

**Fast Familiar | Report of the Trustees**

Year from 1 April 2020 – 31 March 2021

Company number 6191989 (England and Wales)

Registered charity number 1120667

**REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS  
FOR THE YEAR FROM 1 APRIL 2020 – 31 MARCH 2021  
FOR  
FAST FAMILIAR (formerly fanSHEN)**

## **Fast Familiar | Report of the Trustees**

Year from 1 April 2020 – 31 March 2021

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## **Fast Familiar | Report of the Trustees**

Year from 1 April 2020 – 31 March 2021

The Trustees who are also directors of the charitable company for the purposes of the Companies Act 2006, present their report with the Financial Statements of the charitable company for the year ended 31 March 2021. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" effective from 1 January 2015.

### **Reference and Administrative Details**

#### *Registered name*

Fast Familiar (formerly fanSHEN)

#### *Company number*

6191989 (England and Wales)

#### *Registered Charity number*

1120667

#### *Registered office*

The Boathouse, River Gardens, Purley on Thames, Reading, RG8 8BX

#### *Trustees/Directors as at time of signing*

A Alston

N Azhar

A Ferris

S Heenan

C Twite (Chair)

#### *Bankers*

The Co-operative Bank

1 Balloon Street

Manchester

M60 4EP

#### *Independent Examiner*

Johal & Company

Spectrum House

2b Suttons Lane

Hornchurch

Essex

RM12 6RJ

## **Fast Familiar | Report of the Trustees**

Year from 1 April 2020 – 31 March 2021

The Board of Trustees presents its report and financial statements for the year from 1 April 2020 to 31 March 2021 and reports on developments since that date and future plans for the charitable company.

### **Structure, Governance and Management**

#### *Governing Document*

The organisation is a charitable company limited by guarantee, incorporated on 29 March 2007 and registered as a charity on 24 August 2007. The company was established under a Memorandum of Association which established the objects and powers of the company and is governed under its Articles of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1.

#### *Recruitment and Appointment of New Trustees*

The number of Trustees is limited to a maximum of ten and a minimum of three. Trustees are elected by members of the charitable company. All Trustees are directors of the charitable company. None of the directors have any beneficial interest in the charitable company. On appointment, Trustees are given a copy of the governing document, all policies, including the Equal Opportunities Policy, the Safeguarding Policy for Children, Young People and Vulnerable Adults and Data Protection Policy, with their responsibilities and duties as a Trustee explained to them.

#### *Organisational Structure*

The Trustees are responsible for all legal decisions and administer all aspects of compliance and governance. Two Creative Directors, who are not company officers, have been appointed and delegated quotidian administrative powers to manage specific projects and propose artistic strategy and budgets. The Creative Directors report to the Trustees, who have ultimate authority in decision-making and final budgetary control.

#### *Risk Management*

The major risks to which the charitable company is exposed have been identified and reviewed, and systems or procedures have been established to manage those risks. The major risks are:

- Temporary Cash flow problems. We avoid these problems through applying our reserves policy (see below).
- Injury to a member of the public or an artist during a production or rehearsal. We carefully risk assess and adjust all activities to maximise safety. We also ensure we have public liability insurance and employer's liability insurance whenever we are undertaking activities.
- Reputational damage caused by poor critical or audience response to a production. We work with experienced artists and regularly evaluate the progress of projects to ensure high quality. An advantage of our long track record is that one poor project is unlikely to ruin our reputation.
- Organisations who commission us are unhappy with the work we produce. We carefully agree with commissioners what we will produce and engage them in frequent dialogue as a project develops to ensure that we are meeting the agreed targets and producing something they are satisfied with. Through applying our reserves policy (see below) we ensure that we always have enough money to remain solvent if a commissioner withdraws funding for a project.
- Failure to engage sufficient members of the public and deliver public benefit. Trustees review projects to ensure that they will deliver public benefit. We invest in marketing and press activities to ensure that our productions will reach good numbers of members of the public. We also believe in the importance of the depth of engagement of audience members beyond simply the numbers of those engaged.
- New lockdowns or prohibition of theatrical performances as part of the COVID 19 crisis. This poses a threat to us both financially and in terms of our ability to deliver public benefit. However, we have developed a number of pieces that can be experienced remotely, which minimises these risks.

