,134	13,977
	<u>74,134</u>	<u>-</u>	<u>74,134</u>	<u>13,977</u>

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

Analysis of income continued	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
9 Income from investments				
Bank interest	2,771	-	2,771	2,009
	<u>2,771</u>	<u>-</u>	<u>2,771</u>	<u>2,009</u>
10 Other income				
Other income	5,100	-	5,100	5,000
Theatre Tax Relief	41,102	-	41,102	22,464
	<u>46,202</u>	<u>-</u>	<u>46,202</u>	<u>27,464</u>

Income was £396,802 (2023: £375,201) of which £333,026 was unrestricted or designated (2023: £369,951) and £63,776 was restricted (2023: £5,250)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
11 Raising funds				
Staging fundraising events	312	-	312	-
	<u>312</u>	<u>-</u>	<u>312</u>	<u>-</u>
12 Charitable activities				
<u>Direct costs</u>				
Durham PCC Us Too Training	-	147	147	-
Mycelial (Two Camps) project costs	28,360	43,300	71,660	620
Workplace Development Programme	-	-	-	44,498
Lasagna (Pause) Project	3,218	-	3,218	11,962
Rupture project costs	9,737	-	9,737	87
Project staff costs	90,182	1,037	91,219	41,579
One off projects including digital development	555	2,835	3,390	3,193
Staff costs	255,913	-	255,913	219,749
PR & marketing costs	7,342	-	7,342	6,256
<u>Support costs</u>				
Staff support costs	3,474	-	3,474	2,877
Depreciation	1,261	-	1,261	1,085
Office administration & running costs	20,236	-	20,236	21,071
Subscriptions & publications	2,384	-	2,384	2,240
<u>Governance costs</u>				
Independent examiner's fees for reporting on the accounts	1,000	-	1,000	842
Legal and professional fees	465	-	465	733
Trustees meeting costs	515	-	515	1,624
Annual review and AGM costs	542	-	542	3,909
Bank charges	216	-	216	152
	<u>425,400</u>	<u>47,319</u>	<u>472,719</u>	<u>362,478</u>

Expenditure on charitable activities was £473,031 (2023: £362,478) of which £425,712 was unrestricted or designated (2023: £355,191) and £47,319 was restricted (2023: £7,287)

13 Fees for examination of the accounts

	2024 £	2023 £
Independent examiner's fees for reporting on the accounts	1,000	1,000
	<u>1,000</u>	<u>1,000</u>

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

14 Analysis of staff costs and the cost of key management personnel

	2024 £	2023 £
Salaries and wages	223,812	191,793
Social security costs	23,355	20,444
Pension costs (defined contribution pension plan)	8,746	7,512
	255,913	219,749

No employee received remuneration above £60,000 (2023: nil)

The key management personnel of the charity, comprise the Trustees, Artistic Director and the Executive Director. The total employee benefits of the key management personnel of the charity were £104,881. (2023: £101,603)

15 Staff numbers

The average monthly head count was 6 staff (2023: 6 staff) and the average monthly number of full-time equivalent employees during the year were as follows:

	2024 Number	2023 Number
The parts of the charity in which the employee's work		
Artistic production and support	6.0	6.0
	6.0	6.0

Sessional staff are hired on a project by project basis and are included within charitable activities as direct project costs as they typically relate to specific production or projects.

16 Transactions with trustees

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity.

Trustees' expenses

The following detail the expenses incurred by the trustees.

	2024 £	2023 £
Travel	378	9
	378	9

Transaction(s) with related parties

There have been no related party transactions in the reporting period.

17 Defined contribution pension scheme

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

The employer's pension costs represent contributions payable by the charity to the fund and amount to £8,746 (2023: £7,512). There was £6,332 outstanding as at 31 March 2024 (2023: £2,058)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

18 Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

19 Tangible fixed assets

	Fixtures & fittings £	IT & office equipment £	Total £
Cost			
Balance brought forward	3,947	10,089	14,036
Additions	-	-	-
Disposals	-	-	-
Balance carried forward	3,947	10,089	14,036
Depreciation			
Basis	SL	SL	
Rate	20%	33%	
Balance brought forward	3,947	8,320	12,267
Depreciation charge for year	-	1,261	1,261
Disposals	-	-	-
Balance carried forward	3,947	9,581	13,528
Net book value			
Brought forward	-	1,769	1,769
Carried forward	-	508	508

20 Debtors and prepayments (receivable within 1 year)

	2024 £	2023 £
Trade debtors	15,028	2,411
Prepayments & accrued income	66,785	31,199
Other debtors	-	1,222
	81,814	34,832

21 Cash at bank and in hand

	2024 £	2023 £
Short term deposits	55,320	188,313
Cash at bank and in hand	27,229	30,574
	82,549	218,887

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

22 Creditors and accruals (payable within 1 year)

	2024 £	2023 £
Taxation and social security	5,587	5,328
Pension	6,332	2,058
Accruals		
Independent examination of accounts	1,000	1,000
Other accruals	1,720	4,570
Deferred income	7,724	23,795
	22,363	36,751

23 Deferred income

Deferred income comprises of advance payments from grants that relate to future periods

	2024 £
Balance brought forward	23,795
Amount released to income earned from charitable activities	(23,795)
Amount deferred in year	7,724
Balance carried forward	7,724

24 Events after the end of the reporting period

No events (not requiring adjustment to the accounts) have occurred after the end of the reporting period but before the accounts are authorised which relate to conditions that arose after the end of the reporting period.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

25 Analysis of charitable funds

Analysis of movements in unrestricted funds

For the year ending 31 March 2024

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Unrestricted funds					
General unrestricted fund	82,313	333,026	(425,712)	87,681	77,308
Designated funds					
Future projects	45,000	-	-	-	45,000
Mycelial	89,681	-	-	(89,681)	-
25th Anniversary budget	-	-	-	2,000	2,000
Totals	216,994	333,026	(425,712)	-	124,308

For the year ending 31 March 2023

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Unrestricted funds					
General unrestricted fund	183,148	369,951	(355,191)	(115,595)	82,313
Designated funds					
Future projects	20,000	-	-	25,000	45,000
Mycelial	-	-	-	89,681	89,681
Totals	203,148	369,951	(355,191)	(914)	216,994

Purpose of unrestricted funds

General unrestricted fund	The 'free reserves' after allowing for designated funds
Designated funds	Fund set aside for developing future projects

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

25 Analysis of charitable funds continued**Analysis of movement in restricted funds****For the year ending 31 March 2024**

	Fund balances brought forward	Incoming resources	Resources expended	Transfers	Fund balances carried forward
Restricted funds	£	£	£	£	£
Northumbria Police and Crime Commissioner – Operation Payback Fund	1,184	-	(1,184)	-	-
Arts Council England Project Grant	-	30,800	(12,600)	-	18,200
Community Foundation - Newcastle Cultural Investment Project Fund	559	25,000	(25,559)	-	-
Hadrian Trust	-	1,000	(1,000)	-	-
Clothworkers Foundation	-	2,276	(2,276)	-	-
	-	4,000	(4,000)	-	-
Community Foundation - Roland Cookson Community Fund					
Community Foundation - Margaret and Dorothy Gordon Memorial Fund	-	700	(700)	-	-
Totals	1,744	63,776	(47,320)	-	18,200

Analysis of movement in restricted funds**For the year ending 31 March 2023**

	Fund balances brought forward	Incoming resources	Resources expended	Transfers	Fund balances carried forward
Restricted funds	£	£	£	£	£
Northumbria Police and Crime Commissioner – Operation Payback Fund	1,666	-	(482)	-	1,184
Regional Theatre Young Directors Scheme Grant	1,200	800	(2,914)	914	-
Community Foundation - Newcastle Cultural Investment Project Fund	-	3,450	(2,891)	-	559
Hadrian Trust	-	1,000	(1,000)	-	-
Totals	2,866	5,250	(7,286)	914	1,744

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

25 Analysis of charitable funds continued

Purpose of restricted funds

Restricted funds represent income resources used for a specific purpose within the charity as identified by the donor.

Northumbria Police and Crime Commissioner – Operation Payback Fund	To support production costs for a participatory theatre-based training course for police officers and related service providers working with women with learning disabilities/ autism who report rape/ sexual assault.
--	--

Arts Council England Project Grant	To deliver the Mycelial film and international cinema tour 2024-25
------------------------------------	--

Community Foundation - Newcastle Cultural Investment Project Fund	To support the delivery of a performance showcase of new work, as part of a weeklong programme of creative and cultural events at West End Women and Girls Centre
---	---

Hadrian Trust	To support Open Clasp in the delivery of Bronze Arts Award to young women in HMP Low Newton
---------------	---

Clothworkers Foundation	Capital grant to purchase projection equipment to support community touring
-------------------------	---

Community Foundation - Roland Cookson Community Fund	To support accessibility around Mycelial to co-creators
--	---

Community Foundation - Margaret and Dorothy Gordon Memorial Fund	To support accessibility around Mycelial to co-creators
--	---

26 Capital commitments

As at 31 March 2024, the charity had no capital commitments (2023 -£nil)

27 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Tangible fixed assets	508	-	508	1,769
Cash at bank and in hand	64,349	18,200	82,549	218,887
Other net current assets/(liabilities)	59,451	-	59,451	(1,919)
	<u>124,308</u>	<u>18,200</u>	<u>142,508</u>	<u>218,737</u>

Open Clasp Full doc YE 2024 v3

Final Audit Report

2024-05-24

Created:	2024-05-24
By:	Michelle Wright (michelle-wright@hotmail.com)
Status:	Signed
Transaction ID:	CBJCHBCAABAAWtk3soxZRc5FRjFk9k0eF32RXhBw9r6H

"Open Clasp Full doc YE 2024 v3" History

-  Document created by Michelle Wright (michelle-wright@hotmail.com)
2024-05-24 - 11:14:51 AM GMT
-  Document emailed to Helen Ferguson (helen@mortalfools.org.uk) for signature
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2024-05-24 - 11:14:59 AM GMT
-  Email viewed by Helen Ferguson (helen@mortalfools.org.uk)
2024-05-24 - 11:18:47 AM GMT
-  Document e-signed by Helen Ferguson (helen@mortalfools.org.uk)
Signature Date: 2024-05-24 - 11:20:53 AM GMT - Time Source: server
-  Document e-signed by Michelle Wright (michelle-wright@hotmail.com)
E-signature hosted by Michelle Wright (michelle-wright@hotmail.com)
Signature Date: 2024-05-24 - 11:21:09 AM GMT - Time Source: server
-  Agreement completed.
2024-05-24 - 11:21:09 AM GMT

OPEN CLASP THEATRE COMPANY

England & Wales - Charity number 1108000

Accounts

OPEN CLASP THEATRE COMPANY

A company limited by guarantee

REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2023

Charity number 1108000

Company number 05137687

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

TRUSTEES ANNUAL REPORT

For the year ended 31 March 2023

The trustees are pleased to present their annual Directors' report together with financial statements of the charity for the year ending 31 March 2023 which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

These financial statements comply with the Charities Act 2011, the Companies Act 2006, Open Clasp Theatre Company's Memorandum and Articles of Association; and the document 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)'.

Objectives and Activities

Charitable Purpose

The objects of the company, as set out in the Memorandum and Articles of Association, are to promote, maintain, improve and advance education in the arts, particularly by encouraging the arts of drama, dance, singing and music, and to offer arts experiences which assist in developing self and social awareness, self-confidence and empowerment, in particular but not exclusively for women (including young women between 12 and 18 years of age) who live in areas of social and economic deprivation, for the purposes of social inclusion, to break down barriers that deny communities access to, and participation in, the "live arts".

Aims and Intended Impact

Within its charitable objects the Trustees' aims are to:

- Raise self-esteem and confidence with women and young women by facilitating effective, thought-provoking and empowering drama workshops, which allow participants to debate and conclude on strategies that ensure that the basic human rights of all women and young women are recognised, valued and demanded
- Create high quality theatre from a female gaze for mixed audiences
- Create truthful, risk-taking theatre which is informed by the lived experiences of the women and young women we work with
- Make space for social debate and to encourage our audiences to walk in the shoes of women, including those who are the most disempowered in our society
- Create performance pieces that are of an excellent standard, and are relevant, accessible, effective and highly entertaining
- Tour theatre to communities who would otherwise feel excluded from participating in the "live arts"

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- Allow audiences to develop and gain new skills in, and knowledge and understanding of, the use of theatre to look at issues and concerns relevant to their everyday lives
- Accompany each tour with drama workshops which allow audience members to consider the issues raised in more depth
- Transform non-arts settings into spaces that ensure access to theatre of a standard of excellence
- Produce accessible and relevant theatre as a tool to explore, challenge, understand, gain knowledge of and bring about effective change on issues that are relevant to women and young women's lived experiences
- Reach new audiences within the region
- Provide a vital link in communication, helping professionals to consult with and listen to local people's views and concerns, e.g. conferences
- Develop new collaborations with exceptional artists that strengthen the company's artistic practice
- Support the development of emerging artists through our projects

Principal Activities

The company's principal activity to further its charitable purposes for the public benefit during the year was to offer arts experiences which assist in developing self and social awareness, self-confidence, and empowerment, benefiting in particular but not exclusively women.

Beneficiaries and Public Benefit

In its long-term projects Open Clasp works with women and girls across the North East and the wider North of England. The majority of these women are brought together by existing community organisations alongside which the company works to deliver its projects. These groups may have been meeting for many years or may be set up within the organisations especially for an Open Clasp project. If research has suggested that a particular issue is important to the community organisations to which they tour, Open Clasp may seek out or be invited to a group who represent this issue.

When touring, Open Clasp is booked by existing community organisations and some mainstream venues with a community focus. The host organisation decides whether their performance (and workshop) is for an invited audience, restricted to local residents or open to the public. Open Clasp monitors the bookings to ensure performances and workshops are of an appropriate geographical spread.

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Open Clasp's short-term and one-off projects have a wide range of beneficiaries. Open Clasp is usually booked by an organisation to work with specific groups of people for a particular reason e.g. working with survivors to present their stories at a domestic violence conference to raise awareness, or with women in a community setting to increase self-esteem and confidence.

Open Clasp carry out charitable activities for the benefit of the general public and particularly for the benefit of women and young women. Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity has undertaken.

In 2022 -2023 Open Clasp continued to work collaboratively with women as co-creators to make new work and extend their model of socially engaged theatre-making in innovative and generous ways including through digital methods.

The company has 8 Gold Members who inform the priorities of the company, they are women we have met throughout the company's history who we have recognized for their bravery and talent, having overcome exclusion from society and the arts to be collaborators, writers, actors, and theatre makers – we have told their stories.

The company has grown its associates to six this year, they are: Laura Lindow, Associate Director, Rachel Glover, Associate Stage Manager and Jess Johnson, Christina Berriman Dawson and Zoe Lambert, Associate Artists.

On the 2nd February the company held a review and future strategy day with trustees, staff, associates and Gold Members.

Lasagna was a commission to work with women from Pause (Barnardo's) to shine a spotlight on the gap in services for women who have had multiple children removed or who are at risk of. Due to the pandemic, the play was captured for film and released digitally, online for audiences in the UK and US from 28th of March – 29th April 2022. This year following a request from Lasagna co-creator Vanessa, who became a company Gold Member at our 2022 AGM, Lasagna was remounted for a live, sell-out national tour throughout March 2023.

