

# IRIS THEATRE

England & Wales · Charity number 1132295

## Details

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Status	Registered
Legal form	Charitable company
Company number	<a href="#">06889583</a>
Registered	2009-10-23
Register	<a href="#">View on the Charity Commission register</a>

## Contact

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Address	Stanley Arts 12 South Norwood Hill London SE25 6AB
Phone	02078365221
Email	<a href="mailto:office@iristheatre.com">office@iristheatre.com</a>
Website	<a href="http://www.iristheatre.com">www.iristheatre.com</a>

## Activities

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**Objects:** THE FURTHERANCE OF THE PROMOTION OF PERFORMING ARTS EDUCATION ESPECIALLY AMONGST YOUNG ADULTS.

**Activities:** The furtherance of the promotion of performing arts education, especially amongst young adults through theatrical productions.

## Classification

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- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People

## Geography

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- **Area of benefit:** UNDEFINED. IN PRACTICE, LOCAL
- Croydon

## Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£0	£5,525	-	-
2023-12-31	£15,589	£5,923	-	-
2022-12-31	£112,879	£145,402	-	-
2021-12-31	£179,803	£170,071	-	-
2020-12-31	£63,534	£65,957	-	-

## Trustees

Name	Role	Appointed
<b>Sophie Morgan Berenger</b>	Chair	2018-10-15
CHARLES GRANT		
Dr Daniel Winder		2019-10-05
Kris Milovsorov		2020-09-30
Mohit Pasricha		2017-11-28

**IRIS THEATRE**

England & Wales - Charity number 1132295

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# Accounts

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# **IRIS THEATRE**

## **REPORT AND FINANCIAL STATEMENTS**

**31st December 2022**

**COMPANY REGISTRATION NUMBER: 06889583**

**CHARITY REGISTRATION NUMBER 1132295**

**Frank Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH**

**YEAR ENDED 31ST December 2022**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Charles Ludovic Grant  
Simon James Grigg      Resigned 20th April 2023  
Ine Van Riet  
Mohit Pasricha  
Sofi Berenger  
Daniel Winder  
Kris Milovsorov

**REGISTERED OFFICE:**

Stanley Arts  
12 South Norwood Hill  
London  
SE25 6AB

**INDEPENDENT EXAMINER**

Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH

**CHARITY REGISTRATION NUMBER:**

1132295

**COMPANY REGISTRATION NUMBER:**

06889583

**DIRECTORS' AND TRUSTEES' REPORT**

The directors/trustees present their report and the financial statements for the year ended 31st December 2022.

Company Registration Number 06889583

Charity Registration Number 1132295

Registered Office Stanley Arts, 12 South Norwood Hill, London SE25 6AB

Independent Examiner Frank S Lachman FCA- 31 Fairview Way, Edgware, Middlesex HA8 8JH

**DIRECTORS' RESPONSIBILITIES**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that year.

In preparing those financial statements, the directors/trustees are required to:

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

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the 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 company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE**

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts, especially amongst young adults.

**ORGANISATION AND CONSTITUTION**

The company was incorporated on 28th April 2009 and is governed by its Memorandum and Articles of Association. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

The Board of Directors may from time to time and at any time appoint any member of the company as a member of the board of directors, either to fill a casual vacancy or to fill the board of directors, provided that the prescribed maximum be not thereby exceeded.

## DIRECTORS' AND TRUSTEES' REPORT (continued)

### RISK MANAGEMENT

The company undertakes periodic reviews for different areas of risk including insurance cover, health and safety policies in the workplace and whilst performing, working with young children, financial affairs, personnel practices and ICT technology.

### ASSETS

The movement in fixed assets is shown in Note 6 to the accounts.

### ACCOUNTANTS

A resolution proposing the re-appointment of Frank Lachman as Independent Examiner will be submitted at the Annual General Meeting.

### TRUSTEES REPORT

In 2022, Iris Theatre continued to provide transformational opportunities for early career artists, whilst continuing to respond to the changing landscape of the sector and challenges posed for artists as a result of the Covid-19 pandemic. We held our last ever summer season at The Actors Church, this time extending the opportunity to perform to other visiting companies who we hosted as well as producing one production of *A MIDSUMMER'S NIGHTS DREAM* as our final summer production in the gardens.

The year was led by producer Rob Ellis and Artistic Director Bertie Watkins as the organisation said goodbye to Sanna Karina-Aab and Paul-Ryan Carberry who we extend our huge thanks to for his time as artistic director.

With the climate changing for early career artists so significantly, the Trustees at the end of the summer season took the decision to evaluate the climate and as a result will not be producing summer seasons in conjunction with The Actors Church in the way they have done previously. The organisation took the decision to move to Croydon, where it will reflect on the needs of early-career artists in a post-pandemic landscape to evaluate how it can best contribute to their development and sustainability of the sector.

### SUMMER

2022 saw the return of Shakespeare to the gardens of the Actors' Church with an extended 6 week run of *A Midsummer Night's Dream*. This production was particularly close to Iris' hearts as it had originally been part of our postponed *Escape to the Forest* 2020 Summer Season. We were delighted to bring the original 2020 team back for *A Midsummer Night's Dream*, as well as welcome new director Sara Aniqah Malik in her directorial debut.

2022 further underlined the importance of creating additional streams of revenue, and showed how successful this could be. As such, alongside *A Midsummer Night's Dream*, we opened *The Bard*, a pop-up bar in the grounds of the Actors' Church that was open throughout the Summer and served as our theatre bar during performances. It also allowed us to re-use The POD as the pop-up structure for our Summer bar.

Closing our Summer Season, we welcomed *DOUBLES* by the Recreate Agency, a 20 minute show where dance meets ping-pong. *DOUBLES* performed twice a day over the August Bank Holiday weekend on a Pay-What-You-Can basis and was open to the public rather than ticketed. This structure is fairly new for Iris, and was great opportunity to explore new opportunities to encourage accessibility and new audiences to Iris.

