
NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

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New International Encounter Trustee's Report for the year ended 31 March 2021

The Trustees present their annual report together with the financial statements of the charity for the year 1 April 2020 to 31 March 2021. The annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (second edition of the Charities SORP October 2019).

Since the charity qualifies as small under section 382 of the Companies Act 2006, the strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

Charitable Objective

The objects of the charity are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.

Our Vision

Playful stories that connect us all.

Our aims

We achieve our charitable objectives and vision through:

- a) creating excellent new, devised performances and projects that speak directly and dynamically to a wide audience - especially to young people and their families.
- b) sharing our artistic skills and understanding with young people through creative learning, heritage and place-making projects.
- c) being a beacon for Young People's work, sharing our learning, achievements, and expertise across the creative industries.
- d) bringing together theatre artists from different backgrounds, countries and training who want to explore the possibilities and conflicts of working in a blend of languages, styles and cultural understanding.

New International Encounter (NIE) is one of the UK's leading theatre companies producing work for and with young people. We deliver high quality creative projects across the UK with an international outlook, working in a way that allows people of all abilities to access our work as audience, participants, collaborators, and creative artists.

NIE's programme of local, national, and international projects reflects, responds to and celebrates the diversity of contemporary England with a global backdrop.

In planning the activities for the year, the Trustees have given due consideration to guidance published by the Charity Commission relating to public benefit.

What we achieved and created

2020-21 has been a challenging year which included cancelling work, managing a stop-start programme and quickly learning new skills in a new reality. NIE's theatre making is necessary, powerful, and important to the lives of children and young people.

Amidst a global pandemic, in very difficult conditions we have remained focused on our charitable objectives and delivered high quality projects for children, young people and families in live and digital formats. We maintained similar engagement numbers to the prior year with our digital reach significantly increased. We have stayed in touch with and supported our key audience and participants locally, nationally and internationally.

We were also acutely aware of the precarious position of freelancers in the creative sector during the pandemic. We rely on the freelance infrastructure and during this year, concerted efforts were made to deliver projects serving our audiences and providing employment. We offered paid work to our vital freelance workforce, and new opportunities to develop their creative and leadership skills.

Thanks to the talent, commitment and flexibility from the staff, board team and freelance artists, we have survived and adapted by refocusing our work for online creation and hyper-local, streamlining everything we do to manage risk and securing additional funding.

In 2020-21 we:

Live - local

- developed local partnerships in Cambridgeshire delivering high quality creative work in places of need through creative care packages and *The Snow Queen* parcels.
- developed an online platform to support the activity packs for *Tales from the Edge of Town*.
- created a new shortened live version of *Hamlet* for a Primary Schools audience, including some digital capture.
- creatively engaged places of need in Cambridge through the sharing of *The Snow Queen* film and activity parcels with 298 young people and families via Local Food Hubs, Red Balloon, Romsey Mill, Centre 33.
- ran online workshops with Primary Schools working with 90 children [2019-20 comparison: 96].
- engaged with 5 local cultural partners including My Cambridge as well as, Cambridge City Council, Cambridgeshire County Council, and 11 Primary schools. [2019-20 comparison: 7].

Digital – national and international

- collaborated with existing partners to produce new work for a digital platform – creating a new 45-minute film of *The Snow Queen* as an online Christmas offer reaching a local and national audience.
- presented our co-created show *I Will Be Everything* and took part in panel discussions to an international audience through the online world congress [Assitej Tokyo](#).
- launched the online platform for our Creative Europe project *I Will Be Everything* sharing the stories from young people from our venue and festivals partners in Norway, Denmark, Germany, Poland, Spain and Austria.
- shared an archive show *Around the World in 80 Days*.
- developed with 8 artists, 4 new bitesize digital commissions for young audiences.
- worked with 35 freelance artists, creative teams and specialists [2019-20 comparison: 30].
- reached 9,660 digitally in viewing performances [2019-20 comparison: 156] and 70 in live performance [2019-20 comparison: 17,254]
- worked with 6 UK partners including national arts venues - Tobacco Factory Theatres (Bristol), Oxford House (London), Festival Bridge (East of England) and Higher Education Institutions (London and Cambridge) [2019-20 comparison: 18].

“Totally brilliant show! Very clever with fabulous humour - for all ages (Our family ranges from 7-47. A gloriously upbeat escapist adventure in these times of dark clouds.

Thank you“

Audience member on The Snow Queen

“Filmed as an online production, the audience, looking down a camera, are welcomed into the Cambridge Junction as if they’ve fallen down a rabbit hole.”

★★★★ – The Stage on The Snow Queen



Filming for *The Snow Queen* in Cambridgeshire

A 45-minute film version shared to family and school audiences in December 2020

Making a difference - Delivering Public Benefit

We plan our activities to ensure that we maximise the opportunities for the public to engage. In 2020-21 this included:

Encouraging access through education

- NIE worked closely with Local Educational Partnerships which aim to bring opportunities to experience and participate to young people. Locally this has resulted in work in deprived areas of Cambridge and Cambridgeshire. NIE is on the board of the My Cambridge cultural education partnership, which develops projects so more young people in schools participate in the arts, particularly targeting harder to reach areas of arts access in the City.
- We use Arts Award accreditations to enable young people to document their progression and to sign-post young people to careers in the profession. We supported 8 young people to achieve their Arts Awards through *SpyNet*.

Access to performances by pricing

- NIE aims to ensure that price is not a barrier to attendance. For 2020-21 our online digital show *The Snow Queen* was offered on a pay-what-you can basis alongside free tickets being offered to targeted local groups. Other digital creative content was shared free of charge. The digital ticket enabled a whole family or group to enjoy the show. Average ticket price was £11.83 though a wide variance across prices paid.

Access to performances regardless of disability

- NIE developed, captioned and British sign language interpreted versions of our digital show *The Snow Queen*. This is an example of NIE's commitment to reducing the barriers to arts and cultural activity, whilst at the same time ensuring the widest engagement across communities.

Access to performances and projects for those who may be disadvantaged by geography or socio-economic circumstance

- *Tales from The Edge of Town* operated in deprived wards of the city with communities who may have socio-economic barriers to quality artistic activity. This work responds to need and in 2020 needed to be delivered digitally due to Covid-19.
- As part of NIE's local audience development, we offered free ticket links to *The Snow Queen* and activity parcels to local schools, community groups and food hubs in conjunction with Cambridge Junction.



Shakespeare in a Suitcase: Hamlet

Accessible bitesize Shakespeare for Primary Schools – live show and digital resources

Review against our key performance indicators

To support our strategy, and as detailed in our business plan, NIE worked towards the following key objectives for delivery in 2020-21 using the same objectives as year prior, but within the context of working conditions during the Covid-19 pandemic.