Workplace Development Programme 2022 -2023 invested in 10 emerging and mid-career creative practitioners who were selected through an open recruitment process. They received an intensive week of training in Open Clasp's methodology and then mentoring to cocreate new theatre with four women's groups. The programme matched writer and facilitator teams to women's groups in HMP Askham Grange, Devon and Cornwall, Wolverhampton and Newcastle. The company's award-winning creative team then produced the four new pieces of theatre for the company's 22-23 programme and for showcase at the company's AGM on the 9th of June 2022. The following four projects were part of the Workforce Development Programme;

1. **West End Women and Girls Centre 2022 – 2023** 10 workshops were delivered to 15 young women activists to co-create 'We', based on their own life experiences and identities. Workshops used mapping, walking and place-writing to feed into the

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process. Guen Murroni, wrote the script in response and in collaboration with the young women. It follows Aliyah's campaigning journey, from an incident of street harassment, to joining an activist group of young women and building up to the instigation of a protest march to block the Redheugh Bridge which crosses the River Tyne.

2. **Wolverhampton 2022 – 2023** 8 workshops were delivered with a group of black women in Wolverhampton who worked for and with the national charity, Changing Lives. The workshops explored the representation of black women in different types of media and by all aspects of society; their own communities and how they see themselves. They debated the effect on different generations. "Iris" was written by Eva Edo in response, and then produced by Open Clasp and performed at the company's AGM.
3. **HMP Askham Grange 2022 - 2023** 8 workshops were delivered to a group of women in HMP Askham Grange, an open prison in York. The workshops co-created a new play called 'Static' through a democratic process where women used theatre and drama games and techniques to debate and create character and timeline. Christina Berriman-Dawson wrote the script in response and the play was performed to an audience inside the prison on the 8th August 2022.
4. **US Too Alisha's Story 2022 - 2023** Co-created with the US TOO Women's Group, in Devon and Cornwall. This is a piece of theatre for film, written by Julie Tsang, and commissioned by Durham University which explores the experiences of women with learning disabilities and / or autism who report sexual assault and rape to police officers.

Mycelial 2020 - 2023 is the company's first internationally co-created production and the largest production budget in the history of the company. It advocates for global justice and equity and is co-created with sex worker activists in Aotearoa/New Zealand, Northern Ireland, Ireland and England. Catrina McHugh's script will go into production in 2023 with a 7 strong creative team and Director, Laura Lindow. Mycelial will open at Northern Stage for 8 performances in October 2023, including an international broadcast to the cocreators and their communities. The production has an 8 strong cast representing the diversity of its cocreators,

Ten people, scattered around the world and connected by the invisible threads that run between them. A community; networks of sex worker activists rooted in their fight against injustice, illustrate how above ground, there are walls that need smashing.

Rupture 2022 – 2023 is a commission by Durham University (Dr Kate O'Brien and Dr Hannah King) who are undertaking research into the experiences of mothers in prison and their parental rights. The research forms the evaluation of NEPACS' Parental Rights From Prison Project. Catrina McHugh and an Open Clasp team worked with the women engaging on the NEPACS project over 10 workshops in the Autumn and Catrina has written a script in response which will amplify their 'voices' as 'co-creators'. The production is now in progress to be performed in HMP Low Newton and at West End Women and Girls Centre in June 2023.

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Open Clasp – Open Archive, Newcastle University 2022 – 2023 Our archive at Newcastle University, Open Clasp: Open Archive, led by Director of Equality, Diversity and Inclusion, Professor Kate Chedgzoy situates the importance and role Open Clasp has played in the context of feminist theatre. Work began in 2019 to catalogue the archive with The Robinson Library. A collaborative PhD 2023 - 2026 in partnership with Newcastle University will further highlight our distinctive contribution and evaluate our impact on the socially engaged arts.

Achievements and Performance

Summary of the main achievements of the charity during the year

Shortlisted for the Calouste Gulbenkian Award for Civic Arts Organisations 2023.

Open Clasp were one of 10 arts organisations to be shortlisted for the award which exemplified best practice in co-creation across the country. The independent panel, chaired by Baroness Deborah Bull, selected the recipients from over 336 high-quality applications in recognition of their work transforming their local communities through art and co-creation. Making the shortlist was no small feat, and the company can display a kitemark logo to acknowledge the achievement. The judging advisors provided the following feedback;

“The panel and advisors were impressed by the transformative work that Open Clasp presented. It is clear to see the impact on a personal level for the women Open Clasp support but also at a policy and political level. They were impressed with Open Clasp’s connections and partnerships with the wider social sector. We wish Open Clasp every success in continuing to raise awareness and effect personal, social and political change.”

Open Clasp was listed as one of **The Big Issue’s 100 Changemakers in 2022**. This is The Big Issue’s celebration of the people and organisations who have focused, not on themselves, but on making things better for all of us.

Beth Crame was shortlisted for best newcomer at the NE Culture Awards.

Nominated by the company for her role as Sally in Lasagna (film 2021).

Lasagna Tour

The company successfully toured, and sold out, their first national tour since the pandemic. Lasagna toured throughout March, to 10 venues programmed with community partnerships including small/medium scale arts venues, community spaces and HMP Low Newton, Ticket income was 42% higher than predicted.

Live Theatre	Newcastle upon Tyne	8-11 March
Tuned In	Redcar	13-March
Aspire North-East	Chester-Le-Street	14-March
HMP Low Newton	Durham	15-March
Gala Theatre	Durham	16-March
The Forum	Darlington	20-March

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The Black Cherry	Bournemouth	22-March
Blue Elephant Theatre	London	23-March
Rockingham Hall	Rotherham	27-March
West End Women and Girls Centre	Newcastle upon Tyne	28-31 March

Our audience survey revealed 100% of respondents rated Lasagna excellent or very good and 100% believed that the theatre Open Clasp create with women can bring about positive social change. We continued to engage new audiences 'furthest from the arts' through our grassroots community champions and hyper local marketing. 1/3 of Lasagna audiences hadn't attended any other theatre in the past 12 months.

'Really enjoyed the play from start to finish it was excellent and very gripping. Loved it! Thank you so much for coming in and sharing it with us'. Audience Member HMP Low Newton

"Absolutely one of the most powerful pieces of theatre I have ever seen. Moved to tears. Highlights the tragedy on both sides. Society is failing both women." Audience Member LIVE Theatre

"Sensitively written and beautifully performed production that tackles complex subjects with empathy and humanity." 4 Star review, The Stage

Us Too: Alisha's Story and Rattle Snake online for UN #16 Days of Action to End Violence Against Women and Girls

As part of the UN #16 Days campaign, the company released *Us Too: Alisha's Story* and *Rattle Snake* online with a range of accessible ticket prices. In partnership with West End Women and Girls Centre an invited audience of women from the local community gathered for an Afternoon of Activism including a screening of *Key Change* and a panel discussion chaired by Huffty, Centre Coordinator, Kim McGuinness, Northumbria Police and Crime Commissioner and Cheryl Byron, Open Clasp cocreator and gold member.

"This film needs to be made available to all local authorities, schools, health professionals, Police in fact the country. It could really make people think how they can work differently." US TOO: Alisha's Story Online Audience Survey

"Very moving, was lovely to be in a room full of amazing women who are just as passionate as me. Thanks to the amazing ladies involved and those that have helped amplify their voices." Attendee at Afternoon of Activism

Sugar CPD at University of Cork 2022– 2023 Sugar is the basis of a 6-week continued professional development (CPD) course at University of Cork; "Gender Matters: women's lives and experiences in the criminal justice system". Led by the company's special advisor, Professor Maggie O'Neill and Joan Cronin (Centre for Adult Continuing Education) the course integrates theatre and creative, critical and participatory modes of teaching and learning in Sociology & Criminology, to improve justice for women - at the Dept. of Sociology. Following a successful pilot which the company supported in June 2022 it will continue to run annually.

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Sugar was created in 2021 as theatre for screen and streamed on BBC i-Player to 7000+ households and on Way Out TV reaching 45k prison cells. Key Partners supported in the creation of the work; West End Women and Girl's Centre, Women's Direct Access, Homelessness Service in Manchester, Changing Lives and HMP Low Newton.

Choose to Challenge 2022 – 2023 Written by the company's associate artist, Jessica Johnson and supported by Teesside University and MIMA in 2021, #Choose to Challenge is a five-minute film – a rallying cry to the confidence and creativity of young women. It was central to Teesside University's International Women's Day activity again for March 2023. To date, #Choose to Challenge has had over 7622 views on YouTube TikTok and Instagram.

Principal Funding Sources

Open Clasp has a robust funding model with its Arts Council NPO funding making up 44%, 22% coming from Commissions, Trusts and Foundations 16% (as detailed in the accounts) and Earned Income 10% (ticket sales, sales from assets and delivery of training). With the focus on income generation core costs allowing the company to continue to work towards its charitable objectives, as well as pursuing as wide a variety of funders as possible and seeking to encourage gifts and donations.

The decision of Arts Council England to award Open Clasp renewed NPO status from April 2023 to March 2026 provides the company with financial security and opportunities to grow and develop.

Plans for Future Periods

When planning future activities and projects the Trustees take into account the Charity Commission's guidance on public benefit.

Open Clasp starts the 2023-24 financial year in a good position. We are hugely grateful to Arts Council England for our continued investment as a National Portfolio Organisation from 2023 – 2026. We are also grateful to our funders who continue to support us with core funding including Community Foundation for Tyne & Wear and Northumberland, Garfield Weston Foundation, Sir James Knott Trust and The Shears Foundation. The trustees have committed funds from company reserves to the production of Mycelial which is the largest production budget in the history of the company, including a digital campaign and film capture to ensure a strong legacy and life for the project.

Projects for 2023/2024

US TOO (2023 – 2024): Open Clasp will deliver their drama and theatre-based training to Durham Police Officers across 12 workshops in 2023 exploring the experiences of women with learning disabilities and/or autism reporting rape/ sexual assault to the police. This work has been developed in partnership with Durham University, Dr Alison Jobe and Sunderland University, Dr Helen Williams and is funded by Durham ESRC-IAA, Research England Participatory Action Fund, Sunderland University, Durham Police and Crime Commissioner and Northumbria PCC Operation Payback fund.

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Lasagna (2023-2024): Lasagna will remain online until September 2023, and in collaboration with its co-creators, the company continues to take the work to policy and law makers to ensure that the women's voices are heard.

Rupture (2023 – 2024): Following a presentation of Rupture in June 2023 the play will be developed with its commissioners to reach wider audiences including policy and law makers. It will be considered for a national tour in Spring 2024, in co-creation with mothers in prison.

Mycelial (2023 - 2024): Mycelial is the company's first international production and the largest production budget in the history of the company. It advocates for global justice and equity and is co-created with sex worker activists in Aotearoa/New Zealand, Northern Ireland, Ireland and England. The production will open at Northern Stage for 8 performances in **October 2023**, including an international broadcast to the cocreators and their communities. The production has an 8 strong cast representing the diversity of its cocreators.

Archive (2023-2024): Our archive at Newcastle University "Open Clasp: Open Archive" will be located at The Robinson Library and West End Women and Girls Centre Women's library. As well as the archive, a collaborative PhD in partnership with Newcastle University will work to further highlight the distinctive contribution and evaluate impact of Open Clasp on the socially engaged arts.

Reference and Administrative Details

Company registration number	05137687
Registered office	The Stephenson Building, 173 Elswick Road, Newcastle upon Tyne, NE4 6SQ

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Open Clasp during the period and to the date of signing this report are as follows:

Helen Ferguson (Chair)

Fiona O'Connor (Vice Chair)

Anna Disley	Resigned 11 October 2022
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Lara Jonah

Gillian Robson	Resigned 11 October 2022
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Francesca Cross

Jacqueline Kell	Appointed 25 April 2022
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Hayley Calvert	Appointed 29 April 2022
Leanne Sutherland	Appointed 2 February 2023
Charlotte Bennett	Appointed 12 October 2022

Independent Examiner	Michelle Wright, Woodgate House, 5c Wood Street, Gateshead, NE11 9NP
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Bankers	Unity Trust Bank, Nine Brindleyplace, 4 Oozells Square, Birmingham B1 2HB
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	Charity Bank, Fosse House, 182 High Street, Tonbridge, TN9 1BE
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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Open Clasp Theatre Company is a charitable company limited by guarantee, incorporated on 25 May 2004.

It was registered as a charity on 8 February 2005. It was established under the Memorandum of Association that established its objects and powers and is governed under its Articles of Association, as amended by a special resolution dated 31 January 2005 and 15 October 2020.

Eligibility for membership of the charity and membership of the Board of Trustees is governed by the Memorandum and Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

The Board of Trustees of Open Clasp Theatre Company are the charity Trustees and company Directors.

The charity currently has a Board of 8 non-executive Trustees who bring significant skills to the support of Open Clasp's activities. The Board meets a minimum of four times per year and conducts an Annual General Meeting annually.

The Trustees are elected from the membership at the Annual General Meeting (AGM). The Trustees can co-opt additional Trustees between AGMs as required, but co-opted Trustees must stand for election at the next AGM.

Officers are elected by the Trustees at the first meeting following the AGM. The company appoints a Chair and a Vice Chair.

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The Trustees meet quarterly, plus additional review and strategy meetings at least once a year and more often if deemed necessary.

Detailed written Board reports and an agenda are prepared and circulated in advance of meetings.

Two Board sub-groups meet as and when needed, covering financial, staffing and artistic matters. Other working groups are set up to support specific work as required.

The wholly-owned trading subsidiary company, Open Clasp Productions Limited, was dissolved on the 29 June 2019 as it was no longer needed to take advantage of the Government's Theatre Tax Relief (TTR) scheme.

Day to day management of the company is delegated to the following staff team:

Artistic Director	Catrina McHugh
Executive Director	Ellie Turner
Senior Creative Producer	Carly McConnell (Promoted 12 May 2022)
Producer	Erin Connor (Appointed 5 September 2022)
Finance and Office Manager	Rachel Errington
Project Coordinator	Colette Conlin

Recruitment and Appointment of Board of Trustees

The Company's Trustees are either appointed by election at the AGM or co-opted to the Board between AGMs on the basis of nominations received from the membership or on recommendation from a member based on specialist skills, availability and commitment to the aims and objectives of the company.

Trustee Induction and Training

Trustees are inducted into the workings of the Company at a special meeting, held with individual appointees when they agree to be co-opted or are successfully elected. Trustees receive information on their legal roles and responsibilities and the Company's policies and procedures. Where the Board of Trustees feel specific training is needed, (for example, in safeguarding), it nominates specific Trustees to attend. Annually (usually in September) the Trustees' meeting includes a session where Trustees are reminded of their duties and obligations and are updated with any relevant changes in legislation or guidance relating to their role.

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Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 159 members of the company (2022- 143 members)

Pay policy for senior staff

The Board reviews the Artistic Director's and Executive Director's salary annually and is responsible for making any decisions about remuneration. Remuneration is benchmarked against similar roles within voluntary and community sector organisations of similar size in the North East.

Open Clasp Theatre Company has a Remuneration Policy which covers all staff. Senior staff are not treated differently to other staff and all benefits (including pension contributions) are applied equally across all staff groups.

Risk management

The Trustees have conducted a review of the major risks to which the charity is exposed and systems have been established to mitigate those risks including the implementation of procedures for authorisation of all transactions and projects and for ensuring the consistent quality of the delivery of all operational aspects of the charitable company. These procedures are periodically reviewed to ensure that they still meet the needs of the charity.

Related parties and co-operation with other organisations

None of the trustees receive remuneration or other benefit from their work with the charity. Any connection between trustees or senior managers of the charity with suppliers must be disclosed to the full Board of trustees. In the current year no such related party transactions were reported. Trustees are asked to declare their interests before each board meeting and there is a Register of Interests.