\*\*\*\* "It's a show to be enjoyed in the present, in the warmth of summer and with good company. Importantly - and to its great strength - it is also a show that has the potential to reach those who have never felt engaged by a Shakespeare play before" - A Young(ish) Perspective

\*\*\*\* "The first ten minutes or so of any Shakespeare production can be difficult for an audience to break into but with this production, all you will do is laugh. There are terrific jokes" - LondonTheatre1

*A MIDSUMMER'S NIGHTS DREAM* welcomed 2,905 people over the course of the run. An increase of the previous year but a significant decrease in pre-pandemic numbers. *DOUBLES*, as a pay-what-you-can event reached a significantly larger number of audience members without the restriction of ticket pricing.

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

**ARTIST DEVELOPMENT PROGRAMMES**

Throughout 2022, we also continued our development programmes. This year, our #start programme was put on a year-long hiatus as the management team considered how to adapt it to a post-pandemic world. However PLATFORM continued as we welcomed RnB singer/songwriter Tee Peters in January and LGBT musical theatre composer Flora Leo in March.

**PLATFORM**

Iris Theatre ran 2x PLATFORM events in 2022, one for FLORA LEO an emerging musical theatre writer who went on to win the Stiles & Drewe Song Prize 2022. And one for Tee Peters - a South-London based musician who after his platform event went on to perform at the Royal Albert Hall.

**FUNDRAISING & VOLUNTARY INCOME**

A huge thank you to everyone who supported the final summer season and Iris Theatre's continuation. This included the Sylvia Waddilove Foundation and the Derek Hill Foundation.

**FUTURE**

The Trustees have identified that with the landscape for emerging artists so rapidly changing post-pandemic that the charity can achieve its mission best by resigning the summer season at The Actors' Church. It will go into a period of reflection as it evaluates the best way to continue its mission of supporting the next generation of theatremakers in a more meaningful way, in its new home in Croydon.

**FINANCIAL REVIEW**

During the 2022 financial year the organisation generated £112,879 of revenues, with a net loss of £32,523.

The organisation is solvent and in a position to meet its liabilities while fulfilling its artistic mission.

The Board of Directors has established policies whereby

- the unrestricted funds held by the charity should cover a minimum of six months running costs
- income from funds invested may be used to improve earnings of actors and others working on the theatre's main in-house productions.

**GOING CONCERN**

The directors confirm that a going concern basis is appropriate for the preparation of these accounts.

The directors affirm that the company is solvent, and will have sufficient resources to function for the twelve months from the date of signing these accounts.

The Trustees have considered the impact of the Covid-19 pandemic, which has significantly impacted the industry and the general economy. Despite this, the Charity has continued to trade and has carefully considered its operations to adapt to the effects of the crisis.

**RESERVES POLICY**

The Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of six months running costs (salaries and overheads).

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

**DIRECTORS & TRUSTEES**

The directors/trustees set out below have held office during the whole year unless otherwise indicated.

Charles Ludovic Grant	
Simon James Grigg	Resigned 20th April 2023
Ine Van Riet	
Mohit Pasricha	
Sofi Berenger	
Daniel Winder	
Kris Milovsorov	

The movement in reserves is shown in note 9 to the accounts.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 25 Jun 2024

and signed on its behalf by Sofi Berenger

*Sofi Berenger*

Independent Examiner's Report on the Accounts of Iris Theatre  
(COMPANY REGISTRATION NUMBER: 06889583)

I report on the accounts of the charity for the year ended 31 December 2022, which are set out on pages 7 to 13.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records.

It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of

or 2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached

(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.



25 Jun 2024

Frank S Lachman  
Chartered Accountant  
Independent Examiner

16b North End Road  
London NW11 7PH

**Statement of Financial Activities  
(incorporating an Income and Expenditure Account)  
For the Year Ended 31st December 2022**

	Notes	Funds		Total Funds 2022	Funds		Total Funds 2021
		Restricted	Unrestricted		Restricted	Unrestricted	
<b>Income</b>							
Grants and donations	2	21,484	11,541	<b>33,025</b>	90,494	10,230	<b>100,724</b>
<b>Charitable activities</b>	<b>3</b>	-	79,854	<b>79,854</b>	-	79,079	<b>79,079</b>
<b>Total income</b>		<u>21,484</u>	<u>91,395</u>	<u><b>112,879</b></u>	<u>90,494</u>	<u>89,309</u>	<u><b>179,803</b></u>
<b>Expenditure</b>							
<b>Charitable Activity Costs</b>	<b>5</b>	<u>100,080</u>	<u>45,322</u>	<u><b>145,402</b></u>	<u>112,745</u>	<u>57,326</u>	<u><b>170,071</b></u>
<b>Total expenditure</b>		<u>100,080</u>	<u>45,322</u>	<u><b>145,402</b></u>	<u>112,745</u>	<u>57,326</u>	<u><b>170,071</b></u>
<b>Net Income</b>		(78,596)	46,073	<b>(32,523)</b>	(22,251)	31,983	<b>9,732</b>
<b>Reconciliation of Funds</b>							
<b>Funds brought forward</b>		6,971	41,592	<b>48,563</b>	-	38,831	<b>38,831</b>
<b>Transfers</b>		71,625	(71,625)	-	29,222	(29,222)	-
<b>Funds carried forward</b>	<b>11</b>	<u>-</u>	<u>16,040</u>	<u><b>16,040</b></u>	<u>6,971</u>	<u>41,592</u>	<u><b>48,563</b></u>

The statement of Financial Activities includes all gains and losses recognised in the year

All income and expenditure derive from continuing activities.

## Balance Sheet at 31st December 2022

	Notes	2022		2021	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	6		14,346		17,610
<b>Current assets</b>					
Debtors	7	5,814		8,763	
Cash at bank and in hand		56,635		43,441	
<b>Total current assets</b>		62,449		52,204	
<b>Creditors - amounts falling due within one year</b>	8	60,755		21,251	
<b>Net current assets</b>			1,694		30,953
<b>Net assets</b>			16,040		48,563
<b>The Funds of the Charity</b>					
General			16,040		41,592
Restricted			-		6,971
<b>Total Charity Funds</b>	9		16,040		48,563

For the year ended 31 December 2022 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 25 Jun 2024, and signed on their behalf by Sofi Berenger *Sofi Berenger*

**Notes to the Financial Statements  
For the Year Ended 31st December 2022**

**1 Accounting Policies**

(a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Iris Theatre 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 note(s).

