

**Company Registration Number 05050868**

**Registered Charity Number 1117029**

**NO SIZE FITS ALL PRODUCTIONS LTD  
TRADING AS UNLIMITED THEATRE**  
(A COMPANY LIMITED BY GUARANTEE)

**REPORT AND ACCOUNTS**  
**For the year ending 31 March 2024**

**NO SIZE FITS ALL PRODUCTIONS LIMITED  
TRADING AS UNLIMITED THEATRE  
(A COMPANY LIMITED BY GUARANTEE)  
TRUSTEES' REPORT  
*For the year ended 31 March 2024***

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2024.

**REFERENCE AND ADMINISTRATIVE DETAILS**

<b>Registered Charity Name</b>	No Size Fits All Productions Limited
<b>Charity registration number</b>	1117029
<b>Company registration number</b>	05050868
<b>Registered office</b>	Yorkshire Dance, 3 St Peter's Square, Leeds LS9 8AH

**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 No Size Fits All Productions Limited during the period and to the date of signing this report are as follows:

Caroline Hollick	Resigned 30 May 2023
Philippa Hough	
Nicola Miles-Wildin	
David Nicholson	
Peter Robinson	
Tania Mahmoud	

<b>Company Secretary</b>	Sarah Oliver-Webb
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<b>Independent Examiner</b>	Mr P O'Hara FCA, Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF
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**CHAIR'S STATEMENT**

The Board of Trustees present this report as an accurate representation of the company's activities and work. Once again it has been a year of change having fully transitioned away from being in Arts Council England's National Portfolio. Throughout this period Unlimited has remained supremely productive, compassionate, and fundamentally upbeat about the impact we still want to have on the world.

The year has seen the final Unlimited productions as, after a phenomenal 27 years producing new work for national and international audiences, we have begun a new chapter to create more opportunities for emerging companies through a set of new grants.

The work this year has been characteristically ambitious in scope and scale, culminating in the wonderful *Ancient Futures*, a collaboration with Upswing which toured towns and cities providing free access to extraordinary performance. The Core Artists also produced work or continued to develop new work, building on the foundations which their association with Unlimited had accelerated. We are excited to see what these talented artists do next.

The *unFinale* was a wonderfully fitting tribute to the work that J and the other Founding and Core Artists have done over the last quarter century, taking place at the starting point for Unlimited: the Workshop Theatre at the University of Leeds. This felt especially poignant given the devastating changes happening to this theatre and across the cultural landscape in Leeds.

The year has also been a period of transitioning to a company that supports other artists and theatre-makers through financial bequests. These grants, named the *unAwards*, are each inspired by key milestones in Unlimited's history and aim to enable greater collaboration, experimentation and inclusive practice for artists and creatives. Details of these awards can be found further down this report, but the connection to the story of Unlimited, and the absolute focus on creating a simplified process for artists to genuinely help them to make art feels like an important activity in our current cultural landscape, and a very 'Unlimited' thing to do.

We have taken steps to ensure financial sustainability for these awards. We continue to hold a healthy level of reserves and work to minimise our overheads. The fund is made up of outstanding reserves and a generous donation from an existing supporter of Unlimited Theatre. We have committed to awarding a minimum of £25,000 in Round 1 and £30,000 in Round 2 across 2024/25, which gives us time to explore ways of growing the fund to deliver more support to more artists. The volume of applications for Round 1 shows that there is a need there for this kind of grassroots funding.

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**CHAIR'S STATEMENT (CONTINUED)**

Unlimited continues to be a fantastically well-run company and we were delighted that Sarah Oliver-Webb, Rachael Abbey and Mark Hollander have been able to continue to support the company through this new phase. Credit also to J as Chief Executive and the whole company for ending a stage of Unlimited's story with such care, diligence and creativity. The care and attention that goes into the preparation of every activity is hugely valued by the Board and we wish everyone much success in whatever they do next.

Our focus as a Board is now fully on how we can sustain the legacy of Unlimited as a pioneer of ambitious, socially engaged and innovative art. We are excited by the potential to continue the charity's ethos into supporting other artists and projects and are keen to ensure that we have the right infrastructure and Trustees to carry the organisation forward into the future.



David Nicholson  
Chair of Unlimited Theatre May 2024

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**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing Documents**

No Size Fits All Productions Limited is a charitable company limited by guarantee, incorporated on 20 February 2004, registered in England and Wales under company number 05050868 and governed by its memorandum and articles of association. The charity was registered with the Charity Commission on 28 November 2006 under charity number 1117029.

The Directors of the company are also Trustees of the charity.

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the 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.

**Charitable Purpose, Aims & Objectives**

No Size Fits All Productions Limited's charitable objects are to advance the arts for the public benefit through the promotion of, in particular, but not exclusively, the art of drama.