Financial Review

The total income for the period was £375,201 (2022: £385,414). This income is allocated across respective funds on the Statement of Financial Activities in accordance with the Statement of Recommended Practice.

The Statement of Financial Activities for the period shows a net income across all funds of £12,723 (2022: net income £61,298).

The balance sheet indicates that on 31 March 2023 the total funds of the charity are £218,737 (2022: £206,014). Unrestricted funds of £216,994 (2022: £203,148) represent the reserves available to the organisation to fulfil its many existing commitments over the long term.

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Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim firstly to hold a level of any unrestricted Reserves which enables the charity to have sufficient financial resources to meet liabilities if Open Clasp's funding were to be withdrawn and/or it were unable to continue operating.

At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to £82,313. The Trustees then aspire to retain an additional allowance of £45,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be indemnified outside of its annual budgeting process (Future Projects Fund).

The optimum level of unrestricted Reserves held is therefore £127,313.

The charity's unrestricted Reserves on the 31 March 2023 are £216,994 including project budget deferred to 2023/24 (Total: £23,315) this is due to the impact of the pandemic, which led to savings in overheads and managed changes to the artistic programme. Mycelial is the company's largest and first international production. The trustees have designated reserves to realise its full ambition including casting which is representational of its international co-creators and live broadcasting into communities.

The total of the Future Projects Fund on 31 March 2023 is £45,000

The Trustees approved the designation of £66,366 from the Future Projects Fund to the creation of Mycelial (Two Camps Project) across 2023 – 2024.

Unrestricted reserves	£82,313
Future Projects Funds	£45,000
Reserves designated to Mycelial	£66,366
Deferred budget for Mycelial	£23,315

The Trustees intend to bring reserves in line with our optimum level within three years.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

Principal funding sources

Arts Council England, Newcastle Cultural Investment Fund, Regional Theatre Young Directors Scheme, The Shears Foundation, Community Foundation – Wellesley Trust, Garfield Weston Foundation, The Hadrian Trust, Community Foundation – Newcastle Cultural Investment Fund Project Grant, Northumbria Police and Crime Commissioner – Operation Payback Fund and Durham Police and Crime Commissioner – Community Safety Fund.

Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. The Trustees have reviewed and considered relevant information, including the annual budget and future cash

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For the year ended 31 March 2023

flows in making their assessment. In particular, in response to the COVID-19 pandemic, the Trustees have revised their forecasts to take into account the impact on the business of possible scenarios brought on by the impact of COVID-19, alongside the measures that they can take to mitigate the impact. Based on these assessments, given the measures that could be undertaken to mitigate the current adverse conditions, and the current resources available, the Trustees have concluded that they can continue to adopt the going concern basis in preparing the annual report and accounts.

Trustees responsibilities in relation to the financial statement

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

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

By order of the board of trustees

Helen Ferguson, *Chair of the Board of Trustees.*


Helen Ferguson (May 23, 2023 11:09 GMT+1)

Date: May 23, 2023

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

For the year ended 31 March 2023

I report on the financial statements of Open Clasp Theatre Company for the year ended 31 March 2023, which are set out on pages 15 to 29.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") 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 Member of the Association of Accounting Technicians.

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the 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 material matters have come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

I 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.

Michelle Wright
Woodgate House
5c Wood Street
Gateshead
Tyne and Wear
NE11 9NP
Date: May 23, 2023


Michelle Wright (May 23, 2023 16:29 GMT+1)

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STATEMENT OF FINANCIAL ACTIVITIES

(INCLUDING SUMMARY INCOME & EXPENDITURE ACCOUNT)

For the year ended 31 March 2023

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
<u>Income from:</u>					
Donations and legacies	6	1,327	-	1,327	6,564
Charitable activities					
Grants and contracts	7	325,174	5,250	330,424	370,287
Other trading activities	8	13,977	-	13,977	4,208
Investments	9	2,009	-	2,009	355
Other income	10	27,464	-	27,464	4,000
Total income		369,951	5,250	375,201	385,414
<u>Expenditure on:</u>					
Raising funds	11	-	-	-	3,590
Charitable activities					
Operation of the charity	12	355,191	7,287	362,478	320,526
Total expenditure		355,191	7,287	362,478	324,116
Net income/(expenditure)		14,760	(2,037)	12,723	61,298
Transfers between funds		(914)	914	-	-
Net income/(expenditure) and net movement of funds		13,846	(1,123)	12,723	61,298
<u>Reconciliation of funds</u>					
Total funds brought forward		203,148	2,866	206,014	144,716
Total funds carried forward		216,994	1,743	218,737	206,014

The Statement of Financial Activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities

The notes on pages 17 to 29 form an integral part of these accounts.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

Charity Number 1108000

Company Number 05137687

BALANCE SHEET

As at 31 March 2023

	Notes	£	Total 2023 £	£	Total 2022 £
<u>Fixed assets</u>					
Tangible assets	19		1,769		1,948
Total fixed assets			1,769		1,948
<u>Current assets</u>					
Debtors	20	34,832		3,447	
Cash at bank and in hand	21	218,887		244,874	
Total current assets		253,719		248,321	
Creditors: amounts falling due within one year	22	(36,751)		(44,255)	
Net current assets			216,968		204,066
Total assets less current liabilities			218,737		206,014
Total net assets or liabilities			218,737		206,014
<u>Funds of the charity</u>					
Unrestricted income funds			216,994		203,148
Restricted income funds			1,743		2,866
Total funds			218,737		206,014

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

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

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

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

The notes on pages 17 to 29 form an integral part of these accounts.

These financial statements were approved by the Board on:

May 23, 2023

and are signed on its behalf by:

Helen Ferguson

Chair of Board of Trustees


Helen Ferguson (May 23, 2023 11:09 GMT+1)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

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:

2 Basis of accounting

2.1 Basis of preparation

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

The accounts have been prepared in accordance with 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) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

Open Clasp Theatre Company meets the definition of a public benefit entity under FRS 102.

2.2 Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. In making their assessment the trustees have reviewed and considered relevant information, including their annual budget and future cash flows. In response to the COVID-19 pandemic, the trustees have revised their forecasts to take into account measures that they can take with the current resources available to mitigate the impact of the current adverse conditions. The trustees are of the view that the immediate future of the charity for the next 12 months is secure and that on this basis the charity is a going concern.

3 Income

3.1 Recognition of income

Income is recognised when the charity has entitlement to the resources, any performance conditions attached to the item(s) of income have been met, it is more likely than not that the resources will be received and the monetary value can be measured with sufficient reliability

3.2 Offsetting

There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by FRS102 SORP or FRS102.

3.3 Grants and donations

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of the provision of a specified service is deferred until the criteria of income recognition are met.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

3.4 Donated goods and services

Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.

Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided that the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with the equivalent amount recognised as an expense under the appropriate heading in the SoFA.

3.5 Volunteer help

The value of volunteer help received is not included in the accounts but is described in the trustees' annual report.

3.6 Interest receivable

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

3.7 Income from membership subscriptions

Membership subscriptions received in the nature of a gift are recognised in donations and legacies.

Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.

3.8 Investment gains and losses

This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

3.9 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the

4 Expenditure and liabilities

4.1 Liability recognition

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

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

4.2 Charitable activities

Expenditure on charitable activities includes the costs of creating professional theatre and other activities undertaken to further the purposes of the charity and their associated support costs.

4.3 Governance and support costs

Support costs have been allocated between governance cost and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources.

4.4 Irrecoverable VAT

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

4.5 Creditors

The charity has creditors which are measured at settlement amounts less any trade discounts.

4.6 Provisions for liabilities

A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date.

5 Assets

5.1 Tangible fixed assets for use by the charity

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis, a full years depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal:

Fixtures & fittings	Straight line over five years
IT and office equipment	Straight line over three years

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

Analysis of income

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
6 Donations and legacies				
Donations and Gift Aid	1,327	-	1,327	6,564
	<u>1,327</u>	<u>-</u>	<u>1,327</u>	<u>6,564</u>

7 Charitable activitiesIncome from grants and contracts

Arts Council England - NPO	180,301	-	180,301	180,301
Arts Council England - CRF2	-	-	-	36,000
Newcastle Cultural Investment Fund	25,000	-	25,000	30,000
Garfield Weston Foundation	30,000	-	30,000	25,000
Sir James Knott Trust	-	-	-	9,000
Hadrian Trust	-	1,000	1,000	-
Community Foundation - Margaret and Dorothy Gordon Memorial Fund	-	-	-	750
Community Foundation - Covid 19 Response Fund	-	-	-	20,000
Community Foundation	10,000	3,450	13,450	-
Northumbria Police and Crime Commissioner – Supporting Victims Fund North	-	-	-	5,000
Northumbria Police and Crime Commissioner – Operation Payback Fund	-	-	-	1,666
Community Foundation - Linden Family and Curtin PARP Fund	-	-	-	10,000
Regional Theatre Young Directors Scheme Grant	-	800	800	3,200
University of Glasgow	4,250	-	4,250	-
Durham University	26,223	-	26,223	-
Sunderland University	14,900	-	14,900	-
The Shears Foundation	5,000	-	5,000	-
Other grants	-	-	-	-

Income from contracts

Durham City Council	-	-	-	13,714
Pause Commission	-	-	-	35,656
NCJAA - Inspiring Futures	29,500	-	29,500	-
	<u>325,174</u>	<u>5,250</u>	<u>330,424</u>	<u>370,287</u>

8 Other trading activities

Earned income - conferences, training workshops & touring income	13,977	-	13,977	4,208
	<u>13,977</u>	<u>-</u>	<u>13,977</u>	<u>4,208</u>

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

Analysis of income continued	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
9 Income from investments				
Bank interest	2,009	-	2,009	355
	<u>2,009</u>	<u>-</u>	<u>2,009</u>	<u>355</u>
10 Other income				
Other income	5,000	-	5,000	4,000
Theatre Tax Relief	22,464	-	22,464	-
	<u>27,464</u>	<u>-</u>	<u>27,464</u>	<u>4,000</u>

Income was £375,201 (2022: £385,414) of which £369,951 was unrestricted or designated (2022: £336,548) and £5,250 was restricted (2022: £48,866)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
11 Raising funds				
Staging fundraising events	-	-	-	3,590
	-	-	-	3,590
12 Charitable activities				
<u>Direct costs</u>				
don't forget the birds	-	-	-	1,890
DCC Coercive Control Training	-	-	-	7,055
Sugar	-	-	-	8,360
Mycelial (Two Camps) project costs	620	-	620	1,712
Workplace Development Programme	41,103	3,396	44,498	8,610
Lasagne (Pause) Project	11,962	-	11,962	12,892
Rupture project costs	87	-	87	-
Project staff costs	41,579	-	41,579	46,320
One off projects including digital development	2,217	976	3,193	7,091
Staff costs	219,749	-	219,749	189,051
PR & marketing costs	6,231	25	6,256	6,721
<u>Support costs</u>				
Staff support costs	2,877	-	2,877	2,772
Depreciation	1,085	-	1,085	930
Office administration & running costs	21,071	-	21,071	19,451
Subscriptions & publications	2,240	-	2,240	1,615
<u>Governance costs</u>				
Independent examiner's fees for reporting on the accounts	842	-	842	1,290
Legal and professional fees	733	-	733	1,984
Trustees meeting costs	1,624	-	1,624	321
Annual review and AGM costs	1,018	2,891	3,909	2,461
Bank charges	152	-	152	-
	355,191	7,287	362,478	320,526

Expenditure on charitable activities was £362,478 (2022: £324,116) of which £355,191 was unrestricted or designated (2022: £280,994) and £7,287 was restricted (2022: £43,122)

13 Fees for examination of the accounts

	2023 £	2022 £
Independent examiner's fees for reporting on the accounts	1,000	1,188
Other accountancy services paid to the examiner	-	688
	1,000	1,876

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

14 Analysis of staff costs and the cost of key management personnel

	2023 £	2022 £
Salaries and wages	191,793	165,601
Social security costs	20,444	16,751
Pension costs (defined contribution pension plan)	7,512	6,699
	219,749	189,051

No employee received remuneration above £60,000 (2022: nil)

The key management personnel of the charity, comprise the Trustees, Artistic Director and the Executive Director. The total employee benefits of the key management personnel of the charity were £101,603. (2021: £46,805)

15 Staff numbers

The average monthly head count was 5 staff (2022: 5 staff) and the average monthly number of full-time equivalent employees during the year were as follows:

	2023 Number	2022 Number
The parts of the charity in which the employee's work		
Artistic production and support	5.0	5.0
	5.0	5.0

Sessional staff are hired on a project by project basis and are included within charitable activities as direct project costs as they typically relate to specific production or projects.

16 Transactions with trustees

The following trustee has received payments for providing professional services to the charity

	Professional Services	Expenses	Travel	Total 2023	Total 2022
Name	£	£	£	£	£
Francesca Cross	175	51	3	229	2,438

The charity undertook an arm's length process to ensure they chose the best provider, Francesca Cross was not part of the decision making process.

Trustees' expenses

The following detail the expenses incurred by the trustees.

	2023 £	2022 £
Travel	9	8
Postage and refreshments	-	27
	9	35

Transaction(s) with related parties

There have been no related party transactions in the reporting period.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

17 Defined contribution pension scheme

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

The employer's pension costs represent contributions payable by the charity to the fund and amount to £7,512 (2022: £6,699). There was £2,058 outstanding as at 31 March 2023 (2022: £1,027)

18 Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

19 Tangible fixed assets

	Fixtures & fittings £	IT & office equipment £	Total £
Cost			
Balance brought forward	3,947	9,183	13,130
Additions	-	906	906
Disposals	-	-	-
Balance carried forward	3,947	10,089	14,036
Depreciation			
Basis	SL	SL	
Rate	20%	33%	
Balance brought forward	3,947	7,235	11,182
Depreciation charge for year	-	1,085	1,085
Disposals	-	-	-
Balance carried forward	3,947	8,320	12,267
Net book value			
Brought forward	-	1,948	1,948
Carried forward	-	1,769	1,769

20 Debtors and prepayments (receivable within 1 year)

	2023 £	2022 £
Trade debtors	2,411	120
Prepayments & accrued income	31,199	3,327
Other debtors	1,222	-
	34,832	3,447

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

21 Cash at bank and in hand

	2023	2022
	£	£
Short term deposits	188,313	186,304
Cash at bank and in hand	30,574	58,570
	218,887	244,874

22 Creditors and accruals (payable within 1 year)

	2023	2022
	£	£
Taxation and social security	5,328	4,531
Pension	2,058	-
Accruals		
Independent examination of accounts	1,000	1,290
Other accruals	4,570	6,064
Deferred income	23,795	31,342
Other creditors	-	1,028
	36,751	44,255

23 Deferred income

Deferred income comprises of advance payments from grants that relate to future periods

	2023
	£
Balance brought forward	31,342
Amount released to income earned from charitable activities	(31,342)
Amount deferred in year	23,795
Balance carried forward	23,795

24 Events after the end of the reporting period

No events (not requiring adjustment to the accounts) have occurred after the end of the reporting period but before the accounts are authorised which relate to conditions that arose after the end of the reporting period.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

25 Analysis of charitable funds**Analysis of movements in unrestricted funds****For the year ending 31 March 2023**

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Unrestricted funds					
General unrestricted fund	183,148	369,951	(355,191)	(115,595)	82,313
Designated funds					
Future projects	20,000	-	-	25,000	45,000
Mycelial	-	-	-	89,681	89,681
Totals	203,148	369,951	(355,191)	(914)	216,994

For the year ending 31 March 2022

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Unrestricted funds					
General unrestricted fund	124,716	336,548	(280,994)	2,878	183,148
Designated funds					
Future projects	20,000	-	-	-	20,000
Totals	144,716	336,548	(280,994)	2,878	203,148

Purpose of unrestricted funds

General unrestricted fund	The 'free reserves' after allowing for designated funds
Designated funds	Fund set aside for developing future projects

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

25 Analysis of charitable funds continued**Analysis of movement in restricted funds****For the year ending 31 March 2023**

Restricted funds	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Northumbria Police and Crime Commissioner – Operation Payback Fund	1,666	-	(482)	-	1,184
Regional Theatre Young Directors Scheme Grant	1,200	800	(2,914)	914	-
Community Foundation - Newcastle Cultural Investment Project Fund	-	3,450	(2,891)	-	559
Hadrian Trust	-	1,000	(1,000)	-	-
Totals	2,866	5,250	(7,286)	914	1,744

Analysis of movement in restricted funds**For the year ending 31 March 2022**

Restricted funds	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Arts Council England - CRF2	-	36,000	(33,122)	(2,878)	-
Community Foundation - Curtin PARP Fund	-	3,000	(3,000)	-	-
Northumbria Police and Crime Commissioner – Supporting Victims Fund North	-	5,000	(5,000)	-	-
Northumbria Police and Crime Commissioner – Operation Payback Fund	-	1,666	-	-	1,666
Regional Theatre Young Directors Scheme Grant	-	3,200	(2,000)	-	1,200
Totals	-	48,866	(43,122)	(2,878)	2,866

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

25 Analysis of charitable funds continued

Purpose of restricted funds

Restricted funds represent income resources used for a specific purpose within the charity as identified by the donor.