**(b) Tangible Fixed Assets**

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	20% straight line
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**(c) Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

**(d) Expenditure**

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

**(e) Taxation**

The company as a registered charity ( number 1132295 ) is exempt from taxation on its income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

**(f) Debtors**

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

**Notes to the Financial Statements  
For the Year Ended 31st December 2022**

**(g) Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**2 Grants and donations**

	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2022</b>	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2021</b>
<b>Grants</b>						
Didymus Charity	-	-	-	2,000	-	<b>2,000</b>
Edward Harvist Trust	-	-	-	4,040	-	<b>4,040</b>
Arts Council CRF Grant	19,484	-	<b>19,484</b>	59,554	-	<b>59,554</b>
Golsoncott Foundation	-	-	-	750	-	<b>750</b>
The Boris Karloff Charitable Foundation	-	-	-	2,000	-	<b>2,000</b>
Leche Trust	-	-	-	2,000	-	<b>2,000</b>
Derek Hill Foundation	1,000	-	<b>1,000</b>	1,000	-	<b>1,000</b>
Hobson Charity	-	-	-	2,000	-	<b>2,000</b>
The J P Jacobs Charitable Trust	-	-	-	50	-	<b>50</b>
Hyde Park Place Charity	-	-	-	2,600	-	<b>2,600</b>
Royal Victoria Hall Foundation	-	-	-	1,500	-	<b>1,500</b>
Sylvia Waddilove	1,000	-	<b>1,000</b>	500	-	<b>500</b>
<b>Donations</b>						
Gift aid claims	-	1,190	<b>1,190</b>	-	341	<b>341</b>
Claudia Reim	-	1,200	<b>1,200</b>	-	-	<b>-</b>
Judi Dench	-	-	-	-	2,000	<b>2,000</b>
Paul Ellis	-	4,000	<b>4,000</b>	-	-	<b>-</b>
CAPCO	-	-	-	12,500	-	<b>12,500</b>
Relish Theatre	-	786	<b>786</b>	-	-	<b>-</b>
Sundry	-	4,365	<b>4,365</b>	-	7,889	<b>7,889</b>
	<u>21,484</u>	<u>11,541</u>	<u>33,025</u>	<u>90,494</u>	<u>10,230</u>	<u>100,724</u>

**3 Charitable activity**

	<b>Unrestricted Funds</b>	<b>2022</b>	<b>Unrestricted Funds</b>	<b>2021</b>
Merchandise revenue	-	-	740	<b>740</b>
Production management revenue	-	-	-	<b>-</b>
Refreshments revenue	20,145	<b>20,145</b>	16,299	<b>16,299</b>
Tickets revenue	59,405	<b>59,405</b>	56,307	<b>56,307</b>
Theatre Tax Relief	-	-	5,133	<b>5,133</b>
Membership and sundry	304	<b>304</b>	600	<b>600</b>
	<u>79,854</u>	<u>79,854</u>	<u>79,079</u>	<u>79,079</u>

**4 NET INCOMING RESOURCES**

Net (outgoing)/incoming resources are stated after charging:

Examiner's fee	1,750	1,750
Depreciation of tangible assets	4,810	3,834

**Notes to the Financial Statements**  
**For the Year Ended 31st December 2022**

5	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2022
<b>Direct costs</b>					
Freelance and support staff	-	-	94,354	-	94,354
Costumes and props	-	-	3,283	-	3,283
Ticket sale commission	-	-	-	-	-
Venue hire	-	-	1,100	-	1,100
Lighting and sound	-	-	1,343	-	1,343
Refreshment and bar costs	-	10,370	-	-	10,370
Box office settlement	-	5,597	-	-	5,597
<b>Support costs</b>					
Accountancy	-	-	-	2,450	2,450
Administration expenses	9,750	-	-	-	9,750
Storage	976	-	-	-	976
Sundries	997	-	-	-	997
Research and marketing	7,663	-	-	-	7,663
Travel	2,709	-	-	-	2,709
Depreciation	-	-	-	4,810	4,810
<b>Total 2022</b>	<b>22,095</b>	<b>15,967</b>	<b>100,080</b>	<b>7,260</b>	<b>145,402</b>

During the year the company had no employees. (2021: none)

COMPARATIVES 2021	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2021
<b>Direct costs</b>					
Freelance and support staff	-	-	92,061	-	92,061
Costumes and props	-	-	2,249	-	2,249
Ticket sale commission	-	-	5,000	-	5,000
Venue hire	-	-	10,449	-	10,449
Lighting and sound	-	-	1,243	-	1,243
Refreshment costs	-	7,528	-	-	7,528
Box office settlement	-	22,515	-	-	22,515
<b>Support costs</b>					
Accountancy	-	-	-	2,113	2,113
Administration expenses	2,551	-	-	-	2,551
Storage	842	-	-	-	842
Sundries	549	-	-	-	549
Research and marketing	18,969	-	-	-	18,969
Travel	168	-	-	-	168
Depreciation	-	-	1,743	2,091	3,834
<b>Total 2021</b>	<b>23,079</b>	<b>30,043</b>	<b>112,745</b>	<b>4,204</b>	<b>170,071</b>

**Notes to the Financial Statements  
For the Year Ended 31st December 2022**

**6 Tangible fixed assets**

	<b>Fixtures fittings &amp; equipment</b>	<b>Total</b>
<b>Cost</b>		
At 1st January 2022	38,433	38,433
Disposals	-	-
Additions	<u>1,546</u>	<u>1,546</u>
At 31st December 2022	<u>39,979</u>	<u>39,979</u>
<b>Depreciation</b>		
At 1st January 2022	20,823	20,823
Disposals	-	-
Charge for the year	<u>4,810</u>	<u>4,810</u>
At 31st December 2022	<u>25,633</u>	<u>25,633</u>
<b>Net book value</b>		
At 31st December 2022	<u>14,346</u>	<u>14,346</u>
At 31st December 2021	<u>17,610</u>	<u>17,610</u>