We are committed to enabling and empowering marginalized voices and the exploration of how personal experience can illuminate wider debate. Through our grant programme *unAwards*, we aim to create more opportunities for emerging and mid-career companies of artists to tell stories and embark on inspirational journeys that they might not otherwise have been able to. In supporting greater collaboration, experimentation and inclusive practice among artists, we are working towards enhancing cultural experiences for wider audiences throughout the UK and internationally.

**Structure and Governance**

The charity currently has a Board of 5 non-executive Trustees.

The Board meets a minimum of four times per year.

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

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**STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)**

**Recruitment and Appointment of Board of Trustees**

The Trustees of the charity have the authority to appoint new Trustees either to fill a casual vacancy or as additional Board members.

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Any Trustee appointed by the Board will retain their office only until the next Annual General Meeting but will then be eligible for re-election.

**Trustee Induction and Training**

New Trustees are given information including a range of resources and publications to support their understanding of the charity's activities, including the latest annual report and accounts, a full role description and information on current and past productions.

They also have the opportunity to see productions and are kept informed on an ongoing basis around developments in both the theatre and wider charity sectors.

**Organisational Structure**

The Board delegates day-to-day management of the charity and its grant-giving activity to a team of freelance specialists. Core freelance roles are Fund Manager, General Manager and Digital Communications Manager. Additional freelance support for charitable activities is contracted as required.

**Risk Management**

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

No Size Fits All Productions Limited has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- quarterly update of the Risk Register approved by the Trustees
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place, enshrined in a Financial Controls Policy.

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**STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)**

**Risk Management (Cont.)**

The Trustees consider the key specific risk facing the charity at this time and the mitigating actions taken to be as follows:

Sustaining the new grant-making model

- Systems have been established following the first round of funding to improve efficiency and quality of future rounds.
- Clear evidence on demand and impact of the grants collated for circulation to existing and prospective supporters.
- Led by the freelance Fund Manager, the Trustees are implementing a new fundraising and development strategy unique to the new model which pulls on support from a variety of sources and responds creatively to new partnership prospects.
- The structure of the grant-making process is set to allow sufficient exploration time and confirmation of income sources ahead of each grant round.
- Charity running costs have been significantly minimised to maximise funds available for grants.

The Trustees also manage the general financial risks arising by ensuring that:

- Prudent budgets have been set for the next financial year.
- The charity maintains a low-cost base adapted to the new grant-making model.
- Management accounts, including a revised projected out-turn for the year, cash flow forecast and a Balance Sheet, are provided to the Trustees on a quarterly basis.
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target.
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved.

**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 hold a level of Unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystalize if essential income targets were not realised and/or it were unable to continue operating. Following the winding down of producing functions and transition to a grant-making model, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £7,300, based upon the equivalent of 3 months of operational/wind down costs.

The charity's total 'free' unrestricted Reserves at 31 March 2024 are £90,126. This is defined as non-designated, unrestricted funds, net of the value of Fixed Assets, thereby providing a modest amount of additional contingency above the optimum level of Unrestricted Reserves. This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

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**STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)**

**Grant Making Policy**

In 2023/24, the charity began to operate its new grant programme, *unAwards*. Aimed at creating more opportunities for emerging and mid-career companies of artists and enabling greater collaboration, experimentation and inclusive practice, the first round was made up of three award strands each inspired by key moments in Unlimited's history.

The award strands were Starting Out, unLab and unLock. Each focussed on areas recognised as being difficult to fund through existing opportunities and sought to enable creatives and audiences to embark on inspirational journeys that they might not otherwise have been able to. Starting Out was for early career artists working within a producing organisation to buy equipment that would contribute to the development of the organisation or artistic practice, that they otherwise would not be able to afford. unLab was aimed at companies of artists to retreat and begin to imagine their next project. unLock focussed on unlocking further support and/or enhancing an ambitious project that was ready for final production by mid-career artists.

Unlimited's Fund Manager assesses all applications against the grant eligibility criteria and the priorities underpinning each award strand, which for 2023/24 were:

- Organisations of two or more artists with a collaborative approach
- Primary artform is live performance
- Based or working in the North of England
- [unLock only] Sci-art projects with evidence of contribution from science partners

The Fund Manager's assessments are then put to a Decision Panel of diverse and highly experienced cross-sector experts, which prepares a proposal for awards within each strand. The proposal is then forward to the Board of Trustees for review, with recommended grants then reviewed and approved and funding agreements issued.

**The Contribution of Volunteers**

The charity does not currently make significant use of volunteers to support its activities.

**Public Benefit**

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2011, which state that all charities must demonstrate that they are established for public benefit, and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

In developing the objectives for the year, and in planning activities, the Trustees have considered the Charity Commission guidance on public benefit.



