

Fast Familiar Limited | Report of the Trustees
Year from 1 April 2023 – 31 March 2024
Company number 6191989 (England and Wales)
Registered charity number 1120667

**REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS
FOR THE YEAR FROM 1 APRIL 2023 – 31 MARCH 2024
FOR
FAST FAMILIAR LIMITED**

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Fast Familiar Limited | Report of the Trustees

Year from 1 April 2023 – 31 March 2024

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 2024. 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

Company number

6191989 (England and Wales)

Registered Charity number

1120667

Registered office

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

Trustees/Directors

N Azhar

S Heenan

H O'Shaughnessy

I Papadimitriou

T Powell

C Twite (Chair)

N Woodhouse

Bankers

The Co-operative Bank

1 Balloon Street

Manchester

M60 4EP

Independent Examiner

Johal & Company

Spectrum House

2b Suttons Lane

Hornchurch

Essex

RM12 6RJ

The Board of Trustees presents its report and financial statements for the year from 1 April 2023 to 31 March 2024 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. An amended Memorandum and Articles of Association were adopted on 30 April 2020. 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.
- Loss of talent. Much of the success of Fast Familiar's work relies on the talent of the creatives who work for us. We seek to ensure that we can continue to work with these creatives by giving them interesting and challenging work and remunerating them reasonably well (but in line with our position as a charity).

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

Fast Familiar Limited | Report of the Trustees

Year from 1 April 2023 – 31 March 2024

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 inflation and the cost of living crisis, keeping healthy reserves is important to protect the Charitable Company from external events. At the year-end we had £98,376 in reserve and a value of £25,000 in investments

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.

Programme

During the year we toured a project about imagining a Net Zero future called *The Strategy Room*. We exhibited an interactive artwork about Artificial Intelligence called *Looking for Love*. We also spent time further developing an immersive audio walk called *Invasive Species* and an experience for primary school children called *First Day*. We did development work on a new pervasive game about surveillance, civil rights and structural dehumanization, with the working title *Forget What You Know*. We did work developing an installation exploring how different people view the same object or artefact differently, based on their background and lived experiences. We did a series of talks on the environmental impact of digital cultural production, building on our experiences and learnings from The Networked Condition project. We also did performances of a range of projects we had made previously, including *The Acquisitions Panel*, *Do What You Must*, and *The Evidence Chamber*.

These activities are discussed in more detail below.

Primary focus projects

The Strategy Room

A dynamic way for local authorities to consult with their residents about Net Zero measures.

Commissioned by Nesta; shortlisted for the Business Green Awards 2023 (Behaviour Change), and the National Innovation Awards (Citizen Experience & Insight).

The Strategy Room is an immersive experience which uses facilitated discussion and social psychology to find out what non-experts really think about climate change policies. Created with Nesta and UCL's Climate Action Unit, it's a way for someone to walk in off the street and within an hour, to imagine the benefits of a Net Zero future, and to have their say on how we get there. During the previous year we co-created the experience with residents and council staff from three local authorities, as well as Net Zero and behaviour change experts and delivered the piece to 639 participants in 66 sessions across 12 local authorities. During this year, we did press performances of the piece, created a documentation video about the project, launched an interactive website showing it's results and ran the piece for BBC journalists, editors and commissioners as part of the BBC's Climate Creatives event

Looking for Love

An interactive installation about Artificial Intelligence, human intuition and what gets lost in translation.

Looking for Love premiered as part of the *AI - Who's Looking After Me?* Exhibition at Science Gallery London, June 2023 – January 2024, where it was experienced by 5,800 participants.

What's the most efficient way to fall in love? What would happen if you let data determine the biggest decisions of your life? Surely training a machine on everything the internet knows about love will result in unparalleled romantic success? *Looking for Love* is a playful interactive artwork for humans. Part modern-day tamagotchi, part interactive fiction, part experiment, the experience happens via a message-based chat interface. Artificial Intelligence, human intuition and everything that gets lost in translation, this artwork invites you to take the perspective of another form of intelligence to reflect on the peculiarities of our own.

We are planning to continue touring this piece in future years.

First Day

An interactive graphic novel game for young people preparing for secondary school.

Co-created over 6 months with the 90 Year 6 pupils at Katesgrove Primary School in Reading; supported using public funding by Arts Council England.