**7 Debtors**

	<b>2022</b>	<b>2021</b>
Trade debtors	486	2,150
Theatre Tax Relief	5,328	1,285
Prepayments	-	195
	<u>5,814</u>	<u>3,630</u>

**8 Creditors - amounts falling due within one year**

	<b>2022</b>	<b>2021</b>
Trade creditors	5,000	7,423
Other creditors	54,005	12,078
Accruals and deferred income	<u>1,750</u>	<u>1,750</u>
	<u>60,755</u>	<u>21,251</u>

**Notes to the Financial Statements  
For the Year Ended 31st December 2022**

**9 Reconciliation of movements in Funds**

	Balance at 1 January 2022	Income	Expenditure	Transfers	Balance at 31 December 2022
<b>Unrestricted Funds</b>					
- General	41,592	91,395	45,322	(71,625)	<b>16,040</b>
<b>Restricted Funds</b>	6,971	21,484	100,080	71,625	-
	<u>48,563</u>	<u>112,879</u>	<u>145,402</u>	<u>-</u>	<u>16,040</u>

The above funds comprise:

**General Fund:** are moneys which can be used by the Trustees at their discretion for any purpose and which have not been designated by them previously

**10 Analysis of net assets between Funds**

	Tangible Fixed Assets	Net Current Assets	Total 2022	Total 2021
Unrestricted Funds:				
General	14,346	1,694	<b>16,040</b>	<b>41,592</b>
Restricted Funds				
Capital	-	-	-	<b>6,971</b>
	<u>14,346</u>	<u>1,694</u>	<u>16,040</u>	<u>48,563</u>

**11 Trustees**

During the year, apart from shown below, none of the trustees received any remuneration from the charity and no expenses were reimbursed or paid to any of them or paid on their behalf

Daniel Winder, who is an Artist Director as well as a Trustee and Director of Iris Theatre was reimbursed £484 in respect of storage costs.

**12 Related party disclosures**

The charity has the use of office and storage space at St Paul's Church and also shares its Box Office system. It also hires space at the church as a venue when required.

The following directors and trustees are connected to St Paul's Church:


Simon James Grigg is the Rector of St Paul's Church.

Mohit Pasricha is a partner of a firm of Solicitors who provide legal services to St Paul's Church.

Document Details

<b>Title</b>	Iris accounts to sign 2022
<b>File Name</b>	Iris Theatre 31.12.2022 Accounts.pdf
<b>Document ID</b>	d694ed5f6ede4f00a7104d2adb20ec0e
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**IRIS THEATRE**

England & Wales - Charity number 1132295

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# Accounts

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# **IRIS THEATRE**

## **REPORT AND FINANCIAL STATEMENTS**

**31st December 2021**

**COMPANY REGISTRATION NUMBER: 06889583**

**CHARITY REGISTRATION NUMBER 1132295**

**Frank Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH**

**YEAR ENDED 31ST December 2021**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Charles Ludovic Grant  
Simon James Grigg  
Ine Van Riet  
Mohit Pasricha  
Sofi Berenger  
Daniel Winder  
Kris Milovsorov

**REGISTERED OFFICE:**

St Paul's Church  
Bedford Street  
London  
WC2E 9ED

**INDEPENDENT EXAMINER**

Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH

**CHARITY REGISTRATION NUMBER:**

1132295

**COMPANY REGISTRATION NUMBER:**

06889583

## **DIRECTORS' AND TRUSTEES' REPORT**

The directors/trustees present their report and the financial statements for the year ended 31st December 2021.

Company Registration Number                      06889583

Charity Registration Number                      1132295

Registered Office                      St Paul's Church, Bedford Street, London WC2E 9ED

Independent Examiner                      Frank S Lachman FCA- 16b North End Road, London NW11 7PH.

## **DIRECTORS' RESPONSIBILITIES**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that year.

In preparing those financial statements, the directors/trustees are required to:

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

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the 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 company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## **PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE**

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts, especially amongst young adults.

## **ORGANISATION AND CONSTITUTION**

The company was incorporated on 28th April 2009 and is governed by its Memorandum and Articles of Association. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

The Board of Directors may from time to time and at any time appoint any member of the company as a member of the board of directors, either to fill a casual vacancy or to fill the board of directors, provided that the prescribed maximum be not thereby exceeded.

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

**RISK MANAGEMENT**

The company undertakes periodic reviews for different areas of risk including insurance cover, health and safety policies in the workplace and whilst performing, working with young children, financial affairs, personnel practices and ICT technology.

**ASSETS**

The movement in fixed assets is shown in Note 6 to the accounts.

**ACCOUNTANTS**

A resolution proposing the re-appointment of Frank Lachman as Independent Examiner will be submitted at the Annual General Meeting.

In 2021, Iris Theatre continued to provide transformational opportunities for early career artists while still responding and adapting to the ongoing COVID-19 pandemic. Over the year we produced two seasons - our acclaimed Summer Season and an extended Winter Season - supported over 20 productions, and further grew our development programmes.

The year was led by Artistic Director and Chief Executive Officer Paul-Ryan Carberry and Executive Director Charlotte Lund. In July 2021 Charlotte Lund stepped down as Executive Director and General Manager Sanna Karina-Aab took post as interim Executive Director.

**SUMMER**

Iris Theatre's successful history of creating innovative outdoor performance is one that we are incredibly proud of and it has remained a central drive for the new leadership team. However, the Covid-19 pandemic has thrown into sharp focus the need for change within our industry.

To address this, Iris reimagined our producing model for 2021 while still respecting the family and Shakespeare elements much loved by our audiences of previous years. Between June and August, we produced an 8-week Outdoor Summer Festival of exceptional theatre and performance. We threw open the gates of St Paul's Church for a celebration of early-career artists and their work in the heart of Covent Garden. This gave a unique platform to a generation of new voices particularly affected by the lack of opportunity and uncertainty created by the pandemic in the heart of Covent Garden. Over the Summer Festival, we programmed 9 new productions, running for a total of 74 performances.

As part of the Summer Festival, we supported five breakout companies through our seed commissions. Each company was awarded financial support, as well as technical, marketing and creative support, and programmed for a 1 week run as part of the festival. All five productions were new-writing and created by early-career artists or companies.