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**STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)**

**Public Benefit (Cont.)**

Activity in 2023 continued to focus on high quality theatre performances, delivered in a wide range of settings – from theatres to open air spaces, field festivals and digital space. The work was aimed at both adult and family audiences, exploring subjects which connect the public to contemporary issues and concerns, particularly around science, technology and the future. The charity also remained committed to delivering and supporting work for children and young people and engaged with groups of children, both within mainstream education and without, many of whom have little access to the arts.

In 2024, the charity's focus has shifted to supporting the development and work of other arts and cultural organisations whose activity speaks to these themes and values, demonstrating clear public benefit and an alignment with the charity's aims.

**ACHIEVEMENTS AND PERFORMANCE**

**Financial Review**

The out-turn for the year is an unrestricted deficit of £(48,751) (2023: Surplus £472). The deficit will be deducted from Unrestricted Reserves, leaving a balance on Unrestricted Funds, including Designated Funds, at 31 March 2024 of £90,126.

**Summary of the main achievements of the charity during the year**

2023/24 was a year of endings and new beginnings for the charity. After 27 years of making and producing, a legacy and new future was imagined for the company as preparations were made for the transition to a new grant-making model.

Over many years the charity has thrived through a strong business model which developed resilience through agility and responsiveness to new opportunities and threats. This model was challenged in 2022, when the charity received news that its regular primary funding from Arts Council England as a National Portfolio Organisation would cease in March 2023.

Supported by the Trustees, Unlimited's team of staff worked hard to secure and deliver an exciting final programme of activity to take place ahead of the transition at the end of 2023. The charity continued to develop Core Artist projects, creating crucial employment opportunities for the freelance workforce. Alongside this, plans were implemented for a gradual winding down of producing functions.

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**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of the main achievements of the charity during the year (Cont.)**

Core Artist Projects

- J Spooner's *Ancient Futures* – co-founder and Chief Executive of Unlimited proceeded with creation and touring of the Afrofuturist outdoor spectacular in collaboration with Vicki Dela Amedume of contemporary circus company Upswing. Blending dance, circus and storytelling with Sound System culture and West African folklore, the production featured new music by grime artist Afrikan Boy and writing by poet and 'Quantum Creative' Oneness Sankara. Following a preview at Newbury Corn Exchange, *Ancient Futures* premiered at Brighton Festival, before touring to Hat Fair (Winchester), Godiva Festival (Coventry), BD: Festival (Bradford), Stockton International Riverside Festival, Greenwich & Docklands International Festival and Millennium Square (Leeds). The show was made possible with support from Without Walls and generous commissioners LEEDS 2023, Greenwich & Docklands International Festival, Brighton Festival, Stockton International Riverside Festival, Coventry City Council and City of Bradford Metropolitan District Council. Creation was supported by 101 Outdoor Arts and with public funding from Arts Council England.
- Rachael Abbey's *Panic Stations!* – queer, Northern, working-class writer, performer and director continued work on the small-scale studio show driven by her fascination of conspiracy theories and the social divides they can provoke. Building on previous R&D and consultation phases, Rachael completed a further phase of development in September 2023 working with Dramaturg/Director Roni Neale. With an early-stage show script, she shared a work-in-progress performance on the Space Shed stage at Unlimited's *unFinale* weekend and later took the show to Leeds Playhouse for Furnace Festival in November. Rachael is exploring partner opportunities for a premiere and tour.
- Jamie Fletcher's *In Good Time* – trans, working class, neurodivergent director and musician, and Artistic Director of Jamie Fletcher & Company continued development of her new mid-scale musical about the trans experience in the UK. The show will be multi-disciplinary in form, incorporating live music, dance, video, animation and puppetry to tell historical and modern-day stories of the diverse experiences of trans people. Following development time in 2023, Jamie is inviting partners to support her in moving the project forward into creation stages.
- Lauren Nicole Whitter's *Anansi The Spider* – Black, working-class performer and Artistic Director of Anansi Theatre Company creates work by and for women of colour. Her participatory project creates new retellings of the Anansi Spider Story, based on the Akan folktale character. Building on learning from development and creative workshops in 2022 and 2023, Lauren's team of creatives prepared a work-in-progress sharing for audiences at the *unFinale* weekend.
- Tyrrell Jones' *Mancave* – Leeds-based political theatre-maker and Artistic Director of Knaïve Theatre worked with designer Hannah Sibai to re-mount his one-to-one performance experience, *Mancave*, for the *unFinale*. Premiering at Latitude Festival in 2022, the installation invites people to playfully reimagine their relationship towards manhood.

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**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of the main achievements of the charity during the year (Cont.)**

Core Artist Projects (Cont.)

- Ali Pidsley's *Speed of Wood* – Yorkshire-based collaborative theatre-maker and Co-founder of Barrel Organ specialising in co-creating work with young people. Ali has been carefully laying the foundations for an art-ecology project exploring what the worlds of collaborative theatre-making and woodland ecology have to learn from each other. He brought *From Little Acorns* to the *unFinale*, a launch event for the longer-term project which seeks to develop a series of skill and knowledge-sharing workshops with theatre-makers, ecologists, scientists and woodland crafts-people, later forming the basis for a live performance piece.

