

Fast Familiar Limited | Report of the Trustees
Year from 1 April 2021 – 31 March 2022
Company number 6191989 (England and Wales)
Registered charity number 1120667

**REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS
FOR THE YEAR FROM 1 APRIL 2021 – 31 MARCH 2022
FOR
FAST FAMILIAR LIMITED (formerly fanSHEN)**

Fast Familiar Limited | Report of the Trustees

Year from 1 April 2021 – 31 March 2022

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Fast Familiar Limited | Report of the Trustees

Year from 1 April 2021 – 31 March 2022

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 2022. 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 Limited (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

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 Limited | Report of the Trustees

Year from 1 April 2021 – 31 March 2022

The Board of Trustees presents its report and financial statements for the year from 1 April 2021 to 31 March 2022 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.
- Digital risk, concerning protecting the intellectual property and onward use of digital activities and safely securing and processing data given many of the charitable company's activities are delivered digitally. We place great emphasis on protecting against these risks and have extensive strategies in place to do so.

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. In light of current UK issues around recession, inflation and the cost of living crisis, keeping healthy reserves is important to protect the Charitable Company from external events. At the yearend we had £97,027 in reserve.

Post Balance Sheet Events

There were no significant post balance sheet events.

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?

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.

Programme

This financial year continued to be largely dominated globally by the COVID 19 pandemic. Drawing on the experience of the previous year, Fast Familiar continued to ensure we were delivering public benefit by creating artistic experiences that could be experienced online or remotely, while also developing projects that could be experienced in person when restrictions began to be eased.

During the year we created and premiered a number of new projects, including *Social Sandwich*, *A Walk in the Park*, *The Curse of the Burial Dagger* and *Policy Pathways*. We also did performances of a range of projects we had made previously, including *The Window*, *The Doctor's Assistant*, *The Evidence Chamber* and *Bad Altitude*. In addition to all this activity, we partnered with London South Bank University to train young people in how to create multimedia performance and continued with our project *The Networked Condition* about the environmental impact of digital cultural production.

These activities are discussed in more detail below.

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 previous financial year, the script writing, artistic development and socially-distanced recording of the piece took place and in this financial year it was performed in April 2021 to online audiences. People listened to the piece at home and then joined for a webinar on Zoom where they heard from Alzheimers researchers and experts recruited by Alzheimers Research UK.

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 and was then performed five times online during 2021.

Social Sandwich

Social Sandwich is a project about online encounters with strangers - and the potential for connection rather than conflict. Instead of doom-scrolling during your lunch break, talk to someone in another country, see the world from their perspective, and make sense of the world together.

The piece was performed in September 2021. 353 people took part, using 12 languages.

The Curse of the Burial Dagger

A collaboration between the Leverhulme Research Centre for Forensic Science and Fast Familiar, *The Curse of the Burial Dagger* is an interactive graphic novel murder mystery, suitable for players aged 10+. This online piece was created to help children learn about key principles of forensic science in a fun and accessible way. It has been played by families nationwide and school children in Scotland, reaching approximately 300 people. It won the 2021 Bullseye Award for "best mystery game."

The Acquisitions Panel

The Acquisitions Panel is an interactive performance exploring how we choose the stories we tell about the past. During the year ending 31 March 2022 we finished making this piece and it received the Activist Museum Award. In the following financial year, we did many performances of it both in the UK and internationally and it received a Jury Special mention at Sheffield Doc Fest.

A Walk in the Park

Part story, part immersive audio experience and part walk, *A Walk in the Park* is a 30 minute illumination of the games we play in public spaces, and the different rules that apply, depending on who you are.

A Walk in the Park was created for Tender Absence Festival and was inspired by discussions we had about the impact of the death of Sarah Everard and how that impacted the way we felt about being alone in public spaces like parks. It was later performed as part of the Get on the Internet Festival.

Do What You Must

Do What You Must is a scenario-based tool to model better decision-making in the face of the impending risks and uncertainty of climate change. Drawing on neuroscience and social psychology, it uses immersive narrative and interactivity to equip participants with the tools for collaborative decision-making to arrive at a sustainable, scalable solutions.

Do What You Must was selected for the official Green Zone programme at COP26 in Glasgow, where it was performed in person in November 2021. It has also subsequently been performed in Exeter and London.

Policy Pathways

Policy Pathways situates the participants as an advisory body to a newly-elected Australian president, tasked with delivering on a 'green jobs bonanza' and a high profile renewable energy project. Informed by extensive workshops with policy advisors and NGOs, *Policy Pathways* takes participants through different policy lever options, equipping them with new perspectives and arguments to make when they return to their domestic context. It was performed online several times during COP 26 in partnership with Chatham House, with policy makers from around the world participating. It has subsequently been performed in person at Chatham House, University College London and elsewhere.

David's Bad Day

David's Bad Day is a choose-your-own-misadventure augmented reality comedy about the perils of modern life. During the year we began work on this project and work continued on it in the following financial year.

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 released during the previous year but continued to be played by online audiences steadily throughout this financial year.

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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 had adapted it to create an online version that people could play online from their laptops, featuring an integrated video calling service, which received a series of rave reviews. In this financial year we did a few one off performances of the piece online, including as part of Edinburgh Science Festival.

Company in Residence at London South Bank University

We were invited to be company in residence at London South Bank University, collaborating with over 50 young people to create three online performances exploring the lives of young people in mid-pandemic London.

The Networked Condition

Since the start of 2020, Fast Familiar, Abandon Normal Devices and Arts Catalyst have been collaborating on *The Networked Condition: Environmental Impacts of Digital Cultural Production*, a collaborative research project exploring digital arts through an environmental lens.. As part of the project, we have undertaken 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 have also created a carbon calculator to help people plan digital arts projects in a more environmentally responsible way. We have spoken at a wide range of industry events, both online and in person to raise awareness of these issues and the research we have been doing.