Objective	Achieved?	Result
Produce high quality work and strive at all times for excellence and innovation	Yes	Positive feedback from audiences, industry funders and media. Innovation in developing high quality digital content.
Extend Artist networks to address race, class/socio economic and gender	Pending**	Project grant application planned for 2021-22 for widening network
Two Projects with international partners touring to four countries	Pending**	Working with partners in Ireland and Norway, now planned for 2021-22 <i>Grand Soft Day</i> – with Branar Theatre and The Ark, Dublin <i>What the F**k is Going On?</i> – with Braga Teater and NIE Norway
Increase the reach of the organisation (2% compared to baseline) <u>pre pandemic objective</u>	No Yes No	Live -99% decrease in live audience 70* [17,000* in 2019-20] <i>due to pandemic</i> Online 5 % increase (Twitter/ Facebook)/ 42% increase Instagram [5% in 2019-20] Participants - 6% decrease in participants: 90 young people involved in creative learning projects online [96 live in 2019-20]
Create additional online content	Yes	Digital creative content: 4 new digital commissions 1 new family show – The Snow Queen 3 x digital storytelling platforms for <i>I Will Be Everything/ Hamlet</i> and <i>Tales from the Edge of Town</i> Trailers/ Vox pop, regular programme of 'Tell Us More Tuesday' You Tube videos sharing project insights
Create three new productions with young people (co-created) and one family show	Pending* Yes	<i>Tales from the Edge of Town</i> * had workshops developing the stories but the live performance has had to be postponed due to Coronavirus. <i>The Snow Queen</i>
Support at least 15 Arts Awards, and at least one school with Arts Mark	Partial Yes	8 Arts Awards through <i>Data Curators</i> Worked with Cherry Hinton Primary School, Cambridge.
Work in two areas of low arts engagement on projects with young people	Yes	In Cambridge wards on the edge of town (Trumpington and Cherry Hinton) & Cambridgeshire (Ramsey/ March).
Work with two Local Cultural Education Partnerships in an ongoing sustained relationship	Yes	Working with My Cambridge and Alconbury
Achieve 55% of turnover from Non-Arts Council funding across the period	Yes	34% Arts Council England (including core grant and emergency response fund)/ 66% Non-Arts Council England funding.

*Numbers rounded up. **Delayed due to Covid-19. Remainder activity carried forward into 2021-22

Key achievements against New International Encounter's aims

- a) **Creating excellent new, devised performances and projects that speak directly and dynamically to a wide audience - especially to young people and their families.**

Snow Queen - online

We co-produced with Cambridge Junction and Tobacco Factory Theatres to ensure that the annual Christmas show provided a seasonal cultural experience for Cambridge and Cambridgeshire audiences, even if in a different format. We explored digital monetisation with a pay-what-you can offer for audiences.

We wanted to maintain some of the 'liveness' from a theatre-going experience. Alongside the show, we created sensory activity packs which were sent to schools and family audiences. The packs included a map and items from the show (such as a shard from the ogre's mirror/ smells from the sauna/ feathers from the pillow fight), song lyrics to sing along with the action and creative activity sheets. The activity box could be used to interact with the show as the film was watched and played with afterwards.

Alongside the packs sent out, we also developed online [You Tube tutorial videos](#) for making some items seen in the show such as reindeer horns and a compass. The activity pack was also available as a free downloadable pdf.

We filmed on location in beautiful ancient woodland with a cast of 9, plus a production team of 5. The songs were then enhanced through recording sessions and became multi-layered tracks to make the most of an audio online experience.

- Online film available from Dec 2020 - February 2021 playing to a total audience of 5,000 (mixed family groups at home, schools, and youth groups).
- Presented in 13 schools and local youth centres/ community networks including Red Balloon and Centre 33.
- BSL Sign interpreted recording and captioned film.
- Packages sent to audiences to enjoy a sensory/interactive experience.
- Free downloadable activity pack and online videos for craft activities.

“As Christmas plans are scuppered by a real Snow Queen with protein spikes, this warm-hearted production is just the online ticket to warm up the frostiest of hearts.”

The Cambridge Critique

“My 3-year old loved it, following along with the map and the other bits in the activity box. We'll definitely be watching it again & again over Christmas! “ - Audience member



I Will Be Everything - online

The successful performance and exhibition tour was shortened due to Coronavirus in March. NIE responded swiftly in reimagining digital activity for the project and in Spring 2020, the stories from the show were re-created and presented on a bespoke [storytelling website](#) for the project. This provides another legacy for the work, and a chance for young people to see their ideas presented.

"Promoting children's natural play and narrative forms in the way NIE does...is a recognition of children's ways of relating to and reflecting on the world." - Periskop (Norwegian press)

b) Sharing our artistic skills and understanding with young people through creative learning, heritage and place-making projects

Tales from the Edge of Town - hybrid

NIE continues to work with young people who have a higher-than-average level of deprivation and historically limited opportunities for arts engagement. We develop this work providing cultural opportunity to parts of Cambridgeshire that do not have access for geographic or socio-economic reasons.

Due to the Coronavirus pandemic in March 2020, this project was not fully realised as schools closed. The work was carried forward into 2020-21, adapting to extend reach via online platforms and through creative activity packs that include those without online access. Due to subsequent lockdowns in autumn 2020 and Jan - March 2021, the project culminated in July 2021.

This local project is delivered in partnership with schools in Cherry Hinton and Abbey wards in Cambridge. *Tales from the Edge of Town* is funded through a Cambridge City Council Community grant, Awards for All, and the Marshall Community First Fund, managed by the Cambridgeshire Community Foundation.

Shakespeare in a Suitcase: Hamlet - hybrid

We finished developing this flexible show that supports literacy in schools during this year. It is suitable for touring to schools, libraries and for rural touring. To go alongside the live show, we also created a digital companion piece which can be used by teachers as a resource for their classroom.

"Hamlet provided a wonderful opportunity for our students to be immersed in live theatre at school. The production was incredible. Our Year 6 children were transfixed throughout the performance, enjoying the acting, live music and singing."

Ella Jones – Deputy Headteacher, Gayhurst Primary school.

Data Curators - live

The Heritage Lottery funded project *Data Curators*, working with Ramsey Million and the Norris Museum, culminated in an audio and live performance tour across libraries in 2019-20. The final element of the project with arts award accreditation was completed in 2020-21.

c) Being a beacon for Young People's work, sharing our learning, achievements, and expertise across the creative industries

Digital commissions

Artists developed digital skills and created new digital content during the year through 4 commissions. They responded to our vision 'playful stories that connect us all' with short pieces aimed for ages 6-11. The commissions are available on NIE's website and are promoted through digital channels. We will continue to find new platforms to share this work.



Training and talent development

We made plans during the year for how we could support leadership and training in the sector. These have developed into actions in 2021-22 through a board bursary, Assistant creative roles, and an expanded live training offer.