Unlimited Space Agency (UNSA)

UNSA is the charity's longest running project, presenting an exciting mix of performances, interactive experiences and digital learning content. The programme of work has reached thousands of families over the last 13 years with inspiring space science storytelling.

After 6 years of touring to music, science and arts festivals, UNSA's HQ, the Space Shed, took to the road for the final time in 2023. After an appearance at the *unFinale* weekend, the Space Shed returned as the 'Engage Stage' at New Scientist Live in October for its final show. To ensure a legacy and continued benefit to the public, the Space Shed and accompanying equipment was donated to fellow arts charity, Wildworks who are based in Cornwall.

A plan for UNSA's digital content was also implemented as part of the charity's transition. *The Astro Science Challenge* app, an interactive space science adventure for children aged 7-11, was archived and all resources transferred to the website. The website remains live and free to access, enabling children and their families to continue enjoying the challenge. All UNSA broadcasts also remain available to watch on the dedicated YouTube channel.

unFinale

Referenced in the Core Artist Project updates, in September Unlimited hosted the *unFinale*, a celebration of 27 years making shows and events that have delighted, horrified, confused, dismayed, exhilarated and inspired audiences across the world. The event was a weekend of conversation, performance and installations held where Unlimited first began, the University of Leeds' Workshop Theatre.

On the first day, Unlimited's staff team ran *Starting Out: A Practical Symposium*. A day-long livestreamed session centred around sharing the charity's experience and learning on how to run a successful arts organization. Alongside this, a new Resources webpage was launched on the charity's website, sharing free to download financial templates, HR packs and examples of governance documents, policies and plans.

The final day was a unique occasion for Unlimited's past and present to come together for a mix of cabaret, installations, performance pieces, talks and DJ sets. This also marked the announcement of the charity's plans for a new grant programme, *unAwards*, to launch in 2024 and the release of new merchandise for sale on the charity's Teemill shop.

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**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of the main achievements of the charity during the year (Cont.)**

unAwards

On 1<sup>st</sup> January 2024, applications opened for the charity's new grant programme, *unAwards*. Aimed at creating more opportunities for emerging and mid-career companies of artists and enabling greater collaboration, experimentation and inclusive practice, the first round was made up of three award strands each inspired by key moments in Unlimited's history. Using existing cash reserves and a generous donation from an existing supporter, a total of £25,000 in grant funding was allocated for the first round of *unAwards*, split into five awards of between £2,500 - £10,000 across the three award strands.

The award strands were Starting Out, unLab and unLock. Each focussed on areas recognised as being difficult to fund through existing opportunities and sought to enable creatives and audiences to embark on inspirational journeys that they might not otherwise have been able to. Starting Out was for early career artists working within a producing organisation to buy equipment that would contribute to the development of the organisation or artistic practice, that they otherwise would not be able to afford. unLab was aimed at companies of artists to retreat and begin to imagine their next project. unLock focussed on unlocking further support and/or enhancing an ambitious project that was ready for final production by mid-career artists.

The submission window closed at the end of January, in which time the charity received a total of 58 applications. Unlimited's Fund Manager assessed all applications against the grant eligibility criteria and the priorities underpinning each award strand:

- Organisations of two or more artists with a collaborative approach
- Primary artform is live performance
- Based or working in the North of England
- [unLock only] Sci-art projects with evidence of contribution from science partners

The applications were very high in quality and demonstrated a very real and evident need in the industry for access to the grants available. The Fund Manager's assessments were put to a Decision Panel of seven diverse and highly experienced cross-sector experts. The Panel convened at the end of March 2024 to prepare a proposal for awards within each strand. The proposal was put forward to the Board of Trustees for review, in which a set of recommended grants were approved and it was agreed that funding agreements would be issued in April.

Additional Work

Across the year, the charity also launched a new podcast, *The Unlimited Archives*, sharing recorded interviews with collaborators past and present, and released music from past Unlimited shows on streaming platforms. Conversations also began with the University of Leeds' Brotherton Library on the curation of an Unlimited archive collection.

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**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of the main achievements of the charity during the year (Cont.)**

Talent Development

The charity has had a long-standing commitment to maintaining, and where possible, increasing its support for, and investment in, freelancer workers. In 2023/24 Unlimited again exceeded previous benchmarks with 69 freelancers employed (53 in 2022/23 and 30 in 2021/22). In moving away from a producing model, the charity will endeavour to continue its commitment to supporting freelancers with opportunities created by organisations in receipt of *unAwards* grants.

In the winding down of producing functions and discontinuance of all permanent staff roles in 2023, the focus for talent development in the year was on equipping staff members and Core Artists with the advice, skills and tools they need to further their career outside the organisation. Bespoke outplacement support given included project mentoring, use of equipment, training, qualification courses and career coaching.