First Day is a light-hearted and playful game about transitioning to secondary school. It combines graphic novel-style illustration, audio drama, story 'choice points' and puzzles. The relatable characters, humour and fact that Aleks' problems revolve around a Pokemon-esque shapeshifter with a nervous disposition that she's found in her bag keep the experience fun and engaging - but through playing, participants are able to explore their own feelings about transitioning to a new school. During the game, they explore strategies for handling the anxiety and excitement that accompany being in a new environment. During the previous year we spent time developing this piece, and during this year the piece was completed and shown.

Forget What You Know

A pervasive game about surveillance, civil rights and processes of structural dehumanisation.

Forget What You Know uses pervasive game as an inoculation tactic, situating players in a counter-factual world within our own where civil rights are being eroded in the name of security: where a group of people are being systematically deprived of their humanity. To create this immersive world, the experience draws on accounts by Jews in 1930s Germany which describe the legislation and rumour-mongering which laid the foundations for the Holocaust. Participants follow digital clues to real world locations, where they uncover secrets about what is happening. What action will they take? And will everyone make it to the end? *Forget what you know* mixes immersive story-telling, scavenger hunt and historical fact to ask urgent questions about power and freedom.

During this year we received a seed commission from Dr Ellen Pilsworth and Professor David Brauner at the University of Reading to develop a structure and outline for the piece. During future years we plan to complete and perform it.

Invasive Species

A site-specific audio walk on the Isle of Mull, which asks timely questions about how humans can co-exist with the natural world.

Commissioned by An Tobar and Mull Theatres.

Invasive Species is a It is an audio walk through Aros Park, an area of beautiful nature just outside the town of Tobermory. Participants listen to gentle narration and immersive sound design on a personal audio device, guided along a specific route through the park. It is an experience with the potential to appeal to multiple audiences. It is a way to augment the landscape for walking enthusiasts; a dynamic insight into local heritage for visitors to the island; and a space for reflection on the ethical and ecological complexities of life for people interested in nature and our changing climate. The walk takes roughly an hour, with audio devices available on demand from An Tobar arts centre in Tobermory. Following the walk, participants can browse the booklet that accompanies the experience, discovering more about the walk's themes, and leaving their own reflections for future visitors. During this year we spent more time developing this piece, including creating a complete script and working with composer Jamie Perera to explore possibilities for a sound design for it and did a work in progress performance for test audiences. We are now working with An Tobar and Mull Theatres to seek funding to complete and perform the piece.

Canaries

We were commissioned by JW3 to undertake some work developing a piece exploring how different people can, because of their lived experience and sense of identity, look at the same object and have radically different emotions and responses. The idea was that this would result in an installation in which visitors look at objects and have headphones on which they can hear different characters describing their response to the object and the reasons behind it. Objects might include things as diverse as an England flag and plastic tupperwares. During this year we undertook ideation and development work on the project and interviewed a wide range of people about objects that they had distinctive, surprising or visceral responses to. This project is currently on pause due to heightened feelings around the conflict in the middle east and we are hoping to resume work on it in the future.

Secondary focus projects (one-off performances of existing shows)

The Acquisitions Panel

An audience-centric experience about the legacies of European colonialism, and who gets to choose the stories we tell about the past.

Winner of the Alternate Realities Award Jury Special Mention at Sheffield DocFest 2022, and the Activist Museum Award 2022.

The Acquisitions Panel blends fictional setting, documentary interviews and audience decision-making in an artwork about legacies of European colonialism. The local museum has been offered an object. You, and the rest of the citizen acquisition panel, must decide whether to accept it - and how you'll present it if you do. You'll hear from cultural activists

and museum professionals in Europe and Africa, discuss with your fellow participants, and ultimately decide what should happen. During this year we did a piece for the Museums team at the Arts Council as a professional development activity for them, and received excellent feedback.

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. During the year we performed *Do What You Must* for staff at the Centre for Effective Dispute Resolution as a professional development activity for them and for students at London South Bank University.

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, was performed this year for forensic science students at London South Bank University as an educational activity.

Climate Action

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. This year we have spoken to a range of international arts and museums workers via online workshops that we ran in partnership with Julie's Bicycle and Ki Culture, an international nonprofit working to promote sustainability in the heritage and culture sectors.

Financial Review

Total income for the year was £95,228. Total expenditure for the year was £91,199. No restricted funds remained at the end of the year. £73,015 in cash remained as unrestricted resources of the organization at the end of the year and a value of £25,000 in investments.

Public Benefit

The Trustees are satisfied that the performances of *Looking for Love*, *The Strategy Room*, *First Day*, *The Acquisitions Panel*, *The Evidence Chamber* and *Do What You Must* deliver 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 *Looking for Love* and *The Strategy Room* were free of charge. All other performances were priced inclusively.