Arts Council England - CRF2	To support cultural organisations to adapt to different ways of working during the covid19 pandemic. This fund supported Open Clasp in expanding our digital reach, through recruitment of creative staff and also a freelance project coordinator, and the development of our digital assets and training.
Community Foundation - Curtin PARP Fund	To support Open Clasp in developing our Workplace Development Programme, which trained 10 women and Open Clasp methodology, to go on and deliver in the community and across the UK.
Northumbria Police and Crime Commissioner – Supporting Victims Fund North	To support in the development of a new piece of theatre directly informed by women who identify as sex workers, specifically escorts and women in commercial sex work, but also women who sell sex for survival. We will create a beautiful, raw and unforgettable piece of theatre that will contribute to and inform UK policy concerning the prevention of violence against women in the sex industry.
Northumbria Police and Crime Commissioner – Operation Payback Fund	To support production costs for a participatory theatre-based training course for police officers and related service providers working with women with learning disabilities/ autism who report rape/ sexual assault.
Regional Theatre Young Directors Scheme Grant	To support early career theatre directors and assistant Directors, who have come to the arts through non-traditional routes and enable them to access opportunities that they may not be able to without financial remuneration.
Community Foundation - Newcastle Cultural Investment Project Fund	To support the delivery of a performance showcase of new work, as part of a weeklong programme of creative and cultural events at West End Women and Girls Centre in June 2022
Hadrian Trust	To support Open Clasp in the delivery of screenings as part of our 16 days of action to end violence against women and girls' campaign in 2022

Transfers between funds

	Reason for transfer	Amount £
Between unrestricted and restricted funds	Unrestricted contribution to restricted overspend	914

26 Capital commitments

As at 31 March 2023, the charity had no capital commitments (2022 -£nil)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

27 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Tangible fixed assets	1,769	-	1,769	1,948
Cash at bank and in hand	217,144	1,743	218,887	244,874
Other net current assets/(liabilities)	(1,919)	-	(1,919)	(40,808)
	<u>216,994</u>	<u>1,743</u>	<u>218,737</u>	<u>206,014</u>

OPEN CLASP THEATRE COMPANY

England & Wales - Charity number 1108000

Accounts

OPEN CLASP THEATRE COMPANY

A company limited by guarantee

REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2022

Charity number 1108000

Company number 05137687

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

TRUSTEES ANNUAL REPORT

For the year ended 31 March 2022

The trustees are pleased to present their annual Directors' report together with financial statements of the charity for the year ending 31 March 2022 which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

These financial statements comply with the Charities Act 2011, the Companies Act 2006, Open Clasp Theatre Company's Memorandum and Articles of Association; and the document 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)'.

Objectives and Activities

Charitable Purpose

The objects of the company, as set out in the Memorandum and Articles of Association, are to promote, maintain, improve and advance education in the arts, particularly by encouraging the arts of drama, dance, singing and music, and to offer arts experiences which assist in developing self and social awareness, self-confidence and empowerment, in particular but not exclusively for women (including young women between 12 and 18 years of age) who live in areas of social and economic deprivation, for the purposes of social inclusion, to break down barriers that deny communities access to, and participation in, the "live arts".

Aims and Intended Impact

Within its charitable objects the Trustees' aims are to:

- Raise self-esteem and confidence with women and young women by facilitating effective, thought-provoking and empowering drama workshops, which allow participants to debate and conclude on strategies that ensure that the basic human rights of all women and young women are recognised, valued and demanded
- Create high quality theatre from a female gaze for mixed audiences
- Create truthful, risk-taking theatre which is informed by the lived experiences of the women and young women we work with
- Make space for social debate and to encourage our audiences to walk in the shoes of women, including those who are the most disempowered in our society
- Create performance pieces that are of an excellent standard, and are relevant, accessible, effective and highly entertaining
- Tour theatre to communities who would otherwise feel excluded from participating in the "live arts"

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

TRUSTEES ANNUAL REPORT

For the year ended 31 March 2022

- Allow audiences to develop and gain new skills in, and knowledge and understanding of, the use of theatre to look at issues and concerns relevant to their everyday lives
- Accompany each tour with drama workshops which allow audience members to consider the issues raised in more depth
- Transform non-arts settings into spaces that ensure access to theatre of a standard of excellence
- Produce accessible and relevant theatre as a tool to explore, challenge, understand, gain knowledge of and bring about effective change on issues that are relevant to women and young women's lived experiences
- Reach new audiences within the region
- Provide a vital link in communication, helping professionals to consult with and listen to local people's views and concerns, e.g. conferences
- Develop new collaborations with exceptional artists that strengthen the company's artistic practice
- Support the development of emerging artists through our projects

Principal Activities

The company's principal activity to further its charitable purposes for the public benefit during the year was to offer arts experiences which assist in developing self and social awareness, self-confidence, and empowerment, benefiting in particular but not exclusively women.

Beneficiaries and Public Benefit

In its long-term projects Open Clasp works with women and girls across the North East and the wider North of England. The majority of these women are brought together by existing community organisations alongside which the company works to deliver its projects. These groups may have been meeting for many years or may be set up within the organisations especially for an Open Clasp project. If research has suggested that a particular issue is important to the community organisations to which they tour, Open Clasp may seek out or be invited to a group who represent this issue.

When touring, Open Clasp is booked by existing community organisations and some mainstream venues with a community focus. The host organisation decides whether their performance (and workshop) is for an invited audience, restricted to local residents or open to the public. Open Clasp monitors the bookings to ensure performances and workshops are of an appropriate geographical spread.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

TRUSTEES ANNUAL REPORT

For the year ended 31 March 2022

Open Clasp's short-term and one-off projects have a wide range of beneficiaries. Open Clasp is usually booked by an organisation to work with specific groups of people for a particular reason e.g. working with survivors to present their stories at a domestic violence conference to raise awareness, or with women in a community setting to increase self-esteem and confidence.

Open Clasp carry out charitable activities for the benefit of the general public and particularly for the benefit of women and young women. Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity has undertaken.

In 2021 -2022 Open Clasp continued to adapt to the Covid-19 pandemic, when normal activities were not all possible, they sustained and extended their model of socially engaged theatre-making in innovative and generous ways. Digital methods of screening and sharing work have been vital. Reaching people digitally (T.V, downloadable, online education resources, etc) was central to the company's activity in this year and key to consolidating their global reach. Their approach to digital inclusion was cited as a case study for Arts Council England by Good Things Foundation, and also in being awarded a Special Commendation Award for Content Creation and Impact at the 2022 Digital Culture Awards. This is apparent in both the delivery to beneficiaries and through the impact and reach positioning the company as a key agency able to reach audiences, decision makers and opinion formers much more widely.

Workplace Development Programme Launch 2021 – 2022 In January 2022, Open Clasp recruited 10 women to take part in their first ever Workforce Development Programme. The programme is for emerging and mid-career creative practitioners to receive training and deliver work for Open Clasp's programme. Writer and facilitator teams have worked with women's groups in Devon and Cornwall, Wolverhampton, and Newcastle towards a showcase on the 9th of June 2022.

Choose to Challenge 2021 – 2022 In 2021, because of the pandemic, the team were unable to work again with young people for International Women's Day at Teesside University. Instead, the University and MIMA supported the creation of a spoken word piece in response to the 2021 theme - #Choose to Challenge.

Written by the company's associate artist, Jessica Johnson, the piece was developed into a five-minute film – a rallying cry to the confidence and creativity of young women as we emerge from lockdown into a new world. In March 2022, #Choose to Challenge was used as the central campaign as part of National Careers Week, in which the film was shown to secondary school pupils across England, Wales and Northern Ireland – an estimated 2000 secondary schools, 350 Colleges and 80 Universities. To date, #Choose to Challenge has had over 5000 views on YouTube TikTok and Instagram.

Sugar 2021– 2022 launched on BBC i-Player on 25th November 2020 to tie in with the UN Campaign to End Violence Against Women and Girls. It remained on the platform until the 25th of Nov 2021. There was no fee involved, so Open Clasp negotiated on exclusivity, enabling

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further distribution, and enabling programming on Way Out TV reaching up to 45,000 in-prison cell TVs across the national HMP estate. Key Partners supported the creation of the work; West End Women and Girl's Centre, Women's Direct Access, Homelessness Service in Manchester, Changing Lives and HMP Low Newton. Key Partners supported marketing and distribution, Shelter, Women's Aid and Agenda. From November 2020 – April 2021, 6,400 households streamed Sugar on the BBC i-Player, with a further 210 young people watching Sugar as part of their academic course.

Don't Forget the Birds digital capture 'As Live' on film at Live Theatre by Pilot Live (run by Pilot Theatre). The capture brought this creative team back together again to remount the play for 2020. It was released as part of Open Clasp's 16 days of activism to End Violence against Women and Girls in November 2021, with British Sign Language.

Two Camps 2020 - 2023 Two Camps (the project title) is an international production, co-created with 40 women internationally who are involved in sex work. It is a 4-year project inspired by the debate regarding the Nordic Model v decriminalisation of sex work and sex workers rights. Over the course of 2021 – 2022, the project worked with the Rainbow Project in Northern Ireland, and Red Umbrella Front in the Republic of Ireland. The production will be further developed throughout 2022 for release in Spring 2023.

Lasagna (Pause) 2021 – 2022 Commissioned to work with women from Pause (Barnardo's), Lasagna was created digitally, over zoom, during the second lockdown. This production shines a spotlight on the gap in services for women who have had multiple children removed or who are at risk of. Lasagna was co-created with the group over July and August 2021, the women fed in throughout the process from script to costume. In October 2021, Lasagna was screened at Everyman Cinema, Newcastle Upon Tyne to our co-creators. From the 28th of March – 29th April 2022, Lasagna was released online through TicketCo. For audiences to watch in the UK and USA.

40 Women and Girls 2021 - 2022 Catrina McHugh met and interviewed 40 women and girls who have been instrumental in the community and history of West End Women and Girls Centre. Working alongside Phyliss Christopher (photographer), the exhibition celebrating 40 women and girls and 40 years of the West and Women and girls Centre, was unveiled on 8 March– International Women's Day 2022, to our community here in the west end of Newcastle. Alongside the exhibition, Baltic Centre for Contemporary Art projected the photographs of the women and girls celebrated on the building, and a book was created capturing the exhibition. The West End Women and Girls Centre then hosted a party, and hundreds attended; it included fairground rides, cake, music, and fireworks for the whole community.

Rattle Snake 2021 – 2022 In May and June 2021, Open Clasp was commissioned by Durham County Council's Safeguarding Children's and Adult Partnership Board, to deliver training in Coercive Controlling behavior, in partnership with West End Women and Girls Centre, using the film Rattle Snake and developed online workshops. 239 staff from a range of organisations across children's services. Police, health, education, and the voluntary and community sector attended workshops and screenings.

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Cascavel (Rattle Snake in Brazil) 2021 – 2022 Originally meant to be performed live in Rio de Janeiro and Sao Paulo in 2020, the live productions were impacted by the pandemic. Following the global rise in domestic abuse, the team wanted to produce Cascavel (Rattle Snake) by whatever means possible. Produced by Moira **Produções** Artística, the production went live online in July and August of 2021 to an audience of 1,800 people. Producers and Actors, Carole and Fernanda had a live streamed panel with judges, prosecutors, and women who work in refuges to discuss the play and highlight the importance of discussing violence against women.

Open Clasp – Open Archive, Newcastle University 2021 – 2022 Our archive at Newcastle University, Open Clasp: Open Archive, led by Director of Equality, Diversity and Inclusion, Professor Kate Chedgzoy situates the importance and role Open Clasp has played in the context of feminist theatre. Work began in 2019 to catalogue the archive with The Robinson Library. A collaborative PhD in partnership with Newcastle University will work to further highlight our distinctive contribution and evaluate our impact on the socially engaged arts.

Achievements and Performance

Summary of the main achievements of the charity during the year

Digital Culture Award 2022

Open Clasp received a Special Commendation Award for Content Creation and for the Impact of our Distribution Model at the 2022 Digital Culture Awards.

Sugar – BBC Arts / BBC iPlayer and Way-Out TV

This was a huge achievement for the creative producer, Carly McConnell, who found a way through building relationships with the producers at BBC Arts. Sugar was edited into 3 episodes and presented on BBC iPlayer as part of the BBC Arts Culture in Quarantine programme. The company received in-kind support and mentorship from The Space.

Sugar was created as a 'theatrical piece for screen', in partnership with Meerkat Films and directed by Laura Lindow. A strong female creative team created the 'capture' written by Catrina McHugh MBE. Two national distribution partners, Shelter and Women's Aid continue to support Sugar and use the themes to support their own national campaigns.

The company has had further success through Way Out TV. Sugar was broadcast to an estimated 45,000 prison cells in May and June 2021. This was delayed from being in Feb and March due to the pandemic. It was available to watch in HMP Low Newton where it was co-created.

Rattle Snake –Training and Cascavel

Rattle Snake remains a DTR (Digital Training Resource) it has been used by a number of organisations as part of their safeguarding training including Durham County Council, HMP

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Probation Service and the Safe for Life course at West End Women and Girls. The charity continues to look for opportunities to sell the digital version of the film for training.

In 2021, Rattle Snake was produced by Moira Produções Artísticas and translated into Brazilian Portuguese by Diego Teza. Open Clasp mentored their screen capture and distribution model (due to the pandemic) involving a public and specialist audience of 1,800 in response to a 431% spike in domestic violence cases in 2020 compared to 2019.

Choose to Challenge

In March 2022, #Choose to Challenge was used as the central campaign as part of National Careers Week, in which the film was shown to secondary school pupils across England, Wales and Northern Ireland – an estimated 2000 secondary schools, 350 Colleges and 80 Universities.

Farrah Cave who is a working class, British Iranian actor from Middlesbrough, performed the piece, and it was her first professional acting role. She was then nominated for 'Best Newcomer' at the Journal Culture Awards 2021.