Organisational Development

With support from the Arts Council England Transition Fund, Unlimited's Board of Trustees and management team delivered the final programme of activity and wound down producing functions, shifting the charity to a simplified model suitable for grant-giving activity. Executive Producer Alice Massey led on touring activity between April – September, with support from Assistant Producer Javairya Khan and freelance producers. Following creation of Ancient Futures and coordination of the unFinale weekend, Chief Executive & Core Artist J Spooner worked alongside newly appointed Executive Director (previously General Manager) Sarah Oliver-Webb and Trustee Chair David Nicholson to implement a transition plan which saw the cleaning all of company systems and data; donation, sale and recycling of all charity assets and clearance of storage and office units.

The fulfilment of the transition plan laid foundations for an agile and efficient structure, simplified to enable easier running of the charity and maximise the potential of the grant-giving activity. Throughout the transition process, the charity worked with specialists at Counterculture LLP who provided advice on key areas of the process as well as the formation of a new framework for the grant programme, working in alignment with Charity Commission guidance on risk management and due diligence.

In 2024, Unlimited continues to be led by a highly experienced Board of Trustees who are supported by a small team of freelance specialists managing the day-to-day running of the charity and delivery of the grant programme. The freelance team consists of Fund Manager Mark Hollander, General Manager Sarah Oliver-Webb, and Digital Communications Manager Rachael Abbey.

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**PLANS FOR FUTURE PERIODS**

2024/25 will see the announcement and fulfilment of funding agreements as part of the first round of *unAwards*. Informed by self-review and feedback from applicants and Panel Members, the *unAwards* framework will be developed for a second round ahead of the planned launch in autumn 2024. The Trustees aim to bestow grants up to a total of £30,000 within the second round.

Alongside management of the grant rounds, the Board of Trustees and freelance team have allocated time for exploration into further income generation sources which will secure future grant rounds. A fundraising & development strategy will scope out a variety of potential sources, implementing creative initial approaches to private giving, trust and foundation funding, and partnerships. This strategy will be responsive in its development, ultimately seeking to build financial resilience and expand the scale and potential of the grant programme.

The Trustees will continue a regular review of all risks to the charity, upholding Unlimited's agile approach to opportunities and threats.

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**RESPONSIBILITIES OF THE TRUSTEES**

The Trustees (who are also the Directors of No Size Fits All Productions Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

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

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

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by Section 415A of the Companies Act 2006.

Signed on behalf of the Trustees



**David Nicholson  
Trustee  
Company Registration Number 05050868**

**22 July 2024**

# **INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF NO SIZE FITS ALL PRODUCTIONS LIMITED TRADING AS UNLIMITED THEATRE FOR THE YEAR ENDED 31 MARCH 2024**

I hereby report to the Trustees/Members of No Size Fits All Productions Limited (Charity Registration Number 1117029) on the accounts for the year ended 31 March 2024 set out on pages 17 to 29.

## **Responsibilities and Basis of Report**

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

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

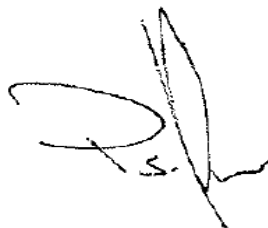
## **Independent Examiner's Statement**

Since the Company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountant in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods or principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



**Pete O'Hara, FCA, Chartered Accountant  
Fellow of the Institute of Chartered Accountants in England & Wales**

26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

22 July 2024



**NO SIZE FITS ALL PRODUCTIONS LIMITED**  
**TRADING AS UNLIMITED THEATRE**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE YEAR ENDED 31 MARCH 2024**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
<b>Income</b>					
Income from Investments	3	568	-	568	170
Income from Donations, Grants & Legacies	4	129,872	-	129,872	170,493
Income from Charitable Activities	5	227,536	-	227,536	131,035
<b>Total Income</b>		<b>357,976</b>	<b>-</b>	<b>357,976</b>	<b>301,698</b>
<b>Expenditure</b>					
Expenditure on Raising Funds	6	-	-	-	2,702
Expenditure on Charitable Activities	7	406,817	9,290	416,107	289,234
<b>Total Expenditure</b>		<b>406,817</b>	<b>9,290</b>	<b>416,107</b>	<b>291,936</b>
<b>Net Income/(Expenditure)</b>		<b>(48,841)</b>	<b>(9,290)</b>	<b>(58,131)</b>	<b>9,762</b>
Balance brought forward at 1 April		138,967	9,290	148,257	138,495
<b>Balance carried forward at 31 March</b>	<b>16</b>	<b>£90,126</b>	<b>£-</b>	<b>£90,126</b>	<b>£148,257</b>

The notes on pages 19 to 29 form part of the financial statements.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