#### *Reserves Policy*

The Trustees monitor their creditors each year to ensure that they have sufficient reserves to meet their ongoing liabilities. The Trustees keep a minimum of £10,000 in reserve (and normally considerably more) to cover cash flow problems which can be caused by funders who tend to withhold a percentage of funding until an evaluation has been delivered or to allow us to remain solvent in the event that a commissioning organisation does not pay us. We also keep reserves to spend on projects and activities that the Trustees deem important to the delivery of Fast Familiar's objectives. At the year end we had £87,006 in reserve.

#### *Post Balance Sheet Events*

There were no significant post balance sheet events.

## **Fast Familiar | Report of the Trustees**

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### *Objectives and Activities*

The objects of the charitable company are:

**to advance education for the public benefit by the promotion of the arts, in particular but not exclusively by:**

**creating experimental and playful theatre, art and performances;**

**developing new modes of communicating with audiences through a range of media; and**

**creating participatory training and education experiences through performance and the arts**

### *Basis and Values*

Fast Familiar make artworks which are participatory, playful and political. We design audience-centric experiences which often utilise 'digital technology'.

We're fascinated by human psychology in a rapidly changing world.

For us, art is a space to explore questions which are too complex for daily life.

We think art can be experimental and ambitious without being elitist.

The Trustees have regard to the Charity Commission's published guidance in relation to public benefit when setting, reviewing and assessing aims for the charitable company.

Fast Familiar ensure that all public-facing activities are either free or priced in an inclusive way i.e. are economically accessible to a wide range of people. When we are working with partners and venues we negotiate with them to ensure that pricing is inclusive.

### *Name Change*

On 30 April 2020 the charitable company changed its name to Fast Familiar. The reason for this was because fanshen is a Mandarin word. You probably wouldn't know from how we say it, because we don't speak Mandarin. We don't have any links to China. A decade ago when we chose it, we liked the sound of the word and the meaning - a motion of turning. That doesn't feel right any more. It feels like cultural appropriation. When East Asian artists are still massively underrepresented in UK theatre, what is a company led mainly by white people doing with this name?

Fanshen is also the name of a play which created through a process which put a playwright within the devising process. Back in the late 2000s, things felt far more silo-ed than they are now: new writing was incisive and political and devised work was visual and dynamic. We wanted our work to be all those things - giving our company a name with a nod to that felt hopeful and ambitious.

The director of that play, *Fanshen*, was, until recently, one of the most celebrated British directors. In 2017, five women made complaints of sexual harassment. We began to think differently about this process that we'd previously been inspired by. Maybe it hadn't been a supportive and collaborative atmosphere. Maybe there had been women in that room who had been frightened, or worse.

So we are now Fast Familiar. Why? For us, art is a space to ask questions which are too complex or overwhelming for daily life. Often that's about creating ways of reflecting on things we just don't have time to think about - because life moves too fast for us to consider, 'am I ok with that?' or 'what am I complicit in if I do this?' or 'what do I really think?' Things are normalised so quickly, without us having had the time to think them through: a lot of our work is about problematising the fast familiar.

It's also a design principle for us. Much of the work we make is audience-centric, it involves people doing stuff or making decisions. This can be exposing for those people. We spend a lot of time thinking about how we can care for our audiences and create environments which feel intuitive quickly. This is especially true of work using technology - which can be intimidating for some people. One of our favourite pieces of feedback about *The Justice Syndicate* was when a woman told us she'd forgotten she had an iPad - the device through which everything in the show is mediated.

## Fast Familiar | Report of the Trustees

Year from 1 April 2020 – 31 March 2021

### Programme

This financial year was dominated globally by the COVID 19 pandemic. Most theatres in the UK were closed for most of the year and it was a very difficult year for the arts. This left Fast Familiar with the challenge of how to continue to deliver public benefit and remain financial stable in this unprecedented situation.

We responded initially by running *Smoking Gun*, a phone based piece we had happened to develop prior to the pandemic which was already designed to be experienced by remote individuals on their mobile phones. We then proceeded to adapt *The Evidence Chamber*, an interactive performance we had initially created for co-located audiences using iPads to work for remote audiences using computers and laptops. We also developed a new strand of our work which could be experienced remotely, based on combining interactive audio books with online puzzle games. We developed and released two of these: *National Elf Service* and *Bad Altitude*. A further strand of work we developed that people could experience during lockdowns was *The Window*, a binaural audio piece created in collaboration with Alzheimer's Research UK. We also developed some interactive educational experiences. With the support of the Paul Hamlin Foundation we ran an online participation programme with young people designed to help us develop a post-pandemic educational programme to accompany our piece *If I Were You*. During the period when lockdown restrictions eased over the summer we ran an outdoor participation programme with children and young people in collaboration with the Natural History Museum. We also undertook significant development work towards projects that are due for public release in the later part of 2021.