The board bursary is a paid year opportunity to support an ethnically diverse artist or producer to take on a leadership role and be co-opted onto the board. This has the added benefit of a creative voice is on the board.

We shared ideas and insights from within the creative process with our online audience through social media including pictures and updates, short audio and video interviews. A new development was in creative activity content for young people to make at home, to complement *The Snow Queen* film. This is via [NIE's You Tube channel](#) and through the website nie-theatre.com. This has increased the reach and the impact of our work.

d) Bringing together theatre artists from different backgrounds, countries and training who want to explore the possibilities and conflicts of working in a blend of languages, styles and cultural understanding

All our work represents this aim to bring together and celebrate difference in our projects locally, nationally and internationally.

Anti-Racism

NIE is committed to anti-racism and to reflecting the diversity of our audience in the stories and artists that we put on stage. We have a board sub-group who are leading on the creative case for diversity. This includes a commitment to anti-racism through a pledge and associated actions. We will continue supporting the work and development of artists from ethnic and culturally diverse backgrounds by:

- Launching a talent development training programme working with Higher Education Institute's focusing on emerging young artists from diverse backgrounds.

- Extending our freelance base/ have broader casting opportunities to employ from a wider pool.
- Continuing to diversify our board and staff team.

Equity, Diversity, Inclusion and Belonging

NIE co-creates projects with hundreds of young people, many from excluded / protected category groups. We centre and value their voices and ideas, building confidence and a sense of identity. Our funding enables us to work in areas with less cultural engagement.

We create with children and families who have barriers to accessing arts and culture activity in Cambridge - the UK's most unequal city.

Key protected characteristics that we work with are:

- **Socio economic**
We will target young people who are socially and economically disadvantaged (primarily identified by free school meals).
- **Race**
All our shows and projects consider the balance of representing the diversity of audience in our casting choices.

Financial Review

2020-21 would have been the final year of a 4-year funding agreement with Arts Council England and the progression of our artistic plans expanding our international and local offers.

The coronavirus pandemic created a significant impact on our programme. In particular, the planned Spring 2020 USA tour was a significant investment for the company, which could not be delivered. We ensured all possible costs were recouped, and a decision was made that freelance contracts for artists were honoured.

As well as losses due to cancelled and postponed work, the short term costs of making and sharing work in a Covid-safe way and re-purposing for digital distribution were much higher. This included costs for testing, bubble working, increased costs of travel and accommodation.

NIE continues to have strong and financially supportive relationship with 3 key partners - Arts Council England, Cambridge Junction and Tobacco Factory Theatres, Bristol who have been instrumental in their ongoing support to develop work during this difficult operating period.

Arts Council England's ongoing relationship with NIE provides a level of stability for the company. They have assisted with additional funding initiatives in response to the pandemic, including the Emergency Response Fund (August 2020) and in administering the Department for Culture, Media and Sports' (DCMS) Culture Recovery Funding (October 2020). The regular contact time with the Arts Council England team offers support and aids company development.

NIE enjoys the support and expertise of Cambridge Junction's team and benefits from a subsidised office rent, and rehearsal space. The office rent was mainly waived during this financial year to help support the company. The venue was also key to the development of *The Snow Queen* with financial and enormous practical support and expertise throughout the development, rehearsal, and delivery process.

Tobacco Factory Theatres is a key partner in the creation and sharing of new work. We have benefitted from the exposure to audiences and artists in Bristol and the South-West of England. The Associate Director was part of the creative team in the making of *The Snow Queen* and the completed film was also distributed across the South-West area.

Principal Funding

NIE receives regular funding from Arts Council England at £156,144 per year (29% of total income). Due to the Coronavirus pandemic, there will now be an additional rollover year of funding until March 2023.

We were successful in Arts Council England's strategic Emergency Response Fund (£28,081).

Other income

We have made use of the Government's Coronavirus Job retention scheme with a total claim of £58,041. Furlough for staff has been balanced against time needed to develop and deliver activity.

We were also able to make a successful claim to Cambridge City Council for a £2,500 Discretionary Business Grant.

NIE has successfully claimed Theatre Tax relief on projects. An estimated £10,000 of Theatre Tax relief will be claimed for 2020-21 on our projects.

Fundraising

NIE continues to work hard in diversifying its income and consolidating its programme to achieve greater resilience. This was especially true in this year. Alongside, Arts Council England's emergency response fund, we were also successful in our application to DCMS' Culture Recovery Funding programme. (£52,468).

The Friends Scheme received support totalling £1,236 [69% increase on 2019-20].

We are also grateful to receive some generous individual donations totaling £16,200 across the year. We claimed gift aid of £4,434 from our donations and Friends Scheme.

Earned income

Performance fee income was through honorarium support for the cancelled *Snow Queen* USA touring. Co-commissioning support was as expected, significantly reduced at £31,465 compared to previous years (£103,500: 2019-20 comparison). The co-commission support was for the making of *The Snow Queen*.

Investment Policy

From April 2015 a proportion of the unrestricted reserves has been invested in a fixed rate bond on a 95-day notice period. The bond has an improved return on investment and provides additional security for longer term funds. During this financial year with so much uncertainty, most of the bond funds remained in an instant access account. At 0.10% interest, there is a total investment of £1,144.19 in the bond on 31 March 2021. The cash flow is reviewed quarterly to ensure all operational costs are met and we expect to return more investment into the bond at the start of 2021-22.

Direct charitable expenditure

Project expenditure included the making of digital film *The Snow Queen, I Will Be Everything, Tales from the Edge of Town, SpyNet, Shakespeare in a Suitcase* and *digital commissions*.

Year end

We finished the year with total funds to carry forward of £181,788. This includes restricted funds of £13,208 and leaves a total of £168,580 in unrestricted funds. These are to be used to support future projects and NIE activities, vital at a time of uncertainty.

The Trustees have reviewed the financial position of the Trust, including the potential impact of Covid-19, and have a reasonable expectation that the Trust has adequate resources to continue in operational existence for the future. Accordingly, the financial statements continue to be prepared on the going concern basis. More information is included in note 1.2 to the financial statements.

Principal risks and uncertainties

The company is dependent on project funding to support its activities but has active controls in place to manage the risks associated with a shortfall in funding, and closely monitors development. Financial systems are reviewed annually, and the board is kept informed of the financial position of the company through quarterly management reports and actively managed through the Finance and Risk Sub Committee (FRSC). Principally at the start of 2020-21, we had monthly board meetings to respond to the changing circumstances.

Managing risk

NIE has a live risk management document and matrix which is reviewed at every board meeting. The FRSC was created in December 2019 and provides a further level of scrutiny and review for the organisation.