**NO SIZE FITS ALL PRODUCTIONS LIMITED  
TRADING AS UNLIMITED THEATRE  
(A COMPANY LIMITED BY GUARANTEE)  
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET  
AS AT 31 MARCH 2024**

	Notes	2024 £	2023 £
<b>Fixed Assets</b>			
Tangible Fixed Assets	11	-	7,341
<b>Current Assets</b>			
Stocks	12	-	-
Debtors	13	4,189	46,859
Cash At Bank & In Hand		87,987	133,709
		<u>92,176</u>	<u>180,568</u>
<b>Creditors – Amounts Falling Due Within 1 Year</b>	14	(2,050)	(39,652)
Net Current Assets/(Liabilities)		<u>90,126</u>	<u>140,916</u>
<b>Total Net Assets</b>	15	<u><b>£90,126</b></u>	<u><b>£148,257</b></u>
<b>Represented by:</b>			
Unrestricted Funds	16	90,126	88,967
Designated Unrestricted Funds	16	-	50,000
Restricted Funds	16	-	9,290
		<u><b>£90,126</b></u>	<u><b>£148,257</b></u>

The notes on pages 19 to 29 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 March 2024 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

(i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

**These financial statements were approved and signed by a Member of the Board of Trustees on 22 July 2024.**



**David Nicholson  
Trustee**

**Company Registration Number 05050868**

# **NO SIZE FITS ALL PRODUCTIONS LIMITED TRADING AS UNLIMITED THEATRE (A COMPANY LIMITED BY GUARANTEE)**

## **NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2024**

### **1. Accounting Policies**

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

No Size Fits All Productions Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

#### **Judgements and Key Sources of Estimation Uncertainty**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

#### **Income**

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant
- Investment income is included when receivable
- Income from charitable trading activity is accounted for when earned
- Theatre Tax Relief income is recognised upon receipt
- Other income is accounted for when receivable.

**NO SIZE FITS ALL PRODUCTIONS LIMITED**  
**TRADING AS UNLIMITED THEATRE**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**1. Accounting Policies (Continued)**

**Expenditure**

All expenditure is accounted for on an accruals basis and is recognised when a liability is incurred.

- Expenditure on raising funds are those costs of seeking potential funders and applying for funding
- Charitable activities include expenditure associated with the planning and delivery of artistic productions and associated activities. This includes both the direct costs and support costs relating to these activities.
- Support or Indirect costs are those costs incurred in support of the charitable objectives. These have been allocated to the resources expended on a consistent basis that fairly reflects the true use of those resources within the organisation, such as allocating staff costs by time spent and other costs by their usage.
- Governance costs are those incurred in the governance of the charity and its assets and are primarily associated with the constitutional and statutory requirements.

**Irrecoverable VAT**

All resources expended are classified under activity headings that aggregate all costs related to the category. Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

**Operating Leases**

The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

**Tangible Fixed Assets and Depreciation**

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT Equipment	– 25% straight line basis
Office Equipment & Fixtures & Fittings	- 25% reducing balance basis
Motor Vehicles	- 25% reducing balance basis

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

**NO SIZE FITS ALL PRODUCTIONS LIMITED  
TRADING AS UNLIMITED THEATRE  
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

***FOR THE YEAR ENDED 31 MARCH 2024***

**1. Accounting Policies (Continued)**

**Impairment of Fixed Assets**

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

**Financial Instruments**

The charity only has financial assets and liabilities of a kind which qualify as basic financial instruments. Such instruments are initially recognised at transaction value and subsequently measured at their settlement value.

**Stocks**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

**Pensions**

No Size Fits All Productions Limited contributes to a defined contribution pension scheme. Further details can be found in Note 10.

For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

**Fund Accounting**

General Funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated Funds comprise unrestricted funds set aside by the Trustees for a specific purpose.

Restricted Funds reflect income received which a funder or donor requires must be spent on a particular purpose or where funds have been raised for a specific purpose. Such income and associated expenditure is shown as Restricted in the Statement of Financial Activities, whilst any unspent balances at the year-end are carried forward as Restricted Funds.

**Taxation**

No Size Fits All Productions Limited meets the definition required of a charitable company for UK Corporation Tax purposes. Consequently, the company is potentially exempt from taxation in respect of income or capital gains to the extent that such income or gains are applied exclusively for charitable purposes.

**NO SIZE FITS ALL PRODUCTIONS LIMITED**  
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**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**2. Going Concern**

The Trustees have reviewed the circumstances of the charity and consider that adequate resources continue to be available to fund the activities of the charity in 2024 and for the foreseeable future under a new grant-making model. The Trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

**3. Income from Investments**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Bank Interest Receivable	568	-	568	170
	<b>£568</b>	<b>£-</b>	<b>£568</b>	<b>£170</b>

The 2023 total of £170 was wholly attributable to Unrestricted Funds.