These activities are discussed in more detail below.

### *Smoking Gun*

We were selected for a STARTS VERTIGO EU residency with Data Stories, University of Southampton and this project was the result.

*Smoking Gun* takes a playful approach to exploring the power of data in a post-truth world. It's a thriller which unfolds via your phone, placing you at the heart of a potential whistleblower scandal. Over five days, you must solve puzzles, scrutinize documents and wrangle datasets to uncover what is really going on at the heart of government. But as your investigations take you deeper, nothing seems as clear-cut as the whistleblower is making out. Maybe it's time to go back to the data...

We did two runs of this 5-day piece – one at the end of May 2020 and one at the end of June 2020, reaching approximately 170 players, each of whom played for 5 days. It was featured as one of the Financial Times' "top ten dramas to enjoy at home" and in the Guardian's list of "hottest front room seats."

### *The Evidence Chamber*

*The Evidence Chamber* was a collaboration with the Leverhulme Centre for Research in Forensic Science at the University of Dundee. This piece, in which the audience form a jury considering a difficult case where the case for the prosecution rests on forensic evidence, had been performed face to face in 2019. In 2020 we adapted it to create an online version that people could play online from their laptops, featuring an integrated video calling service. We did a (sell out) run of it 24 July to 9 August 2020, including 23 shows experienced by 253 participants and a number of subsequent one-off performances, including for Encounters Film Festival on 24 September.

It received positive critical coverage and reviews:

- "an especially successful way for theater to be enjoyed from a laptop." New York Times (no star rating)
- "an enlightening experience" BBC Scotland (no star rating)
- "Guilty of greatness - *The Evidence Chamber* uses masterful storytelling, excellent production value, and a slick, user-friendly custom interface to create a believable and immersive environment for its players." No Proscenium (no star rating)
- "tremendously entertaining as well as a fascinating insight into how trials work." The Courier (no star rating)
- "The 2020 theatre awards ceremonies have largely been cancelled ... But, if prizes are given for lockdown drama, Fast Familiar should get a trophy for *The Evidence Chamber* and *Smoking Gun* – enjoyable but also scholarly entertainments. This is a company to watch, whether digitally or, when it again becomes possible, in person." Mark Lawson, The Tablet (no star rating)

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It allowed us to reach more international audiences than with previous project. People played it from South Africa, Nigeria, Singapore, Australia, New Zealand, the U.S, the Netherlands, Germany and Denmark.

### *The Window*

*The Window* is an immersive audio experience blending story, music and spatial sound. Spanning three generations and 40 years, it asks what we inherit from the past and what control we have over the future.

*The Window* is the recipient of one of Alzheimer's Research UK's inaugural Inspire Awards and a collaboration with the MRC Unit for Lifelong Health and Ageing. During the financial year, the script writing, artistic development and socially-distanced recording of the piece took place and it was subsequently performed in April 2021.

### *National Elf Service*

National Elf Service is an interactive audio adventure puzzle game for anyone who feels low low low on the 'ho ho ho'. Playable online with friends/ family you can't meet up with, it was Fast Familiar's contribution to a merry 2020 Christmas. We created a new online platform to host this piece, which we then went on to also use for the subsequent piece *Bad Altitude*.

Aimed at families, it got positive reviews by the Escape Room press -a new market for us- and was played by 600+ people over the 2020-21 festive period.

### *Bad Altitude*

*A puzzle game with a sense of humour, set aboard the world's most underprepared airline. Help flight attendant Rhys as he wrangles over-demanding VIP passengers, escaped anxiety pets and his own luckless love life. Can you be his wingman? Work with your friends to solve puzzles, crack codes and avert death by discount airline.*

*Bad Altitude* was the second online puzzle game we released, this time for adults. Again, it was very well received by the escape room press and was played by considerable numbers of people during lockdowns as a way of connecting online with friends and family in a fun way. One review (from The Escape Roomer) wrote: "the biggest absolute gem for me is the diversity of cast and the normalisation of same-sex relationships. Anybody (and yes I mean ANYBODY) who creates any kind of media has a huge responsibility to champion representation. It's important to see yourself reflected in a positive light within the characters, accents and dialogue you're consuming. So a huge 10/10 to Fast Familiar for once again being a shining light in the industry." *Bad Altitude* was released in January 2021 and between then and the end of March was experienced by approximately 35 groups, reaching approximately 200 people.