The festival opened with *Queen Mab*, presented by Flux Theatre and Arsalan Sattari Productions. Inspired by Mecutio's famous speech in *Romeo & Juliet*, this beautiful coming-of-age tale examined the euphoria, confusion and loneliness of youth through music and storytelling.

The next up was *Can You See Into A Black Hole?* by Tom Ryalls. This four star touching play followed a boy's journey following his diagnosis with epilepsy and understanding there is more to life than just surviving.

This was followed by *Shoes to Fill* by Tanya Bridgeman and presented by FAIR Play. This one-woman show was a celebration of mixed-race identity, and took audiences on an unexpected lyrical journey that questions who we are and where we fit in.

Our final two seed commissions were *The Red Side of the Moon*, a touching new acoustic musical, presented by Zoe Woodruff and Kathryn Tindall; and *Spectacular*, a high-energy children's musical with puppetry and catchy songs, created by Tiny T's Storytelling & Theatre.

Alongside this, Iris produced a bold and vibrant *Arthur/Merlin*, a retelling of the famous leg-end, which was renewed for a contemporary and diverse audience. The show was directed by Iris' Artistic Director, Paul-Ryan Carberry and written by Reuben Johnson a spoken word artist from Salford.

## DIRECTORS' AND TRUSTEES' REPORT (continued)

Alongside the performances of Arthur/Merlin, we worked with City Lions, Southwest Fest and Arts Emergency to offer 100 free tickets and workshops to young people from Westminster, from predominantly low income families and/or refugee backgrounds. We also delivered 2 BSL performances.

Our Festival received critical acclaim:

- “This outdoor venue is perfect” ★ ★ ★ ★ - North West End (*Arthur/Merlin*)
- “A beautiful serenade, an uplifting story, a breath of fresh air” ★ ★ ★ ★ - Theatre News (*The Red Side of the Moon*)
- “The best lighting and sound that I have seen in an outdoor piece” ★ ★ ★ ★ - A Younger Theatre (*Shoes to Fill*)
- “Reminds you to hold on to hope even when things seem bleak” ★ ★ ★ ★ - North West End (*Can You See Into A Black Hole?*)
- “A truly lovely way to spend a Summer’s evening” - London Theatre 1 (*Queen Mab*)

Additionally, we produced two programmes that ran alongside the main festival shows.

#ShakespeareSundays brought Shakespeare back to the gardens of the Actors’ Church in new and imaginative ways. On selected Sundays, audiences were treated to fresh and exciting retellings of classic Shakespeare plays, making the bard accessible for all ages in fun, bold and inventive ways. This included *Bard in the Yard*, and *Noisy Isle: Treasure Hunt Show*, an interactive adventure for children aged 7-11 to explore the outdoors. Following this, our #EyesOn programme included one-off events spotlighting fresh and exciting new talent. These special one-off events were at an early stage of development and gave audiences the opportunity to see exceptional work in its infancy. The shows included a one-man storytelling performance *BLUD*. by Yan Toby-Amisi, and an actor-musician graduate showcase *REARRANGED* by The Grad Fest.

Our Summer Festival included a wide range of themes and genres, ranging from children’s theatre, puppetry, musicals, Shakespeare interactive games and spoken word. The festival played to 1586 audience members across 51 performances. 11% of these audiences were from our local postcodes of WC, WD and SW1. *Arthur/Merlin* played to 1168 audience members across 25 performances. Over the course of the Summer, we welcomed 2460 new audience members, who had never been to Iris Theatre before.

*“I had a great time at the festival, it was the first time I had such a central platform to put my work on so it meant I could invite a lot of industry people. The Royal Court have invited me in to discuss a show with them thanks to the platform I had with Iris. It was also the first time I got published too which has been great for my profile. Big shoutout to Iris too on how good their accessibility was” (Tom Ryalls)*

*“It was such a wholeheartedly positive experience being a part of Iris Theatre’s Summer Festival. To have the financial and artistic support Iris provided is such a rarity and made staging the show at such an unknown time possible” (Georgie Straight, Flux Theatre)*

*“Being a new writer it’s an absolute dream that my debut play is being performed in the middle of Covent Garden. Opportunities like this don’t come around often, but now places like the Iris are championing early career artists and that’s incredible.” (Tanya Bridgeman)*

*“Our cohort of young people often do not know how to access cultural opportunities or are not able to afford them so by working together with organisations such as Iris Theatre we are able to provide these experiences to people who would really benefit by removing barriers.” (City Lions)*

### Winter

2020 taught us that relying on a successful Summer season to generate most of the company’s income leaves us vulnerable to unexpected risks. This year, we worked toward a more year round programme of work which we hope to continue going forward.

This Winter we built on our inaugural online 2020 Winter Season with the creation of The POD. Between November - December, the POD was a freestanding, pop-up 70 seat theatre in the ground of the Actors’ Church. This bespoke space allowed us to facilitate more creative opportunities for early-career artists and further cement our plans of becoming a year-round programming company.

Our Winter Season supported four young companies with a week-long run of a piece of new writing, as well as marketing, tech and creative support.

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

Our first show, *Shuga Fixx vs The Illuminati* by Relish Theatre and Guttersnipe Theatre, was a hilarious new comedy musical where a feisty girl band take on the Illuminati. This was followed by *Peter Pan in Kensington Gardens* by Betwixt-and-Between Theatre, a touching two-person adaptation of the prequel to *Peter Pan*.

Our final two productions were *The Last Nativity* by Eden Treadwell. This heartwarming comedy saw three adult siblings attempt to put on their childhood Nativity for their elderly grandma and reminded audiences of the sentimentality of Christmas magic as children and adults. The final production was *A Song For Christmas*, a family show which asked what is the true meaning of Christmas around the world.

Alongside this, we offered five one-off events, some of which saw the return of Summer 2021 artists. These featured new musicals with MMD/MTN's *New Musical Theatre Open Mic Night*; spoken word through the return of BLUD's Yan Toby Amisi with his new show *MANSA MUSA*; and sketch and stand up comedy with *That Could Be A Sketch! Festive Edition*, *Rhymes with Orange - Big Christmas Comeback*, and *Bare Essentials: Christmas Crackers*.