The coronavirus pandemic was a key risk in 2020-21, both with future programming and project uncertainty, and the stability of the wider theatre ecology. NIE responded by controlling costs and adapting budgets, working on scenario planning, making the most of funding and grant opportunities where possible and seeking to find other ways to share and create work with our audiences.

We have made full use of the Government's Job Retention scheme to support the core staff costs, without detriment to the management of the organisation.

Reserves Policy

The Trustees review the company's reserves policy in detail on an annual basis. In doing so, they seek to make a realistic assessment of the company's requirements in the light of planned future activities and expenditures, likely income levels and the major operational risks outlined in the risk register. They then balance this against the need to take into account the importance of ensuring the delivery of the maximum value from an organisation in receipt of public funding.

We expect future production costs to be higher as we adapt to new ways of working. Our current reserves policy is:

Unrestricted reserves

Currently the total unrestricted reserves held are £168,580.

£95,000 been designated for particular purposes as detailed below.

£9,059 are tangible fixed assets (per the Balance Sheet)

The board have approved unrestricted reserves equivalent to **three** months of operating costs at £62,205.

Designated Reserves

The board takes the decision to designate these funds for the specific purpose of supporting the future development of the organisation in line with the current strategy. The Trustees consider it prudent to maintain reserves under 4 headings.

Covid-19 Response for live work presented to an audience - reserve up to £30,000

This is a pot which can be used against risks in remounting work, delays in projects or unexpected changes arising due to the ongoing pandemic. *Based on estimated costs for up to 3 weeks of cancelled shows*

Talent and development - reserve up to £10,000

To enable un-budgeted further development of the programme dependent on demand during the financial year and to support our creative case for diversity.

Education – reserve up to £30,000

To enable an education project to be realised beyond NIE contributed costs if other funding bids are unsuccessful, or partners are unable to support financially.

Production – reserve up to £25,000

To underwrite new production where future exploitation is unknown, and for increased costs in delivering (ie technical needs/ additional support).

Further designated funds will be created, as appropriate.

Future Developments

Arts Council England has postponed their next National Portfolio investment process. This means as part of the current National Portfolio, our funding will rollover for a further year, to 31 March 2023. This offers some welcome certainty in core funding for longer-term planning across this difficult period.

We have successfully navigated a range of challenges during 2020-21, however many of these will remain in 2021-22, largely around the pandemic, but also the full emerging impact of leaving the European Union. These factors have had a significant impact upon venues and return of audiences. In turn, this has affected our ability to plan. We are committed to putting ourselves in the best possible position to make the most of financial and programme opportunities that will come up as the sector begins to recover. We will also endeavour to create as many employment and development opportunities for artists to support this vital workforce.

To remain resilient, we will use the skills of the core staff and board team to identify new opportunities and ensure that we deliver our core programme with maximum impact for the sector and our audiences.

Our focus will be largely local and national. Our core plan for the year is to:

- rehearse and develop versatile shows that are tour ready and available for different spaces (*new Shakespeare in Suitcase/ Grand Soft Day*).
- have a hybrid model of shows available for live and online versions (*Hamlet/ The Snow Queen*).
- develop resources online in conjunction with schools (*Moving IT on*).
- co-create with young people in Cambridge (*Tales from the Edge of Town*).
- build on the digital commission success with a new round of opportunities for artists.
- extend our talent development programme offering new leadership opportunities and targeted training for under-represented communities (*What just happened?*).

Plans as they currently stand for 2021-22 (and subject to change) are:

Local

Live - Tales from the Edge of Town

Delivering our co-creation project in local primary schools. This project picks up some of the outstanding activity from our previous year's work and will help young people respond to the experience of lock down. We are aware children and families will have been affected by the pandemic in different ways and inequalities may have been increased. The project will focus on creative responses and aim for small live outdoor gatherings to take place in July 2021.

Live - Shakespeare in a Suitcase: Hamlet

We will deliver a live 45-minute version of *Hamlet* to provide exciting content for Primary schools, taking advantage of the space created by the cancellation of SATS exams in July 2021 with further touring as part of Black History Month in October 2021.

The show has also been selected as part of 'The Library Presents' autumn programme and will be presented in local Cambridgeshire libraries also in October 2021.

Digital - My Cambridge

NIE is on the steering group for this partnership and are developing new projects with My Cambridge, targeting the harder to reach areas of the City. This includes leading on a social mobility event with young people in October 2021.

Digital - Moving IT on

A project led by Festival Bridge working digitally and connected to local Cambridge schools. We aim to build on our successful 'Advising Henry VIII' project which trialled an innovative use of Google Stories.

National

Live - The Snow Queen

We will resume work on larger scale live family projects for Christmas / year-round programming across national and eventually, international touring. *The Snow Queen* will be a co-production with Cambridge Junction and Tobacco Factory Theatres. The show will premiere in Cambridge in December 2021- January 2022 with a performance run in Bristol planned for 2022-23.

Talent Development

We will continue our talent development work with a focus on the Creative Case for Diversity through:

Digital – commissions

A new commission focused on talent development and entry points to the creative industries.

Live – board bursary/ Assistant Director and Assistant Producer

Developing leadership skills in the sector through 3 opportunities

What Just Happened?

Targeted training for under-represented communities in a 2 week paid training course in Cambridge working with 26 artists, in partnership with Anglia Ruskin University and local primary schools.

International

We are investing in future touring work as the sector recovers and preparing for our next artistic steps with research and development with partners in Ireland and Norway. Both shows will have UK touring in 2023-24:

Live - Grand Soft Day

Our early years co-production with Irish-based theatre company Branar is a show with 2 actors and 2 musicians about the weather. Suitable for ages 3 -6, we will have 2 weeks of R&D in Autumn 2021. The show will open at The Ark as part of the Dublin Theatre Festival in Oct 2022

The project has levered additional substantial funding support from Arts Council of Ireland and is commissioned by The Ark in Dublin, Ireland's leading venue for making and sharing work for young audiences.

Live - *What the Fk is going on?***

A new show about young people and the internet, exploring the world of teenagers and the impact of social media. A co-production with Braga Theater and NIE Norway. The show will premiere in Norway in 2022-23.

Structure, Governance and Management

New International Encounter (NIE) is a Company limited by guarantee and incorporated on the 30th March 2004. It is governed by its Memorandum and Articles of Association, amended by a special resolution on the 30th January 2009.

NIE is a charity registered with the Charity Commission since 17 April 2009.

Decision making

The board of Trustees, which currently has 6 members, administers the Charity. The Chief Executive/ Artistic Director and Executive Producer have delegated authority for operational matters including finance, employment and general management. The Chief Executive/ Artistic Director proposes the company's creative direction which is reflected in the overall strategy for the organisation.