### *Natural History Museum project*

When lockdown measures were temporarily lifted in the summer of 2020, the Natural History Museum asked us to run a programme of participatory activities for young people. Following strict COVID prevention measures, these workshops engaged young people in creative activities incorporating real science about wildlife.

### *If I Were You*

*If I Were You* is a piece that we created for year 9/10 pupils in schools using iPads.. The class splits into two groups and each accesses the same story but one group will experience the story from the perspective of one character and the other group will access the story from a different character's perspective. The piece is followed by a debrief that unpicks ideas about perspective taking and how valuable that can be in understanding other people. During the pandemic, we received funding from the Paul Hamlyn foundation to develop a programme of wrap around activities to accompany the piece, ready for when we could perform it live again. To achieve this we undertook a series of online workshops with a diverse group of young people to inform the development of that programme.

### *Data Dialogues*

*Data Dialogues* was a project to find out what the Scottish public's views on sharing health data were. Our particular investigation explored how this was affected by attitudes to Scottish independence. In light of the continuing COVID-crisis and the return to the agenda of IndyRef2, the commissioners put this project on pause. During the financial year we undertook development work on this project, before the decision to pause it was taken.

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### *The Doctor's Assistant*

*The Doctor's Assistant* is a public engagement scenario game exploring near futures of data-driven healthcare. It helps researchers inform their work with public perceptions around artificial intelligence.

The Doctor's Assistant was commissioned by Wellcome / EPSRC Centre for Interventional and Surgical Sciences and University College London Hospitals Biomedical Research Centre. It facilitates a small group of participants to learn about data and privacy in healthcare settings. It was developed partly through workshops with diverse groups of young people from London. It was first performed in March 2021.

### *The Acquisitions Panel*

*The Acquisitions Panel* is a participatory artwork about the legacies of European colonialism and who gets to choose the stories we tell. We undertook research and development and ideation processes, including workshops exploring colonialism and its legacies during the financial year ending March 2021, before going on to finish and perform the piece in the following financial year.

### *Organisational mentoring*

As a piece of follow-on support from *If I Were You*, the Paul Hamlyn Foundation, paid for a series of strategic planning development sessions with various mentors to help us improve our strategic planning and organisational structures, which have proved useful.

### *The Networked Condition*

At the start of 2020, Fast Familiar, Abandon Normal Devices and Arts Catalyst began *The Networked Condition: Environmental Impacts of Digital Cultural Production*, a collaborative research project exploring digital arts through an environmental lens. The project is part of The Accelerator Programme (led by Julie's Bicycle and Arts Council England), which helps artists to advance their sustainable practice and share insights with their peers and the wider sector. As part of the project, we undertook a series of case study interviews with artists exploring the environmental impact of digital cultural production, which we published on our websites and also undertook our own research, documenting the process of lowering the carbon footprint of our own projects and sharing that documentation online. We also gave a presentation at an online Julie's Bicycle and Arts Council event for a large number of cultural institutions. This project continues into the following financial year.

### *Financial Review*

Total income for the year was £146,580. This was our largest annual income to date and reflects the increasing number of artworks we are creating. Total expenditure for the year was £130,084. Restricted funds of £13,261 remained at the year end, earmarked for creating *The Curse of the Burial Dagger*. This left an unrestricted surplus of £73,745.

### *Public Benefit*

The Trustees are satisfied that the performances of *Smoking Gun*, *The Evidence Chamber*, *The Window*, *National Elf Service*, *Bad Altitude* and *The Doctor's Assistant* provided considerable public benefit. In doing so, the Trustees feel that the objective to advance education for the public benefit by the promotion of the arts was achieved by the activities carried out in the year. The workshops at the Natural History Museum were free for participants, as were performances of *The Doctor's Assistant*. All other performances were priced inclusively.