Lasagna (Pause Project)

From the 28th of March – 29th of April 2022, Lasagna was released online through TicketCo. To an estimated audience of over 300. Lasagna has also received some excellent feedback from audience members, including,

"The play was insightful if distressing to watch but managed to maintain an element of hope and faith in our inherent goodness. With gut-wrenching honesty and heart-warming kindness, Lasagna portrayed difficulties that are played out with characters on 'both sides' of the care system. The lives of women like Sally are not just a series of boxes to be ticked, and most social workers are not 'child snatchers'. Both are 'victims' of an overstretched and underfunded system, and both are often misunderstood and inadequately supported. Lasagna provides much food for thought". Online audience member

Arts Award

Eight young women from West End Women & Girls Centre successfully achieved their Bronze Arts Award over 8 weekly sessions, delivered by Christina Berriman-Dawson with a focus on our play, Rattle Snake. The young women are Gender Equality Peer Educators. Their work and achievements were celebrated at a certificate ceremony at the Centre in mid-September.

"It was quite inspirational finding out about the back routes behind all the female artists and how they have challenged 'the status quo'. Arts Award Graduate

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Pedal Against Patriarchy

In September 2021, #PedalAgainstPatriarchy celebrated the partnership between us and West End Women and Girls Centre. It was made fully accessible to any women from our community who wanted to take part. Many were new to cycling so chose to do a small section of the route or support as crew members. We cycled 135 miles from Whitehaven to Tynemouth and raised £4,861 for future projects working with women and in solidarity with communities, building power, fighting for social justice and driving social change. With six decades of activism between us we wanted to inspire and support the next generation of women and girls, their talent, leadership, and activism. We carried that message over 4000m of ascent and descent and 135 miles of tarmac, gravel, grass, track and sand. We appeared on local BBC radio in Newcastle and the North-West and in local press.

Scran4theFam – West End Women and Girls Centre

Over the course of the pandemic, 23,000 portions of soup were delivered across the west end between March '20 – June 21. Over three national lockdowns and local tier systems, we directly addressed social inclusion by engaging and supporting our local community through Scran4theFam, delivering 500 hot meals a week as part of West End Women and Girls Centre's 'soup run'. To capture the impact; we documented our activism, through films, to share with our supporters, funders, and audiences.

"We were all frightened but new the right thing to do was to be brave and stand with, and we feel extremely proud of all our staff and freelancers who stepped up, volunteering their time, and to have been a part of such a special project." Artistic Director, Catrina McHugh MBE

Principal Funding Sources

Open Clasp has a robust funding model with its Arts Council NPO funding making up 48%, other trusts and foundation bringing in 37% of core funding (as detailed in the accounts) and 15% coming from commissions, ticket sales and sales from assets and the delivery of training. The company is constantly developing and maintaining ways it can earn non-grant income whilst working towards its charitable objectives, as well as pursuing as wide a variety of funders as possible and seeking to encourage gifts and donations.

The decision of Arts Council England to award Open Clasp with a 77% increase in funding from April 2018 to March 2023 provides the company with greater financial security and provide opportunities to grow and develop.

Plans for Future Periods

When planning future activities and projects the Trustees take into account the Charity Commission's guidance on public benefit.

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Open Clasp starts the 2022-23 financial year in a good position, COVID-19 has changed the way we live, make and consume theatre. We are hugely grateful to the Arts Council and our funders who have honoured and extended our funding agreements. The trustees have committed funds from company reserves towards the creation of Two Camps, our international project about the rights of those involved in sex work, will launch in Spring 2023.

Projects for 2022/2023

Arts Award (2022 - 2023): Arts Award will be delivered to young women attending West End Women and Girls Centre following the success of the 2021 Arts Award.

HMP Askham Grange (2022 – 2023): Open Clasp will deliver their methodology, led by Artistic Director Catrina McHugh, over 8 weekly workshops to a group of women with the aim of co-creating a new script for theatre as part of “Inspiring Futures Footprint”, a research project in partnership with the National Criminal Justice Arts Alliance and Cambridge University Criminology Research team.

US TOO (2022 – 2023): Open Clasp will develop and deliver drama and theatre-based training to inform practitioners working with women with learning disabilities and/or autism who have experienced rape/ sexual assault. A new piece of theatre for screen and training package developed throughout 2022 and funded by Durham ESRC-IAA, Research England Participatory Action Fund and Sunderland University, will be piloted with Northumbria police in November 2022. This is a collaborative participatory project between Open Clasp Theatre Company, Durham/ Sunderland Universities and ARC England - Us Too - a group of women with learning disabilities and/or autism who have experience Sexual Violence /Domestic Violence.

Lasagna (Pause) (2022-2023): Lasagna was launched online from 28th March 2022 – 29 April 2022, and in collaboration with Pause women, we will continue to take the work to policy and law makers to ensure that the women’s voices are heard.

Two Camps (2022 - 2023): Open Clasp will continue to collaborate with our international partners, which include 40 women and 10 organisations in New Zealand, Ireland, Northern Ireland, and UK (Wolverhampton, Manchester, and Newcastle). It is a pan global project, now in its fourth year and will be a site-specific digital/live installation taking place simultaneously with each ‘country’ partner in March ‘23. Its success will be measured by how it provides an account of the social powers around sex work in the context of capitalism, law, policing, human rights, and borders. This production will allow those at the heart of debates to step into the shoes of the sex workers themselves. The theme of migration is key to this debate with the increase in movement of people on the planet being driven by both economics and changes to the climate.

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Workforce Development Programme (2022 – 2023): On the 9th of June 2022, the resulting scripts and work from the company's first ever Workforce Development programme will be showcased to Open Clasp family, supporters, and members at our 2022 AGM.

Archive (2022-2023): Our archive at Newcastle University "Open Clasp: Open Archive" will move to location at The Robinson Library and West End Women and Girls Centre Women's library. As well as the archive, a collaborative PhD in partnership with Newcastle University will work to further highlight the distinctive contribution and evaluate impact of Open Clasp on the socially engaged arts.

Reference and Administrative Details

Company registration number 05137687

Registered office The Stephenson Building, 173 Elswick Road,
Newcastle upon Tyne, NE4 6SQ

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Open Clasp during the period and to the date of signing this report are as follows:

Jo Cundall (Chair)	Resigned 23 November 2021
Helen Ferguson (Chair)	Appointed Chair 23 November 2021
Gillian Robson	
Anna Disley	
Mandy Barker	Resigned 16 February 2022
Rebecca Dixon	Resigned 23 November 2021
Lara Jonah	
Francesca Cross	
Fiona O'Connor	Appointed Vice Chair 23 November 2021.
Jacqueline Kell	Appointed 25 April 2022
Hayley Calvert	Appointed 29 April 2022

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Independent Examiner

Jim Dodds, Connected Voice Business Services Ltd
Higham House, Higham Place, Newcastle upon Tyne,
NE1 8AF

Bankers

Unity Trust Bank, Nine Brindleyplace, 4 Oozells
Square, Birmingham B1 2HB

Charity Bank, Fosse House, 182 High Street,
Tonbridge, TN9 1BE

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Open Clasp Theatre Company is a charitable company limited by guarantee, incorporated on 25 May 2004.

It was registered as a charity on 8 February 2005. It was established under the Memorandum of Association that established its objects and powers and is governed under its Articles of Association, as amended by a special resolution dated 31 January 2005 and 15 October 2020.

Eligibility for membership of the charity and membership of the Board of Trustees is governed by the Memorandum and Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

The Board of Trustees of Open Clasp Theatre Company are the charity Trustees and company Directors.

The charity currently has a Board of 8 non-executive Trustees who bring significant skills to the support of Open Clasp's activities. The Board meets a minimum of four times per year and conducts an Annual General Meeting annually.

The Trustees are elected from the membership at the Annual General Meeting (AGM). The Trustees can co-opt additional Trustees between AGMs as required, but co-opted Trustees must stand for election at the next AGM.

Officers are elected by the Trustees at the first meeting following the AGM. The company appoints a Chair and a Vice Chair.

The Trustees meet quarterly, plus additional review and strategy meetings at least once a year and more often if deemed necessary.

Detailed written Board reports and an agenda are prepared and circulated in advance of meetings.

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Two Board sub-groups meet as and when needed, covering financial, staffing and artistic matters. Other working groups are set up to support specific work as required.

Day to day management of the company is delegated to the following staff team:

Artistic Director	Catrina McHugh
Executive Director	Ellie Turner
Creative Producer	Carly McConnell
Finance and Office Manager	Rachel Errington
Project Coordinator	Colette Conlin (Appointed 8 June 2021)

Recruitment and Appointment of Board of Trustees

The Company's Trustees are either appointed by election at the AGM or co-opted to the Board between AGMs on the basis of nominations received from the membership or on recommendation from a member based on specialist skills, availability and commitment to the aims and objectives of the company.

Trustee Induction and Training

Trustees are inducted into the workings of the Company at a special meeting, held with individual appointees when they agree to be co-opted or are successfully elected. Trustees receive information on their legal roles and responsibilities and the Company's policies and procedures. Where the Board of Trustees feel specific training is needed, (for example, in safeguarding), it nominates specific Trustees to attend. Annually (usually in September) the Trustees' meeting includes a session where Trustees are reminded of their duties and obligations and are updated with any relevant changes in legislation or guidance relating to their role.

Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 143 members of the company (2021- 141 members)

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Pay policy for senior staff

The Board reviews the Artistic Director's and Executive Director's salary annually and is responsible for making any decisions about remuneration. Remuneration is benchmarked against similar roles within voluntary and community sector organisations of similar size in the North East.

Open Clasp Theatre Company has a Remuneration Policy which covers all staff. Senior staff are not treated differently to other staff and all benefits (including pension contributions) are applied equally across all staff groups.

Risk management

The Trustees have conducted a review of the major risks to which the charity is exposed and systems have been established to mitigate those risks including the implementation of procedures for authorisation of all transactions and projects and for ensuring the consistent quality of the delivery of all operational aspects of the charitable company. These procedures are periodically reviewed to ensure that they still meet the needs of the charity.

Related parties and co-operation with other organisations

None of the trustees receive remuneration or other benefit from their work with the charity. Any connection between trustees or senior managers of the charity with suppliers must be disclosed to the full Board of trustees. In the current year no such related party transactions were reported. Trustees are asked to declare their interests before each board meeting and there is a Register of Interests.

Financial Review

The total income for the period was £385,374 (2021: £242,046). This income is allocated across respective funds on the Statement of Financial Activities in accordance with the Statement of Recommended Practice.

The Statement of Financial Activities for the period shows a net income across all funds of £61,258 (2021: net income £14,951).

The balance sheet indicates that at 31 March 2020 the total funds of the charity are £205,974 (2021: £144,716). Unrestricted funds of £203,108 (2021: £144,716) represent the reserves available to the organisation to fulfil its many existing commitments over the long term.

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Reserves Policy

The Trustees aim to firstly hold a level of any unrestricted reserves which enables the charity to have sufficient financial resources to meet liabilities if Open Clasp's funding were to be withdrawn and/or it were unable to continue operating.

At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to £79,121. The Trustees then aspire to retain an additional allowance of £45,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be indemnified outside of its annual budgeting process (Future Projects Fund).

The optimum level of unrestricted Reserves held is £124,121. However, this has been an exceptional year impacted by the pandemic and ill health of our Artistic Director.

The charity's unrestricted Reserves on 31 March 2022 are £203,108. We have budgeted to return to pre-pandemic optimum reserves by March 2025.

Unrestricted Reserves	£79,121
Future Projects Fund	£86,591
Project budget deferred to 22/23	£37,396

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

Principal funding sources

Arts Council England, Newcastle Cultural Investment Fund, Arts Council England: Culture Recovery Fund Round Two, Garfield Western Foundation, Community Foundation – Covid Response Fund, Northumbria Police and Crime Commissioner – Supporting Victims First North Fund, Community Foundation – Margaret and Dorothy Gordon Memorial Fund, Community Foundation – Linden Family and Curtin PARP Fund, Sir James Knott Trust and Northumbria Police and Crime Commissioner – Operation Payback Fund.

Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. The Trustees have reviewed and considered relevant information, including the annual budget and future cash flows in making their assessment. In particular, in response to the COVID-19 pandemic, the Trustees have revised their forecasts to take into account the impact on the business of possible scenarios brought on by the impact of COVID-19, alongside the measures that they can take to mitigate the impact. Based on these assessments, given the measures that could be undertaken to mitigate the current adverse conditions, and the current resources available, the Trustees have concluded that they can continue to adopt the going concern basis in preparing the annual report and accounts.

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Trustees responsibilities in relation to the financial statement

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

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

By order of the board of trustees

Helen Ferguson, *Chair of the Board of Trustees*. 

Date: 13/05/2022

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

For the year ended 31 March 2022

I report on the financial statements of Open Clasp Theatre Company for the year ended 31 March 2022, which are set out on pages 16 to 27.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") 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 Fellow of the Association of Charity Independent Examiners.

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the 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.

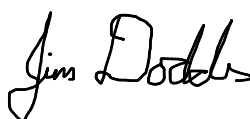
Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

I 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.

Jim Dodds
Connected Voice Business Services Ltd
Higham House
Higham Place
Newcastle upon Tyne
NE1 8AF
Date: 13/05/2022



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STATEMENT OF FINANCIAL ACTIVITIES

(INCLUDING SUMMARY INCOME & EXPENDITURE ACCOUNT)

For the year ended 31 March 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
<u>Income from:</u>					
Donations and legacies	6	6,564	-	6,564	4,096
Charitable activities					
Grants and contracts	7	321,421	48,866	370,287	221,551
Other trading activities	8	4,208	-	4,208	6,953
Investments	9	355	-	355	441
Other income	10	4,000	-	4,000	9,005
Total income		336,548	48,866	385,414	242,046
<u>Expenditure on:</u>					
Raising funds	11	3,590	-	3,590	-
Charitable activities					
Operation of the charity	12	277,404	43,122	320,526	227,095
Total expenditure		280,994	43,122	324,116	227,095
Net income/(expenditure)		55,554	5,744	61,298	14,951
Transfers between funds		2,878	(2,878)	-	-
Net income/(expenditure) and net movement of funds		58,432	2,866	61,298	14,951
<u>Reconciliation of funds</u>					
Total funds brought forward		144,716	-	144,716	129,765
Total funds carried forward		203,148	2,866	206,014	144,716

The Statement of Financial Activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities

The notes on pages 18 to 27 form an integral part of these accounts.

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Charity Number 1108000
Company Number 05137687**BALANCE SHEET**

As at 31 March 2022

	Notes	£	Total 2022 £	£	Total 2021 £
Fixed assets					
Tangible assets	19		1,948		-
Total fixed assets			1,948		-
Current assets					
Debtors	20	3,447		3,564	
Cash at bank and in hand	21	244,874		232,553	
Total current assets		248,321		236,117	
Creditors: amounts falling due within one year	22	(44,255)		(91,401)	
Net current assets			204,066		144,716
Total assets less current liabilities			206,014		144,716
Total net assets or liabilities			206,014		144,716
Funds of the charity					
Unrestricted income funds			203,148		144,716
Restricted income funds			2,866		-
Total funds			206,014		144,716

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

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

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

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

The notes on pages 18 to 27 form an integral part of these accounts.

These financial statements were approved by the Board on: 13/05/2022

and are signed on its behalf by: Helen Ferguson 
Chair of Board of Trustees

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 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:

2 Basis of accounting

2.1 Basis of preparation

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

The accounts have been prepared in accordance with 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) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

Open Clasp Theatre Company meets the definition of a public benefit entity under FRS 102.