Finally, we welcomed the return of Grad Fest with their Christmas concert *Grad Tidings*. Featuring old songs and new, audiences were treated to a wonderfully festive evening from talented emerging musical theatre performers in the Church itself.

The return of a new strain of COVID-19, Omicron, had a serious impact on our Winter Season and audience attendance was unfortunately below our financial target. Sadly, we were forced to cancel *A Song For Christmas*, *Rhymes with Orange - Big Christmas Comeback*, and *Bare Essentials: Christmas Crackers*, prematurely ending our festival. In spite of this, we welcomed 767 people to the festival over 30 performances and received excellent feedback from audiences and the freelance creatives we supported.

#start

Alongside our artistic work, we have trained a new cohort of five startDIRECTING and four startDESIGNING, who have gained both practical experience across the summer festival and structured training sessions and workshops. #start is a free training and development scheme which supports young-in-career artists who are ready to get their hands dirty – people who are interested in a career in theatre, but haven't got too far down the road yet.

This year, we continued the hybrid online/in person format that we had used for our 2020 group. Following feedback from 2020 participants, we concluded that keeping the majority of the scheme online, allowed us to increase our accessibility, and reach artists outside the London area or those unable to travel.

This year we expanded the programme with the introduction of the startDESIGNING strand, following the success of our startDIRECTING programme. Our startDIRECTING programme was again led by Iris Theatre's Paul-Ryan Carberry, while our startDESIGNING programme was led by our Season Designer, Sophia Pardon.

Via Zoom, participants were given several workshops on relevant to the #start strand they were participating in. Alongside this, director participants were assigned a placement position with one of our Summer Festival shows and design participants helped Sophia with the overall design of the Outdoor Festival. Again, this hybrid of online learning with a practical in person placement, proved really successful, not only in ensuring participant attendance but also gave them an opportunity to put their new skills into practice in a professional environment. We also linked up our two schemes with a design project, giving both cohorts experience with collaborating with others, and hopefully building future connections.

Our aim of this year was to ensure participants left the course feeling confident in the opportunities that are available to them, and an initial level of understanding ready for the first steps in their career. Unlike other schemes, our broad criteria allows us to offer this opportunity to anyone who has been interested in the arts, not just to a small age band. Our two cohorts totalled nine participants, were aged between 19 and 65, and were based throughout England. Some already had experience in the arts through school or AmDram; others had followed one career path and wished to transition into the creative arts. Our eldest participant is in her 60s and based outside of London - she had been passionate about theatre directing and recently wished to change her career, but found most opportunities were not available to her. Following her participation on this course, she now has the skills, confidence to explore a career as a director and has gained a shadowing directorial position for a local pantomime.

## DIRECTORS' AND TRUSTEES' REPORT (continued)

We have continued to offer our participants informal support as they progress in the next stages of their career, and have enjoyed hearing of their successes and how they used the knowledge gained on the scheme. One participant is now an associate designer for two shows at Jermyn Street Theatre, as well as designing two productions for the Pleasance's VAULT transfer season; another is designing for community theatre and creating a career as a workshop leader.

*"The supportive environment meant I felt more relaxed about making "beginner" mistakes without being shouted at...Iris Theatre feels like a really safe and welcoming environment for new creatives. It's been great to have the experience on my CV as I can talk about it when applying for jobs, and it makes me feel more secure in my qualifications."* (Aslan Herzen-Kenward, startDESIGNING participant)

### PLATFORM

We also continued our development scheme PLATFORM, helping support breakout mid-career artists taking the next steps in their professional life. Over the year we welcomed singer-songwriter Dylan Wynford, rapper/spoken word artist TStarNay, and musical theatre composer Jack Miles. Each artist was given a one-night-only showcase opportunity to show off their wide array of work in the Actors' Church, with marketing, tech and creative support.

Despite the challenges the pandemic has brought to our charity, we have continued to be resolutely committed to our mission and believe that 2021 has brought with it further chances to find innovation and importance within our work and for the artists we are dedicated to support.

### Fundraising & Voluntary Income

Thanks to the generous donations of our supporters and various trusts, we were able to successfully implement our Summer and Winter seasons, and continue forging opportunities for early career artists.

With the sudden financial precariousness that Iris faced in 2020, we implemented our emergency 'Save Iris Theatre' campaign. We are pleased to see that our individual fundraisers wished to continue supporting Iris into 2021, starting with 44 individual supporters and ending the year with 35 regular monthly donors. Of the nearly 4000 people who visited Iris Theatre throughout 2021, over 20% made a donation on top of their ticket price.

Alongside this, we strengthened our relationship with trusts and foundations, including with CAPCO, who granted sponsorship for both our Summer Festival and the POD. Further generous financial support came from:

Boris Karloff Charitable Foundation	Hyde Park Place
Derek Hill Foundation	Edward Harvist Foundation
J.P Jacobs Charitable Trust	The Hobson Charity
Golsoncott Foundation	Arts Council England / DCMS
Royal Victoria Hall Foundation	The Leche Trust
Didymus	Sylvia Waddilove

### Future

In 2022, Iris Theatre has been a time of transition for Iris Theatre. In January 2022, Artistic Director Paul-Ryan Carberry left the organisation after 2.5 years in post. We are incredibly grateful for all of his hard work and commitment to Iris' ethos.

The Trustees will look to appoint new Senior Leadership to the organisation to oversee the 2022 Summer Season production of *A Midsummer Night's Dream* which had been postponed since the 2020 Summer Season. A commitment has been made to the 2020 freelance artists who will continue to be engaged for the 2022 production.

As the theatre sector recovers, it is clear new models of work are required and the charity will re-look at its business model in 2022 after the Summer Season production to ensure that it is serving early career artists in a sustainable way and necessary way in the current climate.

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

**FINANCIAL REVIEW**

During the 2021 financial year the organisation generated £179,803 of revenues, with a net profit of £9,732.

The organisation is solvent and in a position to meet its liabilities while fulfilling its artistic mission.