## Fast Familiar | Report of the Trustees

Year from 1 April 2020 – 31 March 2021

### *Plans for the Future*

We have 8 key aims for the year ahead:

- To extend our commitment to environmental responsibility by creating and performing *Policy Pathfinder*, an interactive piece about finding the most effective policies to combat climate change, scheduled to be performed online as part of COP26.
- To perform *Do What You Must*, an interactive experience about how best to make complex decisions in the context of climate change, in person at COP26.
- To continue our commitment to creating excellent educational experiences for young people by creating and running *The Curse of the Burial Dagger*, an interactive online experience to help young people learn about forensic science.
- To create and perform *Social Sandwich*, a free relational artwork disrupting the omnipresence of online conflict and digital disinformation, experienced via your mobile phone.
- To create and perform *A Walk in the Park*, a binaural audio experience created to be experienced in public space, about how it feels to be in public space.
- To create and perform *David's Bad Day*, an interactive digital artwork for a co-located audience about the data we leak and the unintended consequences that might have.
- To reach wider audiences with our innovative digital artistic experiences by performing *The Acquisitions Panel*, *The Doctor's Assistant* and *The Window* to reach more audiences with these projects.
- To continue the work we are doing with *The Networked Condition* to encourage environmental responsibility among digital artists, including undertaking and publishing more case studies, speaking at more events and creating an online tool to help people measure the carbon footprint of digital cultural production and plan projects in such a way as to minimise their impact.

### *Statement of Trustees' Responsibilities*

The Trustees are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company law requires the Trustees (as directors of Fast Familiar) 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 surplus or deficit of the charitable company for that year. In preparing those Financial Statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- Prepare the Financial Statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. Trustees are also responsible for keeping adequate reserves.

On behalf of the Board



C Twite - Chair/ Trustee

Date: Sunday, 19 December 2021

**Fast Familiar**  
**Statement of Financial Activities**  
(Including Income and Expenditure Account)  
Year ended 31 March 2021  
Company number: 06191989  
Registered Charity Number: 1120667

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006. All activities are classed as continuing. There are no recognised gains or losses other than those reported on the Statement of Financial Activities. The notes on pages 12 to 14 form part of these Financial Statements.

	Notes	Unrestricted Funds	Restricted Funds	2021 Total	2020 Total
<b>Income and endowments from:</b>					
Donations and legacies		-	-	-	-
Charitable activities		72,173	74,406	146,580	132,101
<b>Total Income</b>	2	72,173	74,406	<b>146,580</b>	132,101
<b>Expenditure on:</b>					
Charitable activities		55,624	74,087	129,711	106,006
Other (governance costs)		373	-	373	363
<b>Total Expenditure</b>	3	55,997	74,087	<b>130,084</b>	106,369
Net gains on investments		-	-	-	-
<b>Net income/ expenditure</b>		16,177	319	<b>16,496</b>	25,732
<b>Transfers between funds</b>		-	-	-	-
<b>Other recognised gains</b>		-	-	-	-
<b>Net movement in funds</b>		16,177	319	16,496	25,732
<b>Reconciliation of funds</b>					
Total funds brought forward		57,568	12,942	70,510	44,778
<b>Total funds carried forward</b>		<b>73,745</b>	<b>13,261</b>	<b>87,006</b>	70,510

**Fast Familiar | Report of the Trustees**  
Year from 1 April 2020 – 31 March 2021

**Fast Familiar**

**Balance Sheet at 31 March 2021**

Company Number: 06191989

Registered Charity Number: 1120667

		<b>2021</b>	<b>2020</b>
	<b>Notes</b>	<b>Total Funds</b>	<b>Total Funds</b>
<b>Current Assets:</b>			
Prepayments		-	-
Cash at bank and in hand		87,366	71,160
<b>Total Current Assets</b>		<b>87,366</b>	<b>71,160</b>
<b>Liabilities:</b>			
Creditors: Amounts falling due within one year	5	360	650
Deferred income		-	-
<b>Total Liabilities</b>		<b>360</b>	<b>650</b>
<b>Net Assets</b>		<b>87,006</b>	<b>70,510</b>
<b>The Funds of the Charity:</b>			
Restricted Income Funds		13,261	12,942
Unrestricted Income Funds		73,745	57,568
<b>Total Charity Funds</b>	<b>6</b>	<b>87,006</b>	<b>70,510</b>

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for:

(a) ensuring that the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of each financial year and of its financial activities during each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The financial statements have been prepared in accordance with the provisions of Part 15 of the Companies Act 2006 relating financial statements, so far as applicable to the charitable company.

The financial statements were approved by the directors on Sunday, 19 December 2021 and were signed by:



C Twite - Chair/ Trustee

## **Notes to the Financial Statements**

### 1) Accounting Policies

#### *1.1 Basis of preparation*

The accounts have been prepared under the historical cost convention.