Alongside the board meetings, our sub-committees are:

- Finance and Risk
- Personnel
- Diversity and Inclusion

Tasks groups are created as needed and include:

- Strategy
- Fundraising
- Nominations for board recruitment

Delivery and operational decisions for individual projects are managed by the staff team, whilst strategic decisions on annual and longer-term planning, capital and fundraising strategy are decided at board level.

Pay and remuneration

There is a personnel sub-committee where pay levels are reviewed alongside benefits packages. NIE is keen to recruit, develop and retain a skilled staff team, making new posts as accessible as possible. NIE offers an attractive work package which includes pension, flexible working and sabbatical time. Salary bands are benchmarked against industry levels. (note 8). Appraisals to review performance take place once a year.

Selection and appointment of Trustees

NIE regularly undertake a skills audit with the board, identifying any skills gaps. New Trustees are selected through an open recruitment process and appointed by existing trustees.

New Trustees are fully briefed on their obligations under charity and company law through induction training with the organisation. This includes briefing on the structure, finance, operational and strategic activities of the company.

We successfully recruited 4 new board members during winter 2020 who officially joined the board in May 2021. As of 31 March 2021, NIE had 6 trustees and 1 independent committee member with specific financial expertise. The board has retained the input of a board member who has taken a sabbatical from the board during this period.

Professional training

New International Encounter offers additional professional training opportunities for its Trustees. In the past, this has included fundraising training through Achates Philanthropy.

Staff professional development

Training needs are identified through NIE's annual appraisals and can include formal training courses, mentorship or attendance at festivals and conferences. In 2020-21 this included staff attending online training with a producing course delivered by Wise Children, and the Arts Marketing Association Small Scale Development programme.

Personnel

During this challenging period, the staff and their wellbeing needed further support as we pivoted to working flexibility, with some uncertainty on what level of programme was possible and how to address the needs of our audiences and wider freelance sector.

A creative team of freelancers are recruited for individual projects, with contracts based on the Independent Theatre Council's conditions of employment.

Norway Charity

New International Encounter co-operates with registered charity Stifelsten Theater (Brønnøysund Register Centre (BRC) in Norway no. 991979727). We share a website and meet regularly to discuss longer term planning on artistic shows. No funds are sent to the Norway Charity. All delivery of activities as detailed in the annual account is undertaken through New International Encounter.

Statement of Trustees' Responsibilities **For the year ended 31 March 2021**

The Trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees and signed on its behalf by:

Sara Garnham

Chair

Date: 1 November 2021

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2021**

Trustees	Sara Garnham Wendy Irvin-Braben (resigned 21 May 2021) Babette Madelene Lind Helen Tovey Hannah Jayne Green (resigned 31 March 2021) Sarbjit Rana Dr Victoria Young (appointed 21 May 2021) Rowena Russell (appointed 21 May 2021) Jillian Grinda (appointed 21 May 2021) Deborah Hayman-Nkhoma (appointed 21 May 2021)
Company registered number	05088552
Charity registered number	1129199
Registered office	The Junction Clifton Way Cambridge Cambridgeshire CB1 7GX
Company secretary	Catherine Moore
Chief executive officer	Alex Byrne
Independent Examiner	M Hewett ACA DChA Peters Elworthy & Moore Chartered Accountants Salisbury House Station Road Cambridge CB1 2LA
Bankers	Barclays Bank 28 Chesterton Road Cambridge CB4 3AZ

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2021

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF NEW INTERNATIONAL ENCOUNTER ('the charity')

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

RESPONSIBILITIES AND BASIS OF REPORT

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

Having satisfied myself that the accounts of the charity 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 the charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

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

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

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods 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.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Signed:

Dated: 16 November 2021

M Hewett

M HEWETT ACA DChA
PETERS ELWORTHY & MOORE
Chartered Accountants
Salisbury House
Station Road
Cambridge
CB1 2LA

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021**

	Note	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
INCOME FROM:					
Donations and grants	2	266,127	145,407	411,534	519,749
Charitable activities	3	40,865	-	40,865	116,412
Investments	4	313	-	313	1,385
Other income	5	89,533	-	89,533	23,455
TOTAL INCOME		396,838	145,407	542,245	661,001
EXPENDITURE ON:					
Charitable activities	6	370,243	150,969	521,212	674,265
TOTAL EXPENDITURE		370,243	150,969	521,212	674,265
NET INCOME / (EXPENDITURE) BEFORE TRANSFERS					
		26,595	(5,562)	21,033	(13,264)
Transfers between funds	13	2,316	(2,316)	-	-
NET MOVEMENT IN FUNDS		28,911	(7,878)	21,033	(13,264)
RECONCILIATION OF FUNDS					
Total funds brought forward		139,669	21,086	160,755	174,019
Net movement in funds		28,911	(7,878)	21,033	(13,264)
TOTAL FUNDS CARRIED FORWARD		168,580	13,208	181,788	160,755

The notes on pages 24 to 43 form part of these financial statements.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)
REGISTERED NUMBER: 05088552

BALANCE SHEET
AS AT 31 MARCH 2021

	Note	2021 £	2020 £
FIXED ASSETS			
Tangible assets	9	9,059	8,309
		<u>9,059</u>	<u>8,309</u>
CURRENT ASSETS			
Debtors	10	62,158	85,137
Investments	11	1,144	77,869
Cash at bank and in hand		128,844	42,413
		<u>192,146</u>	<u>205,419</u>
Creditors: amounts falling due within one year	12	(19,417)	(52,973)
NET CURRENT ASSETS		172,729	152,446
NET ASSETS		181,788	160,755
CHARITY FUNDS			
Restricted funds	13	13,208	21,086
Unrestricted funds	13	168,580	139,669
TOTAL FUNDS		181,788	160,755

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)
REGISTERED NUMBER: 05088552

BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2021

The charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

.....
Sara Garnham
Chair

Date: 1 November 2021

The notes on pages 24 to 43 form part of these financial statements.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	Note	2021 £	2020 £
CASH FLOWS FROM OPERATING ACTIVITIES			
Net cash used in operating activities	15	90,267	(12,881)
CASH FLOWS FROM INVESTING ACTIVITIES			
Dividends, interests and rents from investments		313	1,385
Purchase of tangible fixed assets		(4,149)	(2,766)
NET CASH USED IN INVESTING ACTIVITIES		(3,836)	(1,381)
CHANGE IN CASH AND CASH EQUIVALENTS IN THE YEAR		86,431	(14,262)
Cash and cash equivalents at the beginning of the year		42,413	56,675
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	16	128,844	42,413

The notes on pages 24 to 43 form part of these financial statements

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES

1.1 BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition of the Charities SORP October 2019 effective 1 January 2019).

New International Encounter meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

There were no significant estimates or judgements made by management in preparing these financial statements.