The Board of Directors has established policies whereby

- the unrestricted funds held by the charity should cover a minimum of six months running costs
- income from funds invested may be used to improve earnings of actors and others working on the theatre's main in-house

**GOING CONCERN**

The directors confirm that a going concern basis is appropriate for the preparation of these accounts.

The directors affirm that the company is solvent, and will have sufficient resources to function for the twelve months from the date of signing these accounts.

The Trustees have considered the impact of the Covid-19 pandemic, which has significantly impacted the industry and the general economy. Despite this, the Charity has continued to trade and has carefully considered its operations to adapt to the effects of the crisis.

**RESERVES POLICY**

The Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of six months running costs (salaries and overheads).

**DIRECTORS & TRUSTEES**

The directors/trustees set out below have held office during the whole year unless otherwise indicated.

Charles Ludovic Grant  
Simon James Grigg  
Ine Van Riet  
Mohit Pasricha  
Sofi Berenger  
Daniel Winder  
Kris Milovsorov

The movement in reserves is shown in note 9 to the accounts.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 29 Oct 2022

and signed on its behalf by Sofi Berenger

*Sofi Berenger*

Independent Examiner's Report on the Accounts of Iris Theatre

(COMPANY REGISTRATION NUMBER: 06889583)

I report on the accounts of the charity for the year ended 31 December 2021, which are set out on pages 9 to 15.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records.

It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met;

or 2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached

(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.



Frank S Lachman  
Chartered Accountant  
Independent Examiner

16b North End Road  
London NW11 7PH

**Statement of Financial Activities**  
**(incorporating an Income and Expenditure Account)**  
**For the Year Ended 31st December 2021**

	Notes	Funds Restricted	Funds Unrestricted	Total Funds 2021	Funds Restricted	Funds Unrestricted	Total Funds 2020
<b>Income</b>							
Grants and donations	2	90,494	10,230	<b>100,724</b>	2,000	48,396	<b>50,396</b>
Charitable activities	3	-	79,079	<b>79,079</b>	-	13,138	<b>13,138</b>
<b>Total income</b>		<u>90,494</u>	<u>89,309</u>	<u><b>179,803</b></u>	<u>2,000</u>	<u>61,534</u>	<u><b>63,534</b></u>
<b>Expenditure</b>							
Charitable Activity Costs	5	<u>112,745</u>	<u>57,326</u>	<u><b>170,071</b></u>	<u>2,000</u>	<u>63,957</u>	<u><b>65,957</b></u>
<b>Total expenditure</b>		<u>112,745</u>	<u>57,326</u>	<u><b>170,071</b></u>	<u>2,000</u>	<u>63,957</u>	<u><b>65,957</b></u>
<b>Net Income</b>		(22,251)	31,983	<b>9,732</b>	-	(2,423)	<b>(2,423)</b>
<b>Reconciliation of Funds</b>							
Funds brought forward		-	38,831	<b>38,831</b>	-	41,254	<b>41,254</b>
Transfers		29,222	(29,222)	-	-	-	-
<b>Funds carried forward</b>	11	<u>6,971</u>	<u>41,592</u>	<u><b>48,563</b></u>	<u>-</u>	<u>38,831</u>	<u><b>38,831</b></u>

The statement of Financial Activities includes all gains and losses recognised in the year

All income and expenditure derive from continuing activities.

## Balance Sheet at 31st December 2021

	Notes	2021		2020	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	6		17,610		5,492
<b>Current assets</b>					
Debtors	7	8,763		14,252	
Cash at bank and in hand		43,441		37,988	
<b>Total current assets</b>		<u>52,204</u>		<u>52,240</u>	
<b>Creditors - amounts falling due within one year</b>	8	<u>21,251</u>		<u>18,901</u>	
<b>Net current assets</b>			<u>30,953</u>		<u>33,339</u>
<b>Net assets</b>			<u>48,563</u>		<u>38,831</u>
 <b>The Funds of the Charity</b>					
General			<u>48,563</u>		<u>38,831</u>
<b>Total Charity Funds</b>	9		<u>48,563</u>		<u>38,831</u>

For the year ended 31 December 2021 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 29 Oct 2022, and signed on their behalf by Sofi Berenger

*Sofi Berenger*

**Notes to the Financial Statements  
For the Year Ended 31st December 2021**

**1 Accounting Policies**

(a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Iris Theatre 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 note(s).

**(b) Tangible Fixed Assets**

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	20% straight line
----------------------------------	-------------------

**(c) Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

**(d) Expenditure**

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

**(e) Taxation**

The company as a registered charity ( number 1132295 ) is exempt from taxation on its income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

**(f) Debtors**

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

**Notes to the Financial Statements**  
**For the Year Ended 31st December 2021**

**(g) Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**2 Grants and donations**

	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2021</b>	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2020</b>
<b>Grants</b>						
Didymus Charity	2,000	-	<b>2,000</b>	-	-	-
Edward Harvist Trust	4,040	-	<b>4,040</b>	-	-	-
Arts Council CRF Grant	59,554	-	<b>59,554</b>	-	-	-
Golsoncott Foundation	750	-	<b>750</b>	-	-	-
The Boris Karloff Charitable Foundation	2,000	-	<b>2,000</b>	2,000	-	<b>2,000</b>
Leche Trust	2,000	-	<b>2,000</b>	-	-	-
Derek Hill Foundation	1,000	-	<b>1,000</b>	-	-	-
Hobson Charity	2,000	-	<b>2,000</b>	-	-	-
The Hintze Family Charitable Foundation	-	-	-	-	500	<b>500</b>
The J P Jacobs Charitable Trust	50	-	<b>50</b>	-	50	<b>50</b>
The Mackintosh Foundation	-	-	-	-	1,000	<b>1,000</b>
Hyde Park Place Charity	2,600	-	<b>2,600</b>	-	2,000	<b>2,000</b>
Royal Victoria Hall Foundation	1,500	-	<b>1,500</b>	-	-	-
Sylvia Waddilove	500	-	<b>500</b>	-	1,000	<b>1,000</b>
<b>Donations</b>						
Gift aid claims	-	341	<b>341</b>	-	2,698	<b>2,698</b>
Claudia Reim	-	-	-	-	2,000	<b>2,000</b>
Rowan Williams	-	-	-	-	500	<b>500</b>
Judi Dench	-	2,000	<b>2,000</b>	-	-	-
Ian McKellen	-	-	-	-	22,000	<b>22,000</b>
CAPCO	12,500	-	<b>12,500</b>	-	3,000	<b>3,000</b>
Generation Foundation	-	-	-	-	4,000	<b>4,000</b>
Joanna Lumley	-	-	-	-	500	<b>500</b>
Sundry	-	7,889	<b>7,889</b>	-	8,904	<b>8,904</b>
Friends	-	-	-	-	244	<b>244</b>
	<u>90,494</u>	<u>10,230</u>	<u>100,724</u>	<u>2,000</u>	<u>48,396</u>	<u>50,396</u>