Financial Review

Total income for the year was £148,588. This was our largest annual income to date and reflects the increasing number of artworks we are creating. Total expenditure for the year was £138,927. Restricted funds of £5,000 remained at the year end, ear marked for the Four Nations Project. This left an unrestricted surplus of £91,667.

Public Benefit

The Trustees are satisfied that the performances of *The Window*, *The Doctor's Assistant*, *Social Sandwich*, *The Curse of the Burial Dagger*, *The Acquisitions Panel*, *A Walk in the Park*, *Do What You Must*, *Policy Pathways* and *The Evidence Chamber* 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 performances of *The Doctor's Assistant* and some of the performances of *Do What You Must* were free of charge. All other performances were priced inclusively.

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Plans for the Future

We have 6 key aims for the year ahead:

- To partner with University College London's Climate Action Unit and NESTA (the National Endowment for Science, Technology and the Arts) to create an interactive experience that helps local councils consult with local people about the best ways to get to Net Zero in their local area, with a focus on transport, domestic heating and food.
- To begin work on an online piece for primary school children in year 6 to help prepare them for the transition to secondary school
- To provide audiences with high quality artistic experiences by continuing to tour and perform our successful pieces *The Acquisitions Panel*, *Policy Pathways*, *The Evidence Chamber* and *The Window*.
- To continue the work we are doing with *The Networked Condition* to encourage environmental responsibility among digital artists, including speaking at more events and investigating the possibility of creating a tool for artists to create low carbon websites.
- To continue developing our piece *David's Bad Day*.
- To undertake a residency at An Tobar and Mull Theatre as part of the Four Nations project, to share processes and undertake research and development with artists from Scotland, England and Austria, in partnership with Play:Vienna and An Tobar and Mull Theatre.

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:19/12/2022.....

Fast Familiar Limited
Statement of Financial Activities
(Including Income and Expenditure Account)
Year ended 31 March 2022
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 13 to 15 form part of these Financial Statements.

	Notes	Unrestricted Funds	Restricted Funds	2022 Total	2021 Total
Income and endowments from:					
Donations and legacies		48	-	48	-
Charitable activities		87,392	61,148	148,540	146,580
Total Income	2	87,440	61,148	148,588	146,580
Expenditure on:					
Charitable activities		68,810	69,409	138,219	129,711
Other (governance costs)		708	-	708	373
Total Expenditure	3	69,518	69,409	138,927	130,084
Net gains on investments		-	-	-	-
Net income/ expenditure		17,922	-8,261	9,661	16,496
Transfers between funds		-	-	-	-
Other recognised gains		-	-	-	-
Net movement in funds		17,922	-8,261	9,661	16,496
Reconciliation of funds					
Total funds brought forward		73,745	13,261	87,006	70,510
Total funds carried forward		91,667	5,000	96,667	87,006

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Year from 1 April 2021 – 31 March 2022

Fast Familiar Limited**Balance Sheet at 31 March 2022**

Company Number: 06191989

Registered Charity Number: 1120667

		2022	2021
	Notes	Total Funds	Total Funds
Current Assets:			
Prepayments		-	-
Cash at bank and in hand		97,027	87,336
Total Current Assets		97,027	87,366
Liabilities:			
Creditors: Amounts falling due within one year	5	360	360
Deferred income		-	-
Total Liabilities		360	360
Net Assets		96,667	87,006
The Funds of the Charity:			
Restricted Income Funds		5,000	13,261
Unrestricted Income Funds		91,667	73,745
Total Charity Funds	6	96,667	87,006

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 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 19/12/2022 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.

2) *Income from charitable activities*

	Unrestricted Funds	Restricted Funds	2022 Total	2021 Total
	£	£	£	£
Income from charitable activities:				
Primary Purpose Trading (Ticket sales, fees, commissions)	87,440		87,440	73,173
Local Authority	-	-	-	
Other Public Grants		61,148	61,148	48,006
Trusts and Foundations		-	-	26,400
Total Income from Charitable Activities	87,440	61,148	148,588	146,580

3) *Total resources expended*

	Staff Costs	Other Costs	Total 2022	Total 2021
	£	£	£	£
Cost of Charitable Activities	-	138,219	138,219	129,711
Governance Costs	-	708	708	373
Total Expenditure	-	138,927	138,927	130,084

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 £23,600 in fees for his artistic and producing work on Fast Familiar's projects and Rachel Briscoe was paid £34,641 in fees for her artistic and lead producing work on Fast Familiar's projects.

5) *Creditors: amounts falling due within one year*

	Total 2022	Total 2021
	£	£
Accruals	360	360
Deferred Income	-	-
	360	360

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Year from 1 April 2021 – 31 March 2022

6) Funds

	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£
Unrestricted funds	73,745	87,440	69,518	-	91,667
Restricted funds					
Arts Council	13,261	25,812	39,073	-	-
Mediafutures	-	30,336	30,336	-	-
Creative Scotland	-	5,000	-	-	5,000

The Arts Council grants were spent on developing *The Curse of the Burial Dagger* and undertake a range of organizational development activities. The Mediafutures grant was spent on creating *Social Sandwich*. Near the year end, we were awarded a grant from Creative Scotland to undertake knowledge-sharing and research and development with Play: Vienna and An Tobar and Mull Theatre as part of the Four Nations project, 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 Limited

I report to the charity trustees on my examination of the accounts of Fast Familiar Limited for the year ended 31 March 2022.

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').

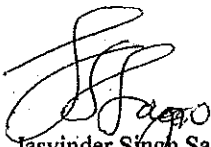
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). 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: 19 December 2022