2.2 Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. In making their assessment the trustees have reviewed and considered relevant information, including their annual budget and future cash flows. In response to the COVID-19 pandemic, the trustees have revised their forecasts to take into account measures that they can take with the current resources available to mitigate the impact of the current adverse conditions. The trustees are of the view that the immediate future of the charity for the next 12 months is secure and that on this basis the charity is a going concern.

3 Income

3.1 Recognition of income

Income is recognised when the charity has entitlement to the resources, any performance conditions attached to the item(s) of income have been met, it is more likely than not that the resources will be received and the monetary value can be measured with sufficient reliability

3.2 Offsetting

There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by FRS102 SORP or FRS102.

3.3 Grants and donations

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of the provision of a specified service is deferred until the criteria of income recognition are met.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

3.4 Donated goods and services

Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.

Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided that the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with the equivalent amount recognised as an expense under the appropriate heading in the SoFA.

3.5 Volunteer help

The value of volunteer help received is not included in the accounts but is described in the trustees' annual report.

3.6 Interest receivable

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

3.7 Income from membership subscriptions

Membership subscriptions received in the nature of a gift are recognised in donations and legacies.

Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.

3.8 Investment gains and losses

This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

3.9 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the

4 Expenditure and liabilities

4.1 Liability recognition

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

4.2 Charitable activities

Expenditure on charitable activities includes the costs of creating professional theatre and other activities undertaken to further the purposes of the charity and their associated support costs.

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

4.3 Governance and support costs

Support costs have been allocated between governance cost and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources.

4.4 Irrecoverable VAT

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

4.5 Creditors

The charity has creditors which are measured at settlement amounts less any trade discounts.

4.6 Provisions for liabilities

A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date.

5 Assets

5.1 Tangible fixed assets for use by the charity

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis, a full years depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal:

Fixtures & fittings	Straight line over five years
IT and office equipment	Straight line over three years

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

Analysis of income

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
6 Donations and legacies				
Donations and Gift Aid	6,564	-	6,564	4,096
	<u>6,564</u>	<u>-</u>	<u>6,564</u>	<u>4,096</u>
7 Charitable activities				
<u>Income from grants and contracts</u>				
Arts Council England - NPO	180,301	-	180,301	180,301
Arts Council England - CRF2	-	36,000	36,000	-
Newcastle Cultural Investment Fund	30,000	-	30,000	26,000
Garfield Weston Foundation	25,000	-	25,000	-
Sir James Knott Trust	9,000	-	9,000	-
Hadrian Trust	-	-	-	1,000
Community Foundation - Margaret and Dorothy Gordon Memorial Fund	750	-	750	750
Community Foundation - Covid 19 Response Fund	20,000	-	20,000	-
Northumbria Police and Crime Commissioner – Supporting Victims Fund North	-	5,000	5,000	-
Northumbria Police and Crime Commissioner – Operation Payback Fund	-	1,666	1,666	-
Community Foundation - Linden Family and Curtin PARP Fund	7,000	3,000	10,000	-
Regional Theatre Young Directors Scheme Grant	-	3,200	3,200	-
<u>Income from contracts</u>				
Durham City Council	13,714	-	13,714	-
Pause Commission	35,656	-	35,656	-
NCJAA - Inspiring Futures	-	-	-	13,500
	<u>321,421</u>	<u>48,866</u>	<u>370,287</u>	<u>221,551</u>
8 Other trading activities				
Earned income - conferences, training workshops & touring income	4,208	-	4,208	6,953
	<u>4,208</u>	<u>-</u>	<u>4,208</u>	<u>6,953</u>
9 Income from investments				
Bank interest	355	-	355	441
	<u>355</u>	<u>-</u>	<u>355</u>	<u>441</u>

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

Analysis of income continued	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
10 Other income				
Other income	4,000	-	4,000	4,092
Re-imbursement of Travel Expenses	-	-	-	3,333
Film Tax Relief	-	-	-	1,580
	<u>4,000</u>	<u>-</u>	<u>4,000</u>	<u>9,005</u>

Income was £385,414 (2021: £242,046) of which £336,548 was unrestricted or designated (2021: £232,046) and £48,866 was restricted (2021: £10,000)

Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
11 Raising funds				
Staging fundraising events	3,590	-	3,590	-
	<u>3,590</u>	<u>-</u>	<u>3,590</u>	<u>-</u>

12 Charitable activitiesDirect costs

don't forget the birds	-	1,890	1,890	4,842
DCC Coercive Control Training	-	7,055	7,055	-
Sugar	-	8,360	8,360	5,593
Two camps	1,712	-	1,712	1,786
Workplace Development Programme	5,610	3,000	8,610	-
Pause / Lasagne Project	12,892	-	12,892	-
One off projects including digital development	3,219	3,872	7,091	3,807
Staff costs	177,960	11,091	189,051	157,475
Project staff costs	40,045	6,275	46,320	22,196
PR & marketing costs	6,471	250	6,721	5,370

Support costs

Staff support costs	2,772	-	2,772	1,567
Depreciation	930	-	930	-
Office administration & running costs	18,122	1,329	19,451	20,014
Subscriptions & publications	1,615	-	1,615	1,388

Governance costs

Independent examiner's fees for reporting on the accounts	1,290	-	1,290	1,080
Independent examiner's fees other services	-	-	-	-
Legal and professional fees	1,984	-	1,984	944
Trustees meeting costs	321	-	321	-
Annual review and AGM costs	2,461	-	2,461	1,033
	<u>277,404</u>	<u>43,122</u>	<u>320,526</u>	<u>227,095</u>

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

Analysis of expenditure on charitable activities continued

Expenditure on charitable activities was £324,116 (2021: £227,095) of which £280,994 was unrestricted or designated (2021: £217,095) and £43,122 was restricted (2021: £10,000)

13 Fees for examination of the accounts

	2022 £	2021 £
Independent examiner's fees for reporting on the accounts	1,188	1,080
Other accountancy services paid to the examiner	688	665
	1,876	1,745

14 Analysis of staff costs and the cost of key management personnel

	2022 £	2021 £
Salaries and wages	165,601	159,241
Social security costs	16,751	14,970
Pension costs (defined contribution pension plan)	6,699	5,460
	189,051	179,671

No employee received remuneration above £60,000 (2021: nil)

The key management personnel of the charity, comprise the Trustees and the Artistic Director. The total employee benefits of the key management personnel of the charity were £48,115. (2021: £46,805)

15 Staff numbers

The average monthly head count was 5 staff (2021: 4 staff) and the average monthly number of full-time equivalent employees during the year were as follows:

	2022 Number	2021 Number
The parts of the charity in which the employee's work		
Artistic production and support	5.0	4.0
	5.0	4.0

Sessional staff are hired on a project by project basis and are included within charitable activities as direct project costs as they typically relate to specific production or projects.

16 Transactions with trustees

The following trustee has received payments for providing professional services to the charity

	Professional Services	Expenses	Travel	Total 2022	Total 2021
Name	£	£	£	£	£
Francesca Cross	2,360	50	28	2,438	-

The charity undertook an arm's length process to ensure they chose the best provider, Francesca Cross was not part of the decision making process.

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

16 Transactions with trustees continued

Trustees' expenses

The following detail the expenses incurred by the two trustees.

	2022 £	2021 £
Travel	8	14
Postage and refreshments	27	-
	35	14

Transaction(s) with related parties

There have been no related party transactions in the reporting period.

17 Defined contribution pension scheme

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

The employer's pension costs represent contributions payable by the charity to the fund and amount to £6,699 (2021: £5,460). There was £1,027 outstanding as at 31 March 2022 (2021: £0)

18 Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

19 Tangible fixed assets

	Fixtures & fittings £	IT & office equipment £	Total £
Cost			
Balance brought forward	3,947	6,305	10,252
Additions	-	2,878	2,878
Disposals	-	-	-
Balance carried forward	3,947	9,183	13,130
Depreciation			
Basis	SL	SL	
Rate	20%	33%	
Balance brought forward	3,947	6,305	10,252
Depreciation charge for year	-	930	930
Disposals	-	-	-
Balance carried forward	3,947	7,235	11,182
Net book value			
Brought forward	-	-	-
Carried forward	-	1,948	1,948

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

20 Debtors and prepayments (receivable within 1 year)

	2022	2021
	£	£
Trade debtors	120	50
Prepayments & accrued income	3,327	3,514
	3,447	3,564

21 Cash at bank and in hand

	2022	2021
	£	£
Short term deposits	186,304	89,949
Cash at bank and in hand	58,570	142,604
	244,874	232,553

22 Creditors and accruals (payable within 1 year)

	2022	2021
	£	£
Taxation and social security	4,531	3,640
Accruals		
Independent examination of accounts	1,290	1,080
Other accruals	6,064	2,993
Deferred income	31,342	83,656
Other creditors	1,028	32
	44,255	91,401

23 Deferred income

Deferred income comprises of advance payments from grants that relate to future periods

	2022
	£
Balance brought forward	84,256
Amount released to income earned from charitable activities	(76,256)
Amount deferred in year	23,342
Balance carried forward	31,342

24 Events after the end of the reporting period

No events (not requiring adjustment to the accounts) have occurred after the end of the reporting period but before the accounts are authorised which relate to conditions that arose after the end of the reporting period.

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

25 Analysis of charitable funds**Analysis of movements in unrestricted funds**

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Unrestricted funds					
General unrestricted fund	124,716	336,548	(280,994)	2,878	183,148
Designated funds					
Future projects	20,000	-	-	-	20,000
Totals	144,716	336,548	(280,994)	2,878	203,148

25 Analysis of charitable funds continued**Purpose of unrestricted funds**

General unrestricted fund	The 'free reserves' after allowing for designated funds
Designated funds	Fund set aside for developing future projects

Analysis of movement in restricted funds

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Restricted funds					
Arts Council England - CRF2	-	36,000	(33,122)	(2,878)	-
Community Foundation - Curtin PARP Fund	-	3,000	(3,000)	-	-
Northumbria Police and Crime Commissioner – Supporting Victims Fund North	-	5,000	(5,000)	-	-
Northumbria Police and Crime Commissioner – Operation Payback Fund		1,666	-	-	1,666
Regional Theatre Young Directors Scheme Grant		3,200	(2,000)	-	1,200
Totals	-	48,866	(43,122)	(2,878)	2,866

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

25 Analysis of charitable funds continued

Purpose of restricted funds

Restricted funds represent income resources used for a specific purpose within the charity as identified by the donor.

Arts Council England - CRF2	To support cultural organisations to adapt to different ways of working during the covid19 pandemic. This fund supported Open Clasp in expanding our digital reach, through recruitment of creative staff and also a freelance project coordinator, and the development of our digital assets and training.
Community Foundation - Curtin PARP Fund	To support Open Clasp in developing our Workplace Development Programme, which trained 10 women and Open Clasp methodology, to go on and deliver in the community and across the UK.
Northumbria Police and Crime Commissioner – Supporting Victims Fund North	To support in the development of a new piece of theatre directly informed by women who identify as sex workers, specifically escorts and women in commercial sex work, but also women who sell sex for survival. We will create a beautiful, raw and unforgettable piece of theatre that will contribute to and inform UK policy concerning the prevention of violence against women in the sex industry.
Northumbria Police and Crime Commissioner – Operation Payback Fund	To support production costs for a participatory theatre-based training course for police officers and related service providers working with women with learning disabilities/ autism who report rape/ sexual assault.
Regional Theatre Young Directors Scheme Grant	To support early career theatre directors and assistant Directors, who have come to the arts through non-traditional routes and enable them to access opportunities that they may not be able to without financial remuneration.

Transfers between funds

	Reason for transfer	Amount £
Between unrestricted and restricted funds	Value of fixed assets (IT Equipment) purchased by restricted funds transferred to unrestricted funds to be depreciated over future years.	2,878

26 Capital commitments

As at 31 March 2022, the charity had no capital commitments (2021 -£nil)

27 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Cash at bank and in hand	242,008	2,866	244,874	232,553
Other net current assets/(liabilities)	(40,808)	-	(40,808)	(87,837)
	203,148	2,866	206,014	144,716

OPEN CLASP THEATRE COMPANY

England & Wales - Charity number 1108000

Accounts

OPEN CLASP THEATRE COMPANY

A company limited by guarantee

REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2021

Charity number 1108000

Company number 05137687

OPEN CLASP THEATRE COMPANY

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TRUSTEES ANNUAL REPORT

For the year ended 31 March 2021

The trustees are pleased to present their annual Directors' report together with financial statements of the charity for the year ending 31 March 2020 which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

These financial statements comply with the Charities Act 2011, the Companies Act 2006, Open Clasp Theatre Company's Memorandum and Articles of Association; and the document 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)'.

Objectives and Activities

Charitable Purpose

The objects of the company, as set out in the Memorandum and Articles of Association, are to promote, maintain, improve and advance education in the arts, particularly by encouraging the arts of drama, dance, singing and music, and to offer arts experiences which assist in developing self and social awareness, self-confidence and empowerment, in particular but not exclusively for women (including young women between 12 and 18 years of age) who live in areas of social and economic deprivation, for the purposes of social inclusion, to break down barriers that deny communities access to, and participation in, the "live arts".

Aims and Intended Impact

Within its charitable objects the Trustees' aims are to:

- Raise self-esteem and confidence with women and young women by facilitating effective, thought-provoking and empowering drama workshops, which allow participants to debate and conclude on strategies that ensure that the basic human rights of all women and young women are recognised, valued and demanded
- Create high quality theatre from a female gaze for mixed audiences
- Create truthful, risk-taking theatre which is informed by the lived experiences of the women and young women we work with
- Make space for social debate and to encourage our audiences to walk in the shoes of women, including those who are the most disempowered in our society
- Create performance pieces that are of an excellent standard, and are relevant, accessible, effective and highly entertaining
- Tour theatre to communities who would otherwise feel excluded from participating in the "live arts"

OPEN CLASP THEATRE COMPANY

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TRUSTEES ANNUAL REPORT

For the year ended 31 March 2021

- Allow audiences to develop and gain new skills in, and knowledge and understanding of, the use of theatre to look at issues and concerns relevant to their everyday lives
- Accompany each tour with drama workshops which allow audience members to consider the issues raised in more depth
- Transform non-arts settings into spaces that ensure access to theatre of a standard of excellence
- Produce accessible and relevant theatre as a tool to explore, challenge, understand, gain knowledge of and bring about effective change on issues that are relevant to women and young women's lived experiences
- Reach new audiences within the region
- Provide a vital link in communication, helping professionals to consult with and listen to local people's views and concerns, e.g. conferences
- Develop new collaborations with exceptional artists that strengthen the company's artistic practice
- Support the development of emerging artists through our projects

Principal Activities

The company's principal activity to further its charitable purposes for the public benefit during the year was to offer arts experiences which assist in developing self and social awareness, self-confidence, and empowerment, benefiting in particular but not exclusively women.

Beneficiaries and Public Benefit

In its long-term projects Open Clasp works with women and girls across the North East and the wider North of England. The majority of these women are brought together by existing community organisations alongside which the company works to deliver its projects. These groups may have been meeting for many years or may be set up within the organisations especially for an Open Clasp project. If research has suggested that a particular issue is important to the community organisations to which they tour, Open Clasp may seek out or be invited to a group who represent this issue.

When touring, Open Clasp is booked by existing community organisations and some mainstream venues with a community focus. The host organisation decides whether their performance (and workshop) is for an invited audience, restricted to local residents or open to the public. Open Clasp monitors the bookings to ensure performances and workshops are of an appropriate geographical spread.