Plans for the Future

We have 5 key aims for the year ahead: Looking for Love, JW3, Forget What You Know, continue to perform TAP, continue to work on Invasive Species.

- To continue presenting *Looking for Love*, an interactive artwork about artificial intelligence and what it means to be human.
- To collaborate with Manchester Museum to create an interactive artwork as part of their *Wild* exhibition.
- To develop a new project exploring public trust in the criminal justice system in partnership with the Open University and the Leverhulme Research Centre for Forensic Science.
- To continue to collaborate with researchers from the University of Reading to further develop *Forget What You Know*, a pervasive game about surveillance, civil rights and processes of structural dehumanisation.
- To continue the work we are doing with *The Networked Condition* to encourage environmental responsibility among digital artists, including speaking at more events and supporting artists to create low carbon websites.

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/ 2024
.....

Fast Familiar Limited
Statement of Financial Activities
(Including Income and Expenditure Account)
Year ended 31 March 2024
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	2024 Total	2023 Total
Income and endowments from:					
Donations and legacies		-	-	-	
Charitable activities		71,142	24,086	95,228	130,575
Total Income	2	71,142	24,086	95,228	130,575
Expenditure on:					
Charitable activities		66,718	24,086	90,804	133,206
Other (governance costs)		395	-	395	769
Total Expenditure	3	67,113	24,086	91,199	133,975
Net gains on investments		-	-	-	-
Net income/ expenditure		4,028	0	4,028	-3,400
Transfers between funds		-	-	-	-
Other recognised gains		-	-	-	-
Net movement in funds		4,028	0	4,028	-3,400
Reconciliation of funds					
Total funds brought forward				93,628	96,668
Total funds carried forward		4,028	-	97,655	93,267

Fast Familiar Limited | Report of the Trustees

Year from 1 April 2023 – 31 March 2024

Fast Familiar Limited**Balance Sheet at 31 March 2024**

Company Number: 06191989

Registered Charity Number: 1120667

		2024	2023
	Notes	Total Funds	Total Funds
Current Assets:			
Prepayments		-	-
Cash at bank and in hand		73,015	93,627
Investments		25,000	-
Total Current Assets		98,015	93,627
Liabilities:			
Creditors: Amounts falling due within one year	5	360	360
Deferred income		-	-
Total Liabilities		360	360
Net Assets		97,655	93,267
The Funds of the Charity:			
Restricted Income Funds		-	-
Unrestricted Income Funds		97,655	93,267
Total Charity Funds	6	97,655	93,267

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

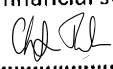
The directors acknowledge their responsibilities for:

(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 on19/12/24..... 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	2024 Total	2023 Total
	£	£	£	£
Income from charitable activities:				
Primary Purpose Trading (Ticket sales, fees, commissions)	71,142		71,142	97,824
Local Authority	-	-	-	
Other Public Grants		24,086	24,086	32,751
Trusts and Foundations	-	-	-	-
Total Income from Charitable Activities	71,142	24,086	95,228	130,575

3) *Total resources expended*

	Staff Costs	Other Costs	Total 2024	Total 2023
	£	£	£	£
Cost of Charitable Activities	-	90,804	90,804	133,206
Governance Costs	-	395	395	408
Total Expenditure	-	91,199	91,199	133,614

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 £9,165 in fees for his artistic and producing work on Fast Familiar's projects and Rachel Briscoe was paid £15,160 in fees for her artistic and lead producing work on Fast Familiar's projects.

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

	Total 2024	Total 2023
	£	£
Accruals	360	360
Deferred Income	-	-
	<u>360</u>	<u>360</u>

6) *Funds*

	Balance at 1 April 2023	Incoming resources	Resources expended	Transfers	Balance at 31 March 2024
	£	£	£	£	£
Unrestricted funds	93,267	71,142	67,113	-	97,655
Restricted funds					
Arts Council	-	24,086	24,086	-	-

The Arts Council grants were spent on *First Day* and *The Strategy Room*.

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 additionally investments of a value of £25,000.

Independent Examiner's Report to the Trustees of
Fast Familiar Limited

Independent examiner's report to the charity 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 2024

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 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. That accounting records were not kept in respect of the Company as required by section 386 of 2006 Act; or
2. That the accounts do not accord with those records
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
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RM12 6RJ

Date:19/12/2024.....