**4. Income from Donations, Grants & Legacies**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Grant Income</b>				
Arts Council England – National Portfolio Organisation	-	-	-	169,176
Arts Council England – Transition Fund	98,674	-	98,674	-
	<b>98,674</b>	<b>-</b>	<b>98,674</b>	<b>169,176</b>
<b>Donations</b>	31,198	-	31,198	1,317
	<b>£129,872</b>	<b>£-</b>	<b>£129,872</b>	<b>£170,493</b>

The 2023 total of £170,493 was wholly attributable to Unrestricted Funds.

**NO SIZE FITS ALL PRODUCTIONS LIMITED  
TRADING AS UNLIMITED THEATRE  
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2024**

**5. Income from Charitable Activities**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Co-Production Fees	96,331	-	96,331	104,320
Other Earned Income	877	-	877	1,929
Theatre Tax Relief	48,518	-	48,518	1,826
Venue Fees	81,810	-	81,810	22,960
	<b>£227,536</b>	<b>£-</b>	<b>£227,536</b>	<b>£131,035</b>

Of the 2023 total of £131,035, £66,236 was attributable to Unrestricted Funds and £64,799 to Restricted Funds.

**6. Expenditure on Raising Funds**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Fundraising Costs	-	-	-	2,702
	<b>£-</b>	<b>£-</b>	<b>£-</b>	<b>£2,702</b>

The 2023 total of £2,702 was wholly attributable to Unrestricted Funds.

**NO SIZE FITS ALL PRODUCTIONS LIMITED  
TRADING AS UNLIMITED THEATRE  
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2024**

**7. Expenditure on Charitable Activities**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2024 £</b>	<b>Total 2023 £</b>
<b>Artistic Production/Project Costs</b>				
Artists & Actors' Fees	56,242	-	56,242	47,648
Marketing & Press	7,576	-	7,576	6,941
Production Costs	102,920	9,290	112,210	33,802
Theatre Tax Relief – Partners' Share	20,995	-	20,995	-
Travel & Accommodation	40,646	-	40,646	21,361
	<b>228,379</b>	<b>9,290</b>	<b>237,669</b>	<b>109,752</b>
<b>Support Costs</b>				
Depreciation	-	-	-	3,767
Loss on Disposal of Fixed Assets	4,250	-	4,250	-
Freelance Core Team	28,175	-	28,175	16,300
Other Overheads	18,191	-	18,191	19,930
Rent & Storage	6,592	-	6,592	10,129
Salaries & On Costs	116,021	-	116,021	127,032
	<b>173,229</b>	<b>-</b>	<b>173,229</b>	<b>177,158</b>
<b>Governance Costs</b>				
Accountancy, Payroll & Independent Examination	2,300	-	2,300	1,980
Legal Fees	53	-	53	53
Panel Member Fees	2,250	-	2,250	-
Trustee Expenses	606	-	606	291
	<b>5,209</b>	<b>-</b>	<b>5,209</b>	<b>2,324</b>
	<b>£406,817</b>	<b>£9,290</b>	<b>£416,107</b>	<b>£289,234</b>

Of the 2023 total of £289,234, £233,725 was attributable to Unrestricted Funds and £55,509 to Restricted Funds.

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

	<b>2024 £</b>	<b>2023 £</b>
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,440	1,200
Independent Examiner – other services – current year	360	300
Depreciation of owned Tangible Fixed Assets	-	3,767



**NO SIZE FITS ALL PRODUCTIONS LIMITED**  
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**FOR THE YEAR ENDED 31 MARCH 2024**

**9. Staff Costs & Trustees' Remuneration**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Gross Salary Costs	77,618	117,479
Redundancy Costs	33,489	-
Employer's National Insurance	2,991	6,777
Employer's Pension Contributions	1,923	2,776
	<b>£116,021</b>	<b>£127,032</b>

No employee received remuneration of more than £60,000 during the year (2023 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	<b>2024</b>	<b>2023</b>
	<b>No.</b>	<b>No.</b>
Artistic Production and Support	3	3

Key Management Personnel are defined by the organisation as the senior management team. Remuneration of £75,195 (2023: £102,888) was paid to Key Management Personnel in the year.

In the year to 31 March 2024, £250 was paid to a Trustee, Nickie Miles-Wildin, as an artist for services as a Panel Member for our grant programme.

In the year to 31 March 2023, £100 was paid to a Trustee, Nickie Miles-Wildin, for the provision of disability awareness training.

No other remuneration has been paid to any Trustees/Directors in the year (2023: £Nil).

Reimbursement of £104 has been made to 1 Trustee for Travel and Subsistence expenses incurred in respect of their attendance at meetings of the charity (2023: £10 to 1 Trustee).

**10. Pension Scheme**

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2024 the charity made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis.

No contributions were outstanding at 31 March 2024 (2023: £Nil).