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For the year ended 31 March 2021

Open Clasp's short-term and one-off projects have a wide range of beneficiaries. Open Clasp is usually booked by an organisation to work with specific groups of people for a particular reason e.g. working with survivors to present their stories at a domestic violence conference to raise awareness, or with women in a community setting to increase self-esteem and confidence.

Open Clasp carry out charitable activities for the benefit of the general public and particularly for the benefit of women and young women. Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity has undertaken.

In 2020-2021 Open Clasp continued to adapt to the Covid-19 pandemic, when normal activities were not all possible, they have sustained and extended their model of socially engaged theatre-making in innovative and generous ways. Digital methods of screening and sharing work have been vital. Reaching people digitally (T.V, downloadable, online education resources, etc) was central to the company's activity in this year and key to consolidating their global reach. This is apparent in both the delivery to beneficiaries and through the impact and reach positioning the company as a key agency able to reach audiences, decision makers and opinion formers much more widely.

The company has directly addressed social inclusion through initiatives such as *Scran4theFam*, where core staff and associates donate their time to support West End Women and Girls centre delivering 500 hot meals a week in the local neighbourhood. And, *Come to Where I Am*, micro-commissions for new female writers from Newcastle for plays to be performed over the phone as well as online.

Due to the uncertainty caused by the pandemic the company saved on expenditure by postponing recruitment of an arts administrator and project coordinator. An 8-week national tour of 'Don't Forget the Birds' (DFTB) to theatres, grassroots communities and prisons had to be cancelled with the company honouring all freelance contracts. Budget was instead used to capture the play 'As Live' on film, whilst in Tier 3 restrictions.

Key Change Digital was made available through the company's You Tube channel to keep women in prison in the public consciousness. They have remained in strict lockdown without visitations throughout lockdowns. From 1st April it was watched by nearly 6000 viewers in 4 months. It was utilised by many for online teaching (home schooling) of Theatre and Drama studies.

Rattle Snake BSL Online was made available for two days (5th & 6th May) in recognition of disability awareness week and Giving Tuesday. It received 375 views.

Sugar 2020 – 2021 launched on BBC i-Player on 25th November 2020 to tie in with the UN Campaign to End Violence Against Women and Girls. It will remain on the platform till 25th Nov 2021. There was no fee involved, so Open Clasp negotiated on exclusivity, enabling further distribution, and enabling programming on Way Out TV reaching up to 45,000 in-prison cell TVs across the national HMP estate. Key Partners supported the creation of the work; West

OPEN CLASP THEATRE COMPANY

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For the year ended 31 March 2021

End Women and Girl's Centre, Women's Direct Access, Homelessness Service, Manchester, Changing Lives and HMP Low Newton. Key Partners supported marketing and distribution, Shelter, Women's Aid, Agenda, the alliance for women and girls at risk.

Don't Forget the Birds digital capture 'As Live' on film at Live Theatre by Pilot Live (run by Pilot Theatre). The capture brought this creative team back together again to remount the play for 2020. It will be released online with a pay wall to recoup income back into the company and promote the play on an international platform.

Two Camps 2020 - 2023 Two Camps (the project title) is an international production, in development, about the rights of sex workers. Inspired by the debate regarding the Nordic Model v decriminalisation of sex work. This year the company successfully completed eight sessions with six women in New Zealand, 5 women nationally in partnership with Changing Lives and 5 in depth one to one interviews / workshops. The next stage of the project will see Open Clasp work with groups in Northern Ireland, Republic of Ireland and North of England.

Pause 2020-2021 We have been commissioned to work with women from Pause, an organisation that supports women who have had multiple children removed into care, or those that are at risk of having children removed. The project is in two halves, the first phase took place from late October to end of December over 9 workshops (online) with 8 women. This project is now in the writing stage. The second is the creation of a new theatre production for film due August 2021. This is a national project which will be used to train social workers, those involved in the care system and for public consciousness raising.

40 Women project 2020-2021 Catrina McHugh met and interviewed 40 women and girls who have been instrumental in the community and history of West End Women and Girls Centre. Working alongside Phylliss Christopher (photographer) the stories and images will be produced into large-scale visuals (possibly outdoor projection on the building), an exhibition and a book to be showcased on International Women's Day 2022 (this project has been delayed until March '21 due to the pandemic. <https://www.openclasp.org.uk/2020/08/40-women-and-girls-west-end-women-and-girls-centre/>

Commissioning new writers - Open Clasp supported new and emerging female writers from Newcastle-upon-Tyne in partnership with Paines Plough. The aim was to centre female voices from the city as they share their stories about the place they call home. <https://www.openclasp.org.uk/2020/05/come-to-where-i-am-newcastle/> . Abigail Byron (Don't Forget the Birds), Charlotte Campbell, Kay Greyson and Christina Dawson, wrote and performed their writing. Charlotte Campbell's work was then performed to isolating households in the West End, lifting spirits in lockdown with uncertainty in the future of theatre/live performance. They will be performed live to their intended community audiences when restrictions allow.

HMP Low Newton and Creative Writing Course – Open Clasp work throughout the year to reach their community of women in HMP Low Newton, still in isolation without visitations throughout lockdowns. A Creative Writing course was offered to any woman in the prison, with three women completing the course and certificates issued.

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For the year ended 31 March 2021

Rattle Snake 2020 – 2021 was programmed as part of Northern Stage's 'Good Night In' digital programme (2nd-6th March). Including BSL and English and Arabic subtitles - accessibility options were well received on social media.

Achievements and Performance

Summary of the main achievements of the charity during the year

Sugar – BBC Arts / BBC iPlayer and Way Out TV

This was a huge achievement for the creative producer, Carly McConnell, who found a way through strong relationships to the producers at BBC Arts. Sugar was edited into 3 episodes and presented on BBC iPlayer as part of the BBC Arts Culture in Quarantine programme. The company received in-kind support and mentorship from The Space.

Sugar was created as a 'theatrical piece for screen', in partnership with Meerkat Films and directed by Laura Lindow. A strong female creative team created the 'capture' written by Catrina McHugh MBE. Two national distribution partners, Shelter and Women's Aid continue to support Sugar and use the themes to support their own national campaigns.

The company has had further success through Way Out TV. Sugar will be broadcast to 45,000 prison cells in May and June 2021. This was delayed from being in Feb and March due to the pandemic. This means that it will be available to watch in Low Newton prison where it was co-created.

Rattle Snake –Training

Rattle Snake remains a DTR (Digital Training Resource) it has been used by a number of organisations as part of their safeguarding training including Durham County Council, HMP Probation Service and West End Women and Girls Safe for Life course. The charity continues to look for opportunities to sell the digital version of the film for training.

Open Clasp: Open Archive with Newcastle University

We continue in partnership with Newcastle University to catalogue and preserve the archive. To ensure its availability and accessibility to a wide range of users; secure the legacy of Open Clasp and raise awareness of the impact and significance of the company's work in research contexts.

Funding has been secured for a PhD Collaborative Doctoral Study on 'Developing new models to evaluate the impact of Open Clasp's theatre for social change'. This post starts in September 2021.

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For the year ended 31 March 2021

Principal Funding Sources

Open Clasp receives the majority of its funds from grants, trusts and foundations and from earned income (as detailed in the accounts). Whilst this exposes the charity to the risk of discontinued funding from a small number of funders, steps are continually being taken to seek to mitigate this risk. The company is constantly developing and maintaining ways it can earn non-grant income whilst working towards its charitable objectives, as well as pursuing as wide a variety of funders as possible and seeking to encourage gifts and donations.

The decision of Arts Council England to award Open Clasp with a 77% increase in funding from April 2018 to March 2022 provides the company with greater financial security and provide opportunities to grow and develop.

Plans for Future Periods

When planning future activities and projects the Trustees take into account the Charity Commission's guidance on public benefit.

Open Clasp starts the 2021-22 financial year in a good position, COVID-19 has changed the way we live, make and consume theatre. We are hugely grateful to the Arts Council and our funders who have honoured and extended our funding agreements. A successful grant from the Culture Recovery Fund Round 2 will allow the company to bring in capacity in the form of a new fixed term post of Project Coordinator. The trustees have committed funds from company reserves towards a Workplace Development Programme in 21-22, to ensure a skilled workforce for the company in the years ahead.

Projects for 2021/2022

Arts Award (2021-2022): Arts Award will be delivered to 8 young women who are currently on training with West End Women and Girls centre as Gender Peer Educators.

Teesside University - #ChooseToChallenge (2021-2022) the company commissioned Jessica Johnson (associate artist) to write a piece inspired by the IWD provocation #Choose to Challenge. Filmed across the coast of Redcar town by film director Katja Roberts, Meerkat, it will be launched, across company and partner (Teesside University including MIMA) social media at the beginning of May ahead of theatres reopening for outdoor performances. The actor is early career, new to the company and one to watch for future, her name is Farrah Cave, and she is from and living in Teesside.

Sugar (2020-2021): *Sugar* will remain on demand at BBC i-Player until Nov 22. A partnership with Prof. Maggie O'Neill at University College Cork will develop course materials for a CPD module using *Sugar* which will be relevant to undergraduate and post graduate students across Criminology and Sociology courses in UK, Europe and US. It will be available from July 2021.

Pause (2020-2021): Creation of a new production in August 2021 in collaboration with Pause women, with a national launch and distribution strategy in partnership with the charity.

OPEN CLASP THEATRE COMPANY

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Two Camps (2021-22): working in partnership with The Rainbow Project in Northern Ireland, Professor Maggie O'Neill in Republic of Ireland and West End Women and Girls in Newcastle to deliver three 8-week courses with women involved in the sex industry. Research and Development with the creative team, including writer, Catrina McHugh and director Laura Lindow.

Walking Publics/Walking Arts Associate Arts Partner (2021 – 2022) led by Professor Dee Heddon at the University of Glasgow in collaboration with Professor Maggie O'Neill (University College Cork), Dr. Morag Rose (University of Liverpool), Clare Qualmann (University of East London) and Dr. Harry Wilson (University of Glasgow), is a COVID-19 Rapid Response project funded by the Arts and Humanities Research Council exploring the potential of the arts to sustain, encourage and more equitably support walking during and recovering from a pandemic.

Open Clasp TV on Ticketed .Co (2020 – 2021) A one stop shop for all Open Clasp digital assets including film captures and resources to support using the plays for training, teaching etc. This will include filming BSL versions of Don't Forget the Birds and Sugar and creating resources for education and the women's sector.

Workplace Development Programme (2021 – 2023) will employ 6 female theatre writers and facilitators through an 8 week course, starting Autumn 2021 to deliver our methodology. They will then undertake 'training in practice' to create 3 new commissions for our programme of work in 22-23.

Archive (2021-2022): Open Clasp have developed a Memorandum of Understanding and Gift Agreement with Newcastle University to house the Open Clasp archive within the Robinson Library Special Collections and develop projects around the archive which celebrate and share Open Clasp in an accessible way. This project will recognise the importance of Open Clasp's work both in the region and nationally as it will be celebrated alongside other national theatre archives.

This partnership has now secured funding from Northern Bridge Consortium and Arts and Humanities Research Council for a PHD Collaborative Doctoral Study on 'Developing new models to evaluate the impact of Open Clasp's theatre for social change'. The successful researcher will begin in September 2021 and will work with the company across four years from '21 – '25 employing a range of research methods, including dedicated placements with the company, fieldwork, data collection and desk-based research.

OPEN CLASP THEATRE COMPANY

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For the year ended 31 March 2021

Reference and Administrative Details

Registered charity name	Open Clasp Theatre Company
Charity registration number	1108000
Company registration number	05137687
Registered office	The Stephenson Building, 173 Elswick Road, Newcastle upon Tyne, NE4 6SQ

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Open Clasp during the period and to the date of signing this report are as follows:

Jo Cundall (Chair)

Helen Ferguson (Vice Chair)	Appointed Vice Chair 17 September 2020
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Jennifer Hinves (Vice Chair)	Resigned 17 September 2020
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Gillian Robson

Carly Ahmed	Appointed 17 September 2020, resigned 17 March 2021
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Anna Disley

Janet Clarkson	Resigned 6 July 2020
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Mandy Barker	Appointed 17 September 2020
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Rebecca Dixon	Appointed 17 September 2020
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Lara Jonah	Appointed 17 September 2020
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Francesca Cross	Appointed 17 September 2020
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Fiona O'Connor	Appointed 17 September 2020
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Independent Examiner	Jim Dodds, Connected Voice Business Services Higham House, Higham Place, Newcastle upon Tyne, NE1 8AF
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OPEN CLASP THEATRE COMPANY

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TRUSTEES ANNUAL REPORT

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Bankers

Unity Trust Bank, Nine Brindleyplace, 4 Oozells
Square, Birmingham B1 2HB

Charity Bank, Fosse House, 182 High Street,
Tonbridge, TN9 1BE

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Open Clasp Theatre Company is a charitable company limited by guarantee, incorporated on 25 May 2004.

It was registered as a charity on 8 February 2005. It was established under the Memorandum of Association that established its objects and powers and is governed under its Articles of Association, as amended by a special resolution dated 31 January 2005.

Eligibility for membership of the charity and membership of the Board of Trustees is governed by the Memorandum and Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

The Board of Trustees of Open Clasp Theatre Company are the charity Trustees and company Directors.

The charity currently has a Board of 9 non-executive Trustees who bring significant skills to the support of Open Clasp's activities. The Board meets a minimum of four times per year and conducts an Annual General Meeting annually.

The Trustees are elected from the membership at the Annual General Meeting (AGM). The Trustees can co-opt additional Trustees between AGMs as required, but co-opted Trustees must stand for election at the next AGM.

Officers are elected by the Trustees at the first meeting following the AGM. The company appoints a Chair and a Vice Chair.

The Trustees meet quarterly, plus additional review and strategy meetings at least once a year and more often if deemed necessary.

Detailed written Board reports and an agenda are prepared and circulated in advance of meetings.

Two Board sub-groups meet as and when needed, covering financial, staffing and artistic matters. Other working groups are set up to support specific work as required.

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For the year ended 31 March 2021

The wholly-owned trading subsidiary company, Open Clasp Productions Limited, was dissolved on the 29 June 2019 as it was no longer needed to take advantage of the Government's Theatre Tax Relief (TTR) scheme.

Day to day management of the company is delegated to the following staff team:

Artistic Director	Catrina McHugh
Executive Director	Ellie Turner
Creative Producer	Carly McConnell
Finance and Office Manager Trainee	Rachel Errington
Arts Administrator (Temporary contract, part time)	Jessica Bennett (Appointed 10 December, contract ending 31 May 2020)

Recruitment and Appointment of Board of Trustees

The Company's Trustees are either appointed by election at the AGM or co-opted to the Board between AGMs on the basis of nominations received from the membership or on recommendation from a member based on specialist skills, availability and commitment to the aims and objectives of the company.

Trustee Induction and Training

Trustees are inducted into the workings of the Company at a special meeting, held with individual appointees when they agree to be co-opted or are successfully elected. Trustees receive information on their legal roles and responsibilities and the Company's policies and procedures. Where the Board of Trustees feel specific training is needed, (for example, in safeguarding), it nominates specific Trustees to attend. Annually (usually in September) the Trustees' meeting includes a session where Trustees are reminded of their duties and obligations and are updated with any relevant changes in legislation or guidance relating to their role.

Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 141 members of the company (2020- 145 members)

OPEN CLASP THEATRE COMPANY

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For the year ended 31 March 2021

Pay policy for senior staff

The Board reviews the Artistic Director's and Executive Director's salary annually and is responsible for making any decisions about remuneration. Remuneration is benchmarked against similar roles within voluntary and community sector organisations of similar size in the North East.