1.2 GOING CONCERN

The Trustees have reviewed the financial position of the charity, including the impact of COVID-19 and have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Accordingly, the financial statements continue to be prepared on the going concern basis

1.3 COMPANY STATUS

The charity is a company limited by guarantee. The members of the company are the trustees named on the reference and administrative details page of these financial statements. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

1.4 FUND ACCOUNTING

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES (CONTINUED)

1.5 INCOME

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donated services or facilities are recognised when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the charity of the item is probable and that economic benefit can be measured reliably.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Income on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Grants are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a grant is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

The grant receivable from The Arts Council England is unrestricted and has been recognised in the accounts on an annual basis. Although a grant had been awarded for multiple periods, the full grant is not recognised in the accounts on commencement because it is implicit in the grant award agreement that time-related conditions apply and therefore the funding should be received and costs incurred on an annual basis.

Income received for charitable activities (performance fees, box office fees and workshop fees) is recognised in the period to which it relates. Income received in advance is carried forward as deferred income on the balance sheet. Any amounts owing to the charity for performances which have occurred during the accounting period are included as debtors.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

1.6 EXPENDITURE

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated to the applicable expenditure headings.

Support costs are those costs incurred directly in support of expenditure on the objects of the charity. Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

1. ACCOUNTING POLICIES (CONTINUED)

1.6 EXPENDITURE (CONTINUED)

Expenditure on charitable activities is incurred on directly undertaking the activities which further the charity's objectives, as well as any associated support costs.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

1.7 GOVERNMENT GRANTS

Government grants relating to tangible fixed assets are treated as deferred income and released to the statement of financial activities over the expected useful lives of the assets concerned. Other grants are credited to the statement of financial activities as the related expenditure is incurred.

1.8 TANGIBLE FIXED ASSETS AND DEPRECIATION

Tangible fixed assets costing £500 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

Fixtures and fittings	- 3 to 5 years straight line
-----------------------	------------------------------

1.9 DEBTORS

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.10 CURRENT ASSET INVESTMENTS

Current asset investments represent cash held on deposit with a maturity date of less than one year which is being held for investment purposes rather than to meet short term cash commitments as they fall due.

1.11 CASH AT BANK AND IN HAND

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES (CONTINUED)

1.12 LIABILITIES AND PROVISIONS

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

1.13 FINANCIAL INSTRUMENTS

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

1.14 PENSIONS

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the charity to the fund in respect of the year.

2. INCOME FROM DONATIONS AND GRANTS

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Donations	29,434	2,436	31,870	33,615
Grants	236,693	142,971	379,664	486,134
	<u>266,127</u>	<u>145,407</u>	<u>411,534</u>	<u>519,749</u>
	<u>186,209</u>	<u>333,540</u>	<u>519,749</u>	
TOTAL 2020				

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

DONATIONS

Donations comprise the following:

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Donations over £5,000	15,000	-	15,000	22,000
In-kind donations (see below)	10,000	-	10,000	2,862
Friends Scheme	-	1,236	1,236	729
Board Bursary	-	1,200	1,200	-
Donations under £5,000 (including bucket collections)	-	-	-	2,317
Gift aid	4,434	-	4,434	5,707
	<u>29,434</u>	<u>2,436</u>	<u>31,870</u>	<u>33,615</u>
TOTAL 2020	<u>32,886</u>	<u>729</u>	<u>33,615</u>	

The 2021 donation shown above includes rental discount, and other free of charge rehearsal and meeting room space provided by Cambridge Junction £10,000.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

GRANTS

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
IWBE (EU) Grant	-	129,657	129,657	294,641
Arts Council England - Revenue Grant	156,144	-	156,144	153,323
Department for Digital, Culture, Media and Sport (DCMS) - Culture Recovery Fund 1	52,468	-	52,468	-
Arts Council England - Emergency Response Fund	28,081	-	28,081	-
Arts Council England - Catalyst Grant	-	-	-	2,317
National Heritage Lottery Fund - Data Curators	-	1,542	1,542	24,570
Cambridge City Council (c/f from 2019/20 funding) - Tales from the Edge of Town	-	1,000	1,000	1,000
National Lottery Community Fund - Awards for All - Tales from the Edge of Town	-	3,272	3,272	6,283
Marshall Community First Fund managed by the Cambridgeshire Community Foundation Storytelling project - Tales from the Edge of Town	-	3,000	3,000	-
Norfolk and Norwich Festival Trust - Moving IT On	-	4,500	4,500	-
Ramsey Million Partnership	-	-	-	4,000
	<u>236,693</u>	<u>142,971</u>	<u>379,664</u>	<u>486,134</u>
TOTAL 2020	<u>153,323</u>	<u>332,811</u>	<u>486,134</u>	

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Performance fees	8,536	8,536	8,695
Workshop fees	736	736	4,217
Co-Production income	31,465	31,465	103,500
Box Office income	128	128	-
TOTAL 2021	<u>40,865</u>	<u>40,865</u>	<u>116,412</u>
TOTAL 2020	<u>116,412</u>	<u>116,412</u>	

In 2020 all income from charitable activities was unrestricted.

4. INVESTMENT INCOME

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Bank interest	38	38	142
Deposit account interest	275	275	1,243
	<u>313</u>	<u>313</u>	<u>1,385</u>
TOTAL 2020	<u>1,385</u>	<u>1,385</u>	

In 2020 all investment income was unrestricted.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

5. OTHER INCOME

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Coronavirus Job Retention Scheme	58,041	58,041	-
Cambridge City Council - Discretionary Business Grant	2,500	2,500	-
Theatre Tax Relief	28,992	28,992	23,455
	<u>89,533</u>	<u>89,533</u>	<u>23,455</u>
 TOTAL 2020	 <u>23,455</u>	 <u>23,455</u>	

Income from the Coronavirus Job Retention Scheme was received for furloughed workers. This was spent on staff wages and salaries.

The grant of £2,500 from Cambridge City Council was a discretionary business grant. It was given without restrictions on use.

Theatre tax relief for 2021 represents an estimate of £10,000 for 2020/21 and £18,992 for 2019/20. Theatre tax relief for 2020 represents £5,921 for 2018/19 and £17,534 for 2019/19.