The accounts have been prepared in accordance with applicable accounting standards, the Statement of Recommended Practice, "Accounting and Reporting by Charities" (FRS102), effective from 2015 and the Companies Act 2006.

#### *1.2 Incoming resources*

Donations, grants and other forms of voluntary income are recognised as incoming resources on a receipts basis.

Investment income is accounted for on a receivable basis.

#### *1.3 Resources expended*

Resources expended are included in the Statement of Financial Activities on an actual basis, with irrecoverable Value Added Tax included with the item of expenditure to which it relates.

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them. These include those costs associated with meeting the constitutional and statutory requirements of the charity and include independent examination fees and costs linked to the strategic management of the charity.

#### *1.4 Tangible fixed assets and depreciation*

Fixed assets are capitalised only when their cost is greater than £500. No items have yet been capitalised.

#### *1.5 Fund accounting*

Unrestricted funds are funds which can be used in accordance with the charitable objects at the discretion of the Trustees. Restricted funds are to be used for particular restricted purposes within the objectives of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

#### *1.6 Going Concern*

It is the Trustees' responsibility to prepare the Financial Statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in business. Fast Familiar is currently a going concern and there are no plans to wind down the charitable company.

#### *1.7 Cash flow statement*

In accordance with FRS 102 the charity is not required to show a cash flow statement and has not done so.

**Fast Familiar | Report of the Trustees**  
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2) Income from charitable activities

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2021 Total</b>	<b>2020 Total</b>
	£	£	£	£
<b>Income from charitable activities:</b>				
Primary Purpose Trading (Ticket sales, fees, commissions)	72,173		73,173	53,409
Local Authority	-	-	-	10,000
Other Public Grants		48,006	48,006	58,292
Trusts and Foundations		26,400	26,400	10,400
<b>Total Income from Charitable Activities</b>	<b>72,173</b>	<b>74,406</b>	<b>146,580</b>	132,101

3) Total resources expended

	<b>Staff Costs</b>	<b>Other Costs</b>	<b>Total 2021</b>	<b>Total 2020</b>
	£	£	£	£
<b>Cost of Charitable Activities</b>	-	129,711	129,711	106,006
<b>Governance Costs</b>	-	373	373	363
<b>Total Expenditure</b>	-	<b>130,084</b>	<b>130,084</b>	106,369

4) Trustees' and Members' Remuneration and Benefits

No remuneration was paid to any trustee during the year nor were any expenses reimbursed. In terms of the members of the company, Dan Barnard was paid £15,630 in fees for his artistic and producing work on Fast Familiar's projects and Rachel Briscoe was paid £28,739 in fees for her artistic and lead producing work on Fast Familiar's projects.

5) Creditors: amounts falling due within one year

	<b>Total 2021</b>	<b>Total 2020</b>
	£	£
Accruals	360	650
Deferred Income	-	-
	<b>360</b>	<b>650</b>

**Fast Familiar | Report of the Trustees**

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## 6) Funds

	<b>Balance at 1 April 2020</b>	<b>Incoming resources</b>	<b>Resources expended</b>	<b>Transfers</b>	<b>Balance at 31 March 2021</b>
	£	£	£	£	£
<b>Unrestricted funds</b>	57,568	72,173	55,997	-	73,745
<b>Restricted funds</b>					
Arts Council	12,942	45,431	45,112	-	13,261
EU Vertigo STARTS	-	2,575	2,575	-	-
School for Social Entrepreneurs	-	6,400	6,400	-	-
Paul Hamlyn Foundation	-	20,000	20,000	-	-

The Arts Council grants were spent on developing *The Acquisitions Panel* and adapting *The Evidence Chamber* to an online format. Near the year end, we were awarded an Arts Council grant to create a new piece *The Curse of the Burial Dagger* and undertake organisational development, which will be delivered in the next financial year.

## 7) Uncertainties

There are no material uncertainties about the charity's ability to continue.

## 8) Assets

The charitable company has no material assets other than cash and no investments.

**Independent examiner's report to the trustees of Fast Familiar**

I report to the charity trustees on my examination of the accounts of Fast Familiar for the year ended 31 March 2021.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of the company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 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 Act.

**Independent examiner's statement**

I have completed my examination. I confirm that no material 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
4. The accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)]

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

  
Jasvinder Singh Sagoo (FCCA)  
Association of Chartered Certified Accountants (ACCA)  
Johal & Company  
Spectrum House  
2B Suttons Lane  
Hornchurch  
Essex  
RM12 6RJ

Date: 20/12/21