

**OPEN CLASP THEATRE COMPANY**

**A company limited by guarantee**

**REPORT AND FINANCIAL STATEMENTS**

**For the year ended 31 March 2025**

**Charity number 1108000**

**Company number 05137687**

# **OPEN CLASP THEATRE COMPANY**

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## **TRUSTEES ANNUAL REPORT**

For the year ended 31 March 2025

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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 26<sup>th</sup> 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 <sup>th</sup> March
HMP Askham Grange	10 <sup>th</sup> March
HMP Low Newton	11 <sup>th</sup> March
Gala Theatre, Durham	12 <sup>th</sup> March
ARC, Stockton	13 <sup>th</sup> March
HMP Deerbolt	14 <sup>th</sup> March
WEWC, Newcastle	15 <sup>th</sup> 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 17<sup>th</sup> and Tuesday 18<sup>th</sup> 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 15<sup>th</sup> 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 <sup>nd</sup> August 7.30pm
Hyde Park Picture House, Leeds	26 <sup>th</sup> September, 2pm
Gala, Durham	2 <sup>nd</sup> October, 2pm and 8pm
The MAC, Belfast	4 <sup>th</sup> October, 7pm
ARC, Stockton, co-hosted with A Way Out	10 <sup>th</sup> October, 7.30pm
HMP Askham Grange	14 <sup>th</sup> October, 2.30pm
HMP Low Newton	15 <sup>th</sup> October, 2.30pm
HOME, Manchester	18 <sup>th</sup> October, 6.30pm
Irish Film Institute, Dublin	22 <sup>nd</sup> October, 6pm
University College Cork	24 <sup>th</sup> October, Time TBC
Curzon Cinema, Soho, London	29 <sup>th</sup> October, 7pm
Wellington, New Zealand	Week of the 8 <sup>th</sup> November
Auckland, New Zealand	Week of the 11 <sup>th</sup> November
North East Sex Work Forum, Regional Learning Day, Durham	15 <sup>th</sup> November – Day Event
West End Women and Girls Centre <a href="https://www.eventbrite.co.uk/e/1041936278457?aff=oddtcreator">https://www.eventbrite.co.uk/e/1041936278457?aff=oddtcreator</a>	10 <sup>th</sup> (Human Rights Day) and 11 <sup>th</sup> 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 25<sup>th</sup> November for the 16 Days of Activism to End Violence Against Women and Girls, but instead of ending on 10<sup>th</sup> December (Human Rights Day), the film was available until the 17<sup>th</sup> 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 7<sup>th</sup> 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

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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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For the year ended 31 March 2025

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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

(A company limited by guarantee)

### TRUSTEES ANNUAL REPORT

For the year ended 31 March 2025

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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 25<sup>th</sup> 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 25<sup>th</sup> Anniversary budget: £2,000.

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

## **OPEN CLASP THEATRE COMPANY**

(A company limited by guarantee)

### **TRUSTEES ANNUAL REPORT**

For the year ended 31 March 2025

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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.

# OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

## TRUSTEES ANNUAL REPORT


For the year ended 31 March 2025

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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

(A company limited by guarantee)

### INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

For the year ended 31 March 2025

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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**

(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES**

(INCLUDING SUMMARY INCOME &amp; EXPENDITURE ACCOUNT)

For the year ended 31 March 2025

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

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**

(A company limited by guarantee)

Charity Number 1108000

Company Number 05137687

**BALANCE SHEET**

As at 31 March 2025

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

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**

(A company limited by guarantee)

## **NOTES TO THE FINANCIAL STATEMENTS**

For the year ended 31 March 2025

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### **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**

(A company limited by guarantee)

### **NOTES TO THE FINANCIAL STATEMENTS**

For the year ended 31 March 2025

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#### **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 2025

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#### **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 2025

**Analysis of income**

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
<b>6 Donations and legacies</b>				
Donations and Gift Aid	443	-	443	4,118
	<u>443</u>	<u>-</u>	<u>443</u>	<u>4,118</u>
<b>7 Charitable activities</b>				
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>
<b>8 Other trading activities</b>				
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>
<b>9 Income from investments</b>				
Bank interest	1,730	-	1,730	2,771
	<u>1,730</u>	<u>-</u>	<u>1,730</u>	<u>2,771</u>
<b>10 Other income</b>				
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**

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**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 £
<b>11 Raising funds</b>				
Staging fundraising events	502	-	502	312
	<u>502</u>	<u>-</u>	<u>502</u>	<u>312</u>
<b>12 Charitable activities</b>				
<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>

## OPEN CLASP THEATRE COMPANY

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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
	<u>232,367</u>	<u>255,913</u>

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
	<u>6.0</u>	<u>6.0</u>

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
	<u>597</u>	<u>378</u>

##### 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)

## OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

### 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	-	-	-
<b>Balance carried forward</b>	<b>3,947</b>	<b>10,089</b>	<b>14,036</b>
<b>Depreciation</b>			
Basis	SL	SL	
Rate	20%	33%	
Balance brought forward	3,947	9,581	13,528
Depreciation charge for year	-	331	331
Disposals	-	-	-
<b>Balance carried forward</b>	<b>3,947</b>	<b>9,913</b>	<b>13,860</b>
<b>Net book value</b>			
<b>Brought forward</b>	<b>-</b>	<b>508</b>	<b>508</b>
<b>Carried forward</b>	<b>-</b>	<b>176</b>	<b>176</b>

#### 20 Debtors and prepayments (receivable within 1 year)

Trade debtors

Prepayments & accrued income

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

#### 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
<b>100,349</b>	<b>82,549</b>

## OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

### NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

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#### 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**

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

**For the year ending 31 March 2024**

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

**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**

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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**

<b>Restricted funds</b>	<b>Fund balances brought forward £</b>	<b>Incoming resources £</b>	<b>Resources expended £</b>	<b>Transfers £</b>	<b>Fund balances carried forward £</b>
Sir Halley Stewart Trust	-	14,000	( 14,000 )	-	-
Arts Council England Project Grant	18,200	30,800	( 40,800 )	-	<b>8,200</b>
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 )	-	<b>25,350</b>
<b>Totals</b>	<b>18,200</b>	<b>126,024</b>	<b>( 110,673 )</b>	<b>-</b>	<b>33,550</b>

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

<b>Restricted funds</b>	<b>Fund balances brought forward £</b>	<b>Incoming resources £</b>	<b>Resources expended £</b>	<b>Transfers £</b>	<b>Fund balances carried forward £</b>
Northumbria Police and Crime Commissioner – Operation Payback Fund	1,184	-	( 1,184 )	-	-
Arts Council England Project Grant	-	30,800	( 12,600 )	-	<b>18,200</b>
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 )	-	-
<b>Totals</b>	<b>1,743</b>	<b>63,776</b>	<b>( 47,319 )</b>	<b>-</b>	<b>18,200</b>

## OPEN CLASP THEATRE COMPANY

(A company limited by guarantee)

### NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

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#### 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>