6. ANALYSIS OF EXPENDITURE BY ACTIVITIES

	Direct costs 2021 £	Grant funding of activities 2021 £	Support costs 2021 £	Total funds 2021 £	Total funds 2020 £
Promotion of the arts	202,900	113,350	204,962	521,212	674,265
	<u>206,483</u>	<u>247,563</u>	<u>220,219</u>	<u>674,265</u>	
 TOTAL 2020	 <u>206,483</u>	 <u>247,563</u>	 <u>220,219</u>	 <u>674,265</u>	

Of the above expenditure, £150,969 (2020: £349,363) was met directly from restricted funds, with £2,316 (2020: £nil) met via a transfer. The remaining balance of £370,243 (2020: £324,902) was met directly from unrestricted funds.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

6. ANALYSIS OF EXPENDITURE BY ACTIVITIES (CONTINUED)

ANALYSIS OF DIRECT COSTS

	Promotion of the Arts 2021 £	Total funds 2021 £	Total funds 2020 £
Production costs	96,150	96,150	86,508
Artists fees	67,816	67,816	58,997
Marketing	11,341	11,341	11,320
Accommodation	10,480	10,480	11,948
Travel	10,511	10,511	10,361
Subsistence	4,585	4,585	8,691
Transport and freight	393	393	2,559
Project costs	1,624	1,624	16,099
	<hr/> 202,900 <hr/>	<hr/> 202,900 <hr/>	<hr/> 206,483 <hr/>
TOTAL 2020	<hr/> 206,483 <hr/>	<hr/> 206,483 <hr/>	

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

6. ANALYSIS OF EXPENDITURE BY ACTIVITIES (CONTINUED)

ANALYSIS OF SUPPORT COSTS

	Promotion of the Arts 2021 £	Total funds 2021 £	Total funds 2020 £
Staff costs	176,549	176,549	178,082
Depreciation	3,398	3,398	4,037
Office rent and storage	5,269	5,269	6,649
Travel and subsistence	297	297	651
Insurance	1,788	1,788	1,719
Legal and professional fees (governance)	2,057	2,057	719
Telephone and internet	1,029	1,029	46
Subscriptions and sundry expenses	1,774	1,774	2,102
Office costs	2,434	2,434	1,528
Training and advocacy	476	476	6,800
Accountancy fees (governance)	4,247	4,247	4,232
Pension admin charges	432	432	432
Independent Examiner's fees - examination (governance)	4,195	4,195	2,730
Board costs	195	195	89
Independent Examiner's fees - taxation (governance)	1,230	1,230	1,770
Foreign exchange	(408)	(408)	8,633
	<u>204,962</u>	<u>204,962</u>	<u>220,219</u>
TOTAL 2020	<u>220,219</u>	<u>220,219</u>	

Included in Office rent and storage is rent of £3,000 (2020: £931) that was in-kind.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

7. ANALYSIS OF GRANTS

	Grants to Institutions 2021 £	Total funds 2021 £	Total funds 2020 £
I Will Be Everything	113,350	113,350	247,563
	<u>247,563</u>	<u>247,563</u>	
TOTAL 2020	<u>247,563</u>	<u>247,563</u>	

The distribution of grants shown above relates to the EU "I Will Be Everything" (IWBE) grant and payments were made to project partners in 2020/21 as follows:

	<u>2021</u>	<u>2020</u>
Teatr Figur Krakow Fundacja Dzialanrworczych	£19,588	£77,479
Odsherred Teater	£28,552	£74,506
Arrakala, Kooperativa Elkarte Txikia	£28,516	£32,862
Nordland Teater AS	£25,062	£23,580
Mummpitz, Theater Fur Kinder Und Jugendliche EV	-	£22,518
Verein Theater Schule Theater Am Ortweinplatz	£11,632	£16,618
	<u>£113,350</u>	<u>£247,563</u>

8. STAFF COSTS, KEY MANAGEMENT PERSONNEL AND TRUSTEE'S EXPENSES

	2021 £	2020 £
Wages and salaries	160,806	161,293
Social security costs (net of employment allowance of £4,000)	11,094	12,316
Other pension costs	4,649	4,473
	<u>176,549</u>	<u>178,082</u>

Movement in the opening and closing holiday pay accrual has contributed to the apparent decrease in wages and salaries.

The average number of persons employed by the charity during the year was as follows:

	2021 No.	2020 No.
Charitable activities	<u>6</u>	<u>6</u>

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

8. STAFF COSTS, KEY MANAGEMENT PERSONNEL AND TRUSTEE'S EXPENSES (CONTINUED)

The average headcount expressed as full-time equivalents was 2021: 4 (2020: 4).

No employee received remuneration amounting to more than £60,000 in either year.

The charity considers its key management personnel to be the Trustees, the Chief Executive, Mr A Byrne and the Executive Producer, Ms C Moore.

During the year, the key management personnel received total remuneration including Employer's national insurance contributions and pension contributions of £96,366 (2020: £98,180).

The Trustees all give their time and expertise without any form of remuneration or other benefit in kind (2020: £NIL).

During the year, no Trustees received reimbursement of expenses (2020 - no Trustees) and there were no expenses paid directly on behalf of Trustees to a third party.

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

9. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST OR VALUATION	
At 1 April 2020	18,148
Additions	4,149
At 31 March 2021	<u>22,297</u>
DEPRECIATION	
At 1 April 2020	9,839
Charge for the year	3,399
At 31 March 2021	<u>13,238</u>
NET BOOK VALUE	
At 31 March 2021	<u>9,059</u>
At 31 March 2020	<u>8,309</u>

10. DEBTORS

	2021 £	2020 £
DUE WITHIN ONE YEAR		
Trade debtors	6,684	4,494
Other debtors	4,964	8,439
Prepayments and accrued income	9,574	32,749
Tax recoverable (theatre tax credit relief)	34,913	39,455
Government grants receivable	6,023	-
	<u>62,158</u>	<u>85,137</u>

NEW INTERNATIONAL ENCOUNTER
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

11. CURRENT ASSET INVESTMENTS

	2021 £	2020 £
Deposit account	1,144	77,869

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade creditors	4,553	29,066
Other taxation and social security	6,924	3,255
Other creditors	2,094	1,256
Accruals and deferred income	5,846	19,396
	19,417	52,973

	2021 £	2020 £
DEFERRED INCOME:		
Deferred income at 1 April 2020	12,106	4,000
Resources deferred during the year	-	12,106
Amounts released from previous periods	(12,106)	(4,000)
DEFERRED INCOME AT 31 MARCH 2021	-	12,106

The deferred income in 2020 comprised the following:

Awards for All (grant)	£3,272
Cambridge City Council (grant)	£1,000
Snow White (performance income)	£7,834
	£12,106

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

13. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
UNRESTRICTED FUNDS					
DESIGNATED FUNDS					
Covid-19 Response for live work presented to an audience	-	-	-	30,000	30,000
Talent and development reserve	-	-	-	10,000	10,000
Education reserve	18,192	-	-	11,808	30,000
Production reserve	20,000	-	-	5,000	25,000
Research & Development reserve	5,000	-	-	(5,000)	-
	<u>43,192</u>	<u>-</u>	<u>-</u>	<u>51,808</u>	<u>95,000</u>
GENERAL FUNDS					
General Funds - all funds	<u>96,477</u>	<u>396,838</u>	<u>(370,243)</u>	<u>(49,492)</u>	<u>73,580</u>
TOTAL UNRESTRICTED FUNDS	<u>139,669</u>	<u>396,838</u>	<u>(370,243)</u>	<u>2,316</u>	<u>168,580</u>
RESTRICTED FUNDS					
EU Project Grant (IWBE)	21,086	129,657	(148,881)	(1,862)	-
Tales from the Edge of Town	-	8,508	(546)	(454)	7,508
Data Curators / Spynet	-	1,542	(1,542)	-	-
Moving IT On	-	4,500	-	-	4,500
Board Bursary	-	1,200	-	-	1,200
	<u>21,086</u>	<u>145,407</u>	<u>(150,969)</u>	<u>(2,316)</u>	<u>13,208</u>
TOTAL OF FUNDS	<u>160,755</u>	<u>542,245</u>	<u>(521,212)</u>	<u>-</u>	<u>181,788</u>