Open Clasp Theatre Company has a Remuneration Policy which covers all staff. Senior staff are not treated differently to other staff and all benefits (including pension contributions) are applied equally across all staff groups.

Risk management

The Trustees have conducted a review of the major risks to which the charity is exposed and systems have been established to mitigate those risks including the implementation of procedures for authorisation of all transactions and projects and for ensuring the consistent quality of the delivery of all operational aspects of the charitable company. These procedures are periodically reviewed to ensure that they still meet the needs of the charity.

Related parties and co-operation with other organisations

None of the trustees receive remuneration or other benefit from their work with the charity. Any connection between trustees or senior managers of the charity with suppliers must be disclosed to the full Board of trustees. In the current year no such related party transactions were reported. Trustees are asked to declare their interests before each board meeting and there is a Register of Interests.

Financial Review

The total income for the period was £242,046 (2020: 289,670). This income is allocated across respective funds on the Statement of Financial Activities in accordance with the Statement of Recommended Practice.

The Statement of Financial Activities for the period shows a net income across all funds of £14,951 (2020: net income £18,106).

The balance sheet indicates that at 31 March 2021 the total funds of the charity are £144,716 (2020: £129,765). Unrestricted funds of £144,716 (2020: £129,765) represent the reserves available to the organisation to fulfil its many existing commitments over the long term.

OPEN CLASP THEATRE COMPANY

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TRUSTEES ANNUAL REPORT

For the year ended 31 March 2021

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of any unrestricted Reserves which enables the charity to have sufficient financial resources to meet liabilities if Open Clasp's funding were to be withdrawn and/or it were unable to continue operating.

At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to £73,927. The Trustees then aspire to retain an additional allowance of £45,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be indemnified outside of its annual budgeting process (Future Projects Fund).

The optimum level of unrestricted Reserves held is therefore £118,927.

The charity's unrestricted Reserves on the 31 March 2021 are £144,716, including £20,000 which the Trustees have designated to the Work Force Development Programme in 2021 – 2022.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

Principal funding sources

Arts Council England, Newcastle Cultural Investment Fund, Garfield Weston Foundation, and Community Foundation – Community First Fund.

Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. The Trustees have reviewed and considered relevant information, including the annual budget and future cash flows in making their assessment. In particular, in response to the COVID-19 pandemic, the Trustees have revised their forecasts to take into account the impact on the business of possible scenarios brought on by the impact of COVID-19, alongside the measures that they can take to mitigate the impact. Based on these assessments, given the measures that could be undertaken to mitigate the current adverse conditions, and the current resources available, the Trustees have concluded that they can continue to adopt the going concern basis in preparing the annual report and accounts.

OPEN CLASP THEATRE COMPANY

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TRUSTEES ANNUAL REPORT

For the year ended 31 March 2021

Trustees responsibilities in relation to the financial statement

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

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

By order of the board of trustees

Jo Cundall, *Chair of the Board of Trustees.* 

Date: 28th June 2021.....

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

For the year ended 31 March 2021

I report on the financial statements of Open Clasp Theatre Company for the year ended 31 March 2021, which are set out on pages 15 to 25.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the 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.

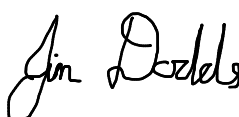
Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

I 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.

Jim Dodds
Connected Voice Business Services
Higham House
Higham Place
Newcastle upon Tyne
NE1 8AF
Date: 28th June 2021



OPEN CLASP THEATRE COMPANY

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STATEMENT OF FINANCIAL ACTIVITIES

(INCLUDING SUMMARY INCOME & EXPENDITURE ACCOUNT)

For the year ended 31 March 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
<u>Income from:</u>					
Donations and legacies	6	4,096	-	4,096	3,421
Charitable activities					
Grants and contracts	7	211,551	10,000	221,551	254,543
Other trading activities	8	6,953	-	6,953	16,189
Investments	9	441	-	441	90
Other income	10	9,005	-	9,005	15,427
Total income		232,046	10,000	242,046	289,670
<u>Expenditure on:</u>					
Charitable activities					
Operation of the charity	11	217,095	10,000	227,095	271,566
Total expenditure		217,095	10,000	227,095	271,566
Net income/(expenditure) and net movement of funds		14,951	-	14,951	18,104
<u>Reconciliation of funds</u>					
Total funds brought forward		129,765	-	129,765	111,661
Total funds carried forward		144,716	-	144,716	129,765

The Statement of Financial Activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities

The notes on pages 17 to 25 form an integral part of these accounts.

OPEN CLASP THEATRE COMPANY

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Charity Number 1108000
Company Number 05137687**BALANCE SHEET**

As at 31 March 2021

	Notes	£	Total 2021 £	£	Total 2020 £
Fixed assets					
Tangible assets	18		-		-
Total fixed assets			-		-
Current assets					
Debtors	19	3,564		41,526	
Cash at bank and in hand	20	232,553		118,540	
Total current assets		236,117		160,066	
Creditors: amounts falling due within one year	21	(91,401)		(30,301)	
Net current assets			144,716		129,765
Total assets less current liabilities			144,716		129,765
Total net assets or liabilities			144,716		129,765
Funds of the charity					
Unrestricted income funds			144,716		129,765
Restricted income funds			-		-
Total funds			144,716		129,765

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

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

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

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

The notes on pages 17 to 25 form an integral part of these accounts.

These financial statements were approved by the Board on: 28th June 2021

and are signed on its behalf by:

Jo Cundall

Chair of Board of Trustees

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

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:

2 Basis of accounting

2.1 Basis of preparation

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

The accounts have been prepared in accordance with 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) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

Open Clasp Theatre Company meets the definition of a public benefit entity under FRS 102.

2.2 Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis. In making their assessment the trustees have reviewed and considered relevant information, including their annual budget and future cash flows. In response to the COVID-19 pandemic, the trustees have revised their forecasts to take into account measures that they can take with the current resources available to mitigate the impact of the current adverse conditions. The trustees are of the view that the immediate future of the charity for the next 12 months is secure and that on this basis the charity is a going concern.

3 Income

3.1 Recognition of income

Income is recognised when the charity has entitlement to the resources, any performance conditions attached to the item(s) of income have been met, it is more likely than not that the resources will be received and the monetary value can be measured with sufficient reliability

3.2 Offsetting

There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by FRS102 SORP or FRS102.

3.3 Grants and donations

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of the provision of a specified service is deferred until the criteria of income recognition are met.

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

3.4 Donated goods and services

Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.

Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided that the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with the equivalent amount recognised as an expense under the appropriate heading in the SoFA.

3.5 Volunteer help

The value of volunteer help received is not included in the accounts but is described in the trustees' annual report.

3.6 Interest receivable

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

3.7 Income from membership subscriptions

Membership subscriptions received in the nature of a gift are recognised in donations and legacies.

Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.

3.8 Investment gains and losses

This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

3.9 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the

4 Expenditure and liabilities

4.1 Liability recognition

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

4.2 Charitable activities

Expenditure on charitable activities includes the costs of creating professional theatre and other activities undertaken to further the purposes of the charity and their associated support costs.

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

4.3 Governance and support costs

Support costs have been allocated between governance cost and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources.

4.4 Irrecoverable VAT

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

4.5 Creditors

The charity has creditors which are measured at settlement amounts less any trade discounts.

4.6 Provisions for liabilities

A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date.

5 Assets

5.1 Tangible fixed assets for use by the charity

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis, a full years depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal:

Fixtures & fittings	Straight line over five years
IT and office equipment	Straight line over three years

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

Analysis of income

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
6 Donations and legacies				
Donations and Gift Aid	4,096	-	4,096	3,421
	<u>4,096</u>	<u>-</u>	<u>4,096</u>	<u>3,421</u>
7 Charitable activities				
<u>Income from grants and contracts</u>				
Arts Council England - NPO	180,301	-	180,301	177,043
Newcastle Cultural Investment Fund	16,000	10,000	26,000	18,000
Garfield Weston Foundation	-	-	-	20,000
Sir James Knott Trust	-	-	-	4,500
Shears Foundation	-	-	-	10,000
Hadrian Trust	1,000	-	1,000	-
Clinks Inspiring Futures	13,500	-	13,500	-
Community Foundation - Margaret and Dorothy Gordon Memorial Fund	750	-	750	-
Community Foundation - Community First Fund	-	-	-	20,000
The Evan Cornish Foundation	-	-	-	5,000
	<u>211,551</u>	<u>10,000</u>	<u>221,551</u>	<u>254,543</u>
8 Other trading activities				
Earned income - conferences, training workshops & touring income	6,953	-	6,953	16,189
	<u>6,953</u>	<u>-</u>	<u>6,953</u>	<u>16,189</u>
9 Income from investments				
Bank interest	441	-	441	90
	<u>441</u>	<u>-</u>	<u>441</u>	<u>90</u>
10 Other income				
Other income	4,092	-	4,092	-
Re-imbursement of Travel Expenses	3,333	-	3,333	2,964
Film Tax Relief	1,580	-	1,580	12,463
	<u>9,005</u>	<u>-</u>	<u>9,005</u>	<u>15,427</u>

Income was £242,046 (2020: £289,670) of which £232,046 was unrestricted or designated (2020: £264,670) and £10,000 was restricted (2020: £25,000)

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
11 Charitable activities				
<u>Direct costs</u>				
don't forget the birds	-	4,842	4,842	215
Rattle Snake	-	-	-	5,505
Sugar	5,593	-	5,593	33,737
Two camps	1,786	-	1,786	5,120
Other projects	3,807	-	3,807	10,550
Conferences and workshops	-	-	-	506
Staff costs	152,392	5,083	157,475	149,329
Project staff costs	22,196	-	22,196	25,055
PR & marketing costs	5,295	75	5,370	8,407
	-	-	-	-
<u>Support costs</u>				
Staff support costs	1,567	-	1,567	7,237
Depreciation	-	-	-	108
Office administration & running costs	20,014	-	20,014	16,593
Subscriptions & publications	1,388	-	1,388	2,444
<u>Governance costs</u>				
Independent examiner's fees for reporting on the accounts	1,080	-	1,080	1,380
Independent examiner's fees other services	-	-	-	-
Legal and professional fees	944	-	944	3,658
Trustees meeting costs	-	-	-	409
Annual review and AGM costs	1,033	-	1,033	1,313
	<u>217,095</u>	<u>10,000</u>	<u>227,095</u>	<u>271,566</u>

Expenditure on charitable activities was £227,095 (2020: £271,566) of which £217,095 was unrestricted or designated (2020: £246,566) and £10,000 was restricted (2020: £25,000)

12 Fees for examination of the accounts

	2021 £	2020 £
Independent examiner's fees for reporting on the accounts	1,080	1,080
Other accountancy services paid to the examiner	665	300
	<u>1,745</u>	<u>1,380</u>

OPEN CLASP THEATRE COMPANY

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

13 Analysis of staff costs and the cost of key management personnel

	2021 £	2020 £
Salaries and wages	159,241	134,641
Social security costs	14,970	10,128
Pension costs (defined contribution pension plan)	5,460	4,560
	179,671	149,329

No employee received remuneration above £60,000 (2020: nil)

The key management personnel of the charity, comprise the trustees and the Artistic Director. The total employee benefits of the key management personnel of the charity were £46,805. (2020: £47,379)

14 Staff numbers

The average monthly head count was 4 staff (2020: 5 staff) and the average monthly number of full-time equivalent employees during the year were as follows:

	2021 Number	2020 Number
The parts of the charity in which the employee's work		
Artistic production and support	4.0	5.0
	4.0	5.0

Sessional staff are hired on a project by project basis and are included within charitable activities as direct project costs as they typically relate to specific production or projects.

15 Transactions with trustees

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity.

Trustees' expenses

The following detail the expenses incurred by the trustees.

	2021 £	2020 £
Travel	14	73
	14	73

Transaction(s) with related parties

There have been no related party transactions in the reporting period.

OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

16 Defined contribution pension scheme

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

The employer's pension costs represent contributions payable by the charity to the fund and amount to £5,460 (2020: £4,560). There was £0 outstanding as at 31 March 2021 (2020: £0)

17 Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

18 Tangible fixed assets

Cost

Balance brought forward

Additions

Disposals

Balance carried forward

Depreciation

Basis

Rate

Balance brought forward

Depreciation charge for year

Disposals

Balance carried forward

Net book value

Brought forward

Carried forward

	Fixtures & fittings £	IT & office equipment £	Total £
Balance brought forward	3,947	6,305	10,252
Additions	-	-	-
Disposals	-	-	-
Balance carried forward	3,947	6,305	10,252
	SL	SL	
	20%	33%	
Balance brought forward	3,947	6,305	10,252
Depreciation charge for year	-	-	-
Disposals	-	-	-
Balance carried forward	3,947	6,305	10,252
Brought forward	-	-	-
Carried forward	-	-	-

19 Debtors and prepayments (receivable within 1 year)

Trade debtors

Film Tax Relief claim

Prepayments & accrued income

	2021 £	2020 £
Trade debtors	50	25,814
Film Tax Relief claim	-	12,756
Prepayments & accrued income	3,514	2,956
	3,564	41,526

20 Cash at bank and in hand

Short term deposits

Cash at bank and in hand

	2021 £	2020 £
Short term deposits	89,949	89,507
Cash at bank and in hand	142,604	29,033
	232,553	118,540

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

21 Creditors and accruals (payable within 1 year)

	2021 £	2020 £
Trade creditors	-	2,121
Taxation and social security	3,640	3,966
Accruals		
Independent examination of accounts	1,080	1,380
Other accruals	2,993	-
Deferred income	83,656	21,500
Other creditors	32	1,334
	91,401	30,301

22 Deferred income

Deferred income comprises of advance payments from grants that relate to future periods

	2021 £
Balance brought forward	21,500
Amount released to income earned from charitable activities	(13,500)
Amount deferred in year	76,256
Balance carried forward	84,256

23 Events after the end of the reporting period

No events (not requiring adjustment to the accounts) have occurred after the end of the reporting period but before the accounts are authorised which relate to conditions that arose after the end of the reporting period.

24 Analysis of charitable funds

Analysis of movements in unrestricted funds

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Unrestricted funds					
General unrestricted fund	109,765	232,046	(217,095)	-	124,716
Designated funds					
Future projects	20,000	-	-	-	20,000
Totals	129,765	232,046	(217,095)	-	144,716

Purpose of unrestricted funds

General unrestricted fund
Designated funds

The 'free reserves' after allowing for designated funds
Fund set aside for developing future projects

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NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2021

24 Analysis of charitable funds continued

Analysis of movement in restricted funds

	Fund balances brought forward £	Incoming resources £	Resources expended £	Transfers £	Fund balances carried forward £
Restricted funds					
Newcastle Cultural Investment Fund - don't forget the birds	-	10,000	(10,000)	-	-
Totals	-	10,000	(10,000)	-	-

Purpose of restricted funds

Restricted funds represent income resources used for a specific purpose within the charity as identified by the donor.

Newcastle Cultural Investment Fund - don't forget the birds	To support the development of two female actors from Newcastle as they take their real life story on tour. Due to COVID-19, a tour was unable to happen so Open Clasp captured the play 'as live' on film.
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25 Capital commitments

As at 31 March 2021, the charity had no capital commitments (2020 -£nil)

26 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Cash at bank and in hand	232,553	-	232,553	118,540
Other net current assets/(liabilities)	(87,837)	-	(87,837)	11,225
	144,716	-	144,716	129,765