**NO SIZE FITS ALL PRODUCTIONS LIMITED**  
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**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**11. Tangible Fixed Assets**

	<b>Furniture &amp; Equipment £</b>	<b>Motor Vehicles £</b>	<b>Total £</b>
<b>Cost</b>			
At 1 April 2023	24,173	6,450	30,623
Additions in year	-	-	-
Disposals	(24,173)	(6,450)	(30,623)
At 31 March 2024	-	-	-
<b>Accumulated Depreciation</b>			
At 1 April 2023	17,980	5,302	23,282
Charge for year	-	-	-
Disposals	(17,980)	(5,302)	(23,282)
At 31 March 2024	-	-	-
<b>Net Book Value</b>			
At 31 March 2024	<b>£-</b>	<b>£-</b>	<b>£-</b>
At 1 April 2023	£6,193	£1,148	£7,341

**12. Stocks**

	<b>2024 £</b>	<b>2023 £</b>
Merchandise for Resale	-	-
	<b>£-</b>	<b>£-</b>

**13. Debtors**

	<b>2024 £</b>	<b>2023 £</b>
Trade Debtors	-	42,853
Accrued Income	3,193	183
Other Debtors	-	825
Other Taxes & Social Security Costs	-	-
Prepayments	996	2,998
	<b>£4,189</b>	<b>£46,859</b>

**NO SIZE FITS ALL PRODUCTIONS LIMITED**  
**TRADING AS UNLIMITED THEATRE**  
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**FOR THE YEAR ENDED 31 MARCH 2024**

**14. Creditors – Amounts Falling Due Within 1 Year**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade Creditors	250	32,793
Income Received In Advance	-	-
Other Taxes & Social Security Costs	-	2,935
Accruals	1,800	3,924
	<b>£2,050</b>	<b>£39,652</b>

**15. Analysis of Net Assets between Funds**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total 2024</b>	<b>Total 2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Fixed Assets	-	-	-	7,341
Stocks	-	-	-	-
Debtors	4,189	-	4,189	46,859
Cash at Bank and In Hand	87,987	-	87,987	133,709
Creditors – Amounts Due Within 1 Year	(2,050)	-	(2,050)	(39,652)
	<b>£90,126</b>	<b>£-</b>	<b>£90,126</b>	<b>£148,257</b>

**16. Analysis of Charitable Funds**

	<b>Fund at 1 April 2023</b>	<b>Incoming Resources in Year</b>	<b>Resources Expended in Year</b>	<b>Fund at 31 March 2024</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted Funds</b>				
General Funds	88,967	357,976	(356,817)	90,126
Designated Funds – Future Projects	50,000	-	(50,000)	-
<b>Total Unrestricted Funds</b>	<b>138,967</b>	<b>357,976</b>	<b>(406,817)</b>	<b>90,126</b>
<b>Restricted Funds</b>				
Coventry City Council / Without Walls - Ancient Futures	2,739	-	(2,739)	-
Anansi Theatre Company / Arts Council England – Anansi PG	3,852	-	(3,852)	-
Jamie Fletcher / Arts Council England / Sheffield Theatres - Trans Musical	2,699	-	(2,699)	-
<b>Total Restricted Funds</b>	<b>9,290</b>	<b>-</b>	<b>(9,290)</b>	<b>-</b>
<b>Total Funds</b>	<b>£148,257</b>	<b>£357,976</b>	<b>£(416,107)</b>	<b>£90,126</b>

**NO SIZE FITS ALL PRODUCTIONS LIMITED**  
**TRADING AS UNLIMITED THEATRE**  
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**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**16. Analysis of Charitable Funds (Cont.)**

<b>Name of Designated Fund</b>	<b>Description, Nature &amp; Purpose of the Designated Fund</b>
Future Projects Fund	Towards the cost of future projects contributing strongly to Unlimited's charitable purpose, including an anniversary celebration programme
<b>Name of Restricted Fund</b>	<b>Description, Nature &amp; Purpose of the Restricted Fund</b>
Coventry City Council / Without Walls - Ancient Futures	Towards the cost of Ancient Futures
Anansi Theatre Company / Arts Council England – Anansi PG	Towards the cost of Anansi The Spider
Jamie Fletcher / Arts Council England / Sheffield Theatres - Trans Musical	Towards the cost of In Good Time, a trans musical

**17. Related Party Transactions**

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £98,674 (2023: £169,176) from Arts Council England was recognised in the year.

At 31 March 2024, £Nil was owing from Arts Council England (31 March 2023: £Nil).

**18. Taxation**

The company is a registered charity and no provision is considered necessary for taxation.

**NO SIZE FITS ALL PRODUCTIONS LIMITED  
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NOTES TO THE ACCOUNTS  
*FOR THE YEAR ENDED 31 MARCH 2024***

**19. Financial Commitments**

No material financial commitments have been made in respect of future financial periods.

**20. 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 5 members of the company (2023 - 5 members).