NEW INTERNATIONAL ENCOUNTER
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

13. STATEMENT OF FUNDS (CONTINUED)

Designated Funds

Covid-19 Response for live work presented to an audience - This is a pot which can be used against risks in remounting work, delays in projects or unexpected changes arising due to the ongoing pandemic. *Based on estimated costs for up to 2 weeks of cancelled shows.*

Talent and development - To enable un-budgeted further development of the programme dependent on demand during the financial year and to support our creative case for diversity.

Education reserve - To enable an education project to be realised beyond NIE contributed costs if other funding bids are unsuccessful, or partners are unable to support financially.

Production reserve - To underwrite new production where future exploitation is unknown, and for increased costs in delivering (i.e. technical needs/additional support).

Research & Development reserve - To enable un-budgeted research and development to take place when required at any time during the financial year. The Trustees have decided that there is no requirement for this fund currently and the balance has been transferred to other unrestricted funds.

Restricted Funds

EU Project Grant (IWBE EU) - 3 year project co-funded by the Creative Europe programme of the European Union work. The project works with 7 partners from across Europe supporting artist skills training, audience development and culminating in a touring performance and exhibition created through workshops with young people in the 7 countries. Activity (project meetings/training and co-creation workshops) took place across the year and included meetings in Krakow, Graz and Cambridge.

Arts Council Catalyst Grant - Organisational development grant from Arts Council England to support training and improve fundraising efforts across a period of 18 months.

Tales from the Edge of Town - Grants from Cambridge City Council (total grant offer £2,000 from 2019-20), the National Lottery Community Fund - Awards for all (total grant offer £9,555 from 2019-20) and the Cambridge Community Foundation (total grant offer £3,000) towards a project working with primary school age children for a storytelling project with children and young people in the local area culminating in a performance.

Data Curators/Spynet - This project will produce a show made with young people from Alconbury, Sawtry and Ramsey to be performed in a non arts space.

Moving IT On - This is a project in partnership with two primary schools and will explore the particular benefits that digital/online practice (interactive) brings to a co-creation process.

Board bursary - This fund has been set up with a donation specifically to cover Board development costs in 2021/2022.

Transfers against unrestricted funds in 2020 and 2021 have been utilised to reflect the core costs associated with the time and expertise of NIE staff not directly attributed via expenditure. These transfers represent NIE's contribution towards these restricted projects. In addition the 2020 transfer also includes foreign exchange differences borne by unrestricted funds.

NEW INTERNATIONAL ENCOUNTER
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

13. STATEMENT OF FUNDS (CONTINUED)

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2020 £
UNRESTRICTED FUNDS					
DESIGNATED FUNDS					
Education reserve	18,192	-	-	-	18,192
Production reserve	20,000	-	-	-	20,000
Research & Development reserve	5,000	-	-	-	5,000
	<u>43,192</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>43,192</u>
GENERAL FUNDS					
General Funds - all funds	<u>126,726</u>	<u>327,461</u>	<u>(324,902)</u>	<u>(32,808)</u>	<u>96,477</u>
TOTAL UNRESTRICTED FUNDS	<u>169,918</u>	<u>327,461</u>	<u>(324,902)</u>	<u>(32,808)</u>	<u>139,669</u>
RESTRICTED FUNDS					
EU Project Grant (IWBE)	-	294,641	(294,586)	21,031	21,086
Arts Council England - Catalyst Grant	4,101	2,317	(6,418)	-	-
Tales from the Edge of Town	-	8,012	(10,355)	2,343	-
Data Curators / Spynet	-	28,570	(38,004)	9,434	-
	<u>4,101</u>	<u>333,540</u>	<u>(349,363)</u>	<u>32,808</u>	<u>21,086</u>
TOTAL OF FUNDS	<u>174,019</u>	<u>661,001</u>	<u>(674,265)</u>	<u>-</u>	<u>160,755</u>

NEW INTERNATIONAL ENCOUNTER
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

14. ANALYSIS OF NET ASSETS BETWEEN FUNDS

ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Tangible fixed assets	9,059	-	9,059
Current assets	178,938	13,208	192,146
Creditors due within one year	(19,417)	-	(19,417)
TOTAL	168,580	13,208	181,788

ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Tangible fixed assets	8,309	-	8,309
Current assets	180,061	25,358	205,419
Creditors due within one year	(48,701)	(4,272)	(52,973)
TOTAL	139,669	21,086	160,755

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

15. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021 £	2020 £
Net income/expenditure for the year (as per Statement of Financial Activities)	21,033	(13,264)
ADJUSTMENTS FOR:		
Depreciation charges	3,399	4,037
Dividends, interests and rents from investments	(313)	(1,385)
Decrease/(increase) in debtors	22,979	(12,293)
Increase/(decrease) in creditors	(33,556)	21,268
Decrease/(increase) in current asset investment	76,725	(11,244)
NET CASH PROVIDED BY/(USED IN) OPERATING ACTIVITIES	90,267	(12,881)

16. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2021 £	2020 £
Cash in hand	128,844	42,413
TOTAL CASH AND CASH EQUIVALENTS	128,844	42,413

17. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2020 £	Cash flows £	At 31 March 2021 £
Cash at bank and in hand	42,413	86,431	128,844
Pension creditor	(1,256)	(838)	(2,094)
Current asset investments	77,869	(76,725)	1,144
	119,026	8,868	127,894

NEW INTERNATIONAL ENCOUNTER
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

18. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents employer contributions payable by the charity to the fund and amounted to £4,649 (2020: £4,473). Total contributions totalling £2,094 (2020: £1,256) were payable to the fund at the balance sheet date and are included in creditors.

19. OPERATING LEASE COMMITMENTS

The charity has a rolling monthly lease arrangement for the rental of office space and therefore has no formal commitment at 31 March 2021. Rent is payable at a rate of £175.63 per month.

20. RELATED PARTY TRANSACTIONS

Unrestricted donations include £15,615 from three Trustees or their immediate family (2020: two Trustees or their immediate family £22,600). All donations were given free of any external conditions. There were no other related party transactions during the current or previous years.