**3 Charitable activity**

	<b>Unrestricted Funds</b>	<b>2021</b>	<b>Unrestricted Funds</b>	<b>2020</b>
Merchandise revenue	740	<b>740</b>	-	-
Production management revenue	-	-	1,245	<b>1,245</b>
Refreshments revenue	16,299	<b>16,299</b>	2,433	<b>2,433</b>
Tickets revenue	56,307	<b>56,307</b>	8,339	<b>8,339</b>
Theatre Tax Relief	5,133	<b>5,133</b>	1,090	<b>1,090</b>
Membership and sundry	600	<b>600</b>	31	<b>31</b>
	<u>79,079</u>	<u>79,079</u>	<u>13,138</u>	<u>13,138</u>

**4 NET INCOMING RESOURCES**

Net (outgoing)/incoming resources are stated after charging:

Examiner's fee	1,750	1,750
Depreciation of tangible assets	3,834	3,220

**Notes to the Financial Statements**  
**For the Year Ended 31st December 2021**

5	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2021
<b>Direct costs</b>					
Freelance and support staff	-	-	92,061	-	92,061
Costumes and props	-	-	2,249	-	2,249
Ticket sale commission	-	-	5,000	-	5,000
Venue hire	-	-	10,449	-	10,449
Lighting and sound	-	-	1,243	-	1,243
Refreshment and bar costs	-	7,528	-	-	7,528
Box office settlement	-	22,515	-	-	22,515
<b>Support costs</b>					
Accountancy	-	-	-	2,113	2,113
Administration expenses	2,551	-	-	-	2,551
Storage	842	-	-	-	842
Sundries	549	-	-	-	549
Research and marketing	18,969	-	-	-	18,969
Travel	168	-	-	-	168
Depreciation	-	-	1,743	2,091	3,834
<b>Total 2021</b>	<b>23,079</b>	<b>30,043</b>	<b>112,745</b>	<b>4,204</b>	<b>170,071</b>

During the year the company had no employees. (2019: none)

COMPARATIVES 2020	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2020
<b>Direct costs</b>					
Freelance and support staff	-	41,416	2,000	-	43,416
Costumes and props	-	164	-	-	164
Ticket sale commission	-	-	-	-	-
Venue hire	-	-	-	-	-
Lighting and sound	-	146	-	-	146
Refreshment costs	-	771	-	-	771
Box office settlement	-	7,384	-	-	7,384
<b>Support costs</b>					
Accountancy	-	-	-	1,750	1,750
Administration expenses	1,828	-	-	-	1,828
Storage	2,766	-	-	-	2,766
Sundries	-	-	-	-	-
Research and marketing	4,451	-	-	-	4,451
Travel	61	-	-	-	61
Depreciation	-	-	-	3,220	3,220
<b>Total 2020</b>	<b>9,106</b>	<b>49,881</b>	<b>2,000</b>	<b>4,970</b>	<b>65,957</b>

**Notes to the Financial Statements  
For the Year Ended 31st December 2021**

**6 Tangible fixed assets**

	<b>Fixtures fittings &amp; equipment</b>	<b>Total</b>
<b>Cost</b>		
At 1st January 2021	24,081	24,081
Disposals	(3,000)	(3,000)
Additions	<u>17,352</u>	<u>17,352</u>
At 31st December 2021	<u>38,433</u>	<u>38,433</u>
<b>Depreciation</b>		
At 1st January 2021	18,589	18,589
Disposals	(1,600)	(1,600)
Charge for the year	<u>3,834</u>	<u>3,834</u>
At 31st December 2021	<u>20,823</u>	<u>20,823</u>
<b>Net book value</b>		
At 31st December 2021	<u>17,610</u>	<u>17,610</u>
At 31st December 2020	<u>5,492</u>	<u>5,492</u>

**7 Debtors**

	<b>2021</b>	<b>2020</b>
Trade debtors	2,150	178
Theatre Tax Relief	1,285	13,876
Prepayments	<u>195</u>	<u>198</u>
	<u>3,630</u>	<u>14,252</u>

**8 Creditors - amounts falling due within one year**

	<b>2021</b>	<b>2020</b>
Trade creditors	7,423	6,998
Other creditors	12,078	8,953
Accruals and deferred income	<u>1,750</u>	<u>2,950</u>
	<u>21,251</u>	<u>18,901</u>

**Notes to the Financial Statements  
For the Year Ended 31st December 2021**

**9 Reconciliation of movements in Funds**

	Balance at 1 January 2021	Income	Expenditure	Transfers	Balance at 31 December 2021
<b>Unrestricted Funds</b>					
- General	38,831	89,309	57,326	(29,222)	<b>41,592</b>
<b>Restricted Funds</b>	-	90,494	112,745	29,222	<b>6,971</b>
	<u>38,831</u>	<u>179,803</u>	<u>170,071</u>	<u>-</u>	<u>48,563</u>

The above funds comprise:

**General Fund:** are moneys which can be used by the Trustees at their discretion for any purpose and which have not been designated by them previously

**10 Analysis of net assets between Funds**

	Tangible Fixed Assets	Net Current Assets	Total 2021	Total 2020
Unrestricted Funds:				
General	10,639	30,953	<b>41,592</b>	<b>38,831</b>
Restricted Funds				
Capital	6,971	-	<b>6,971</b>	
	<u>17,610</u>	<u>30,953</u>	<u>48,563</u>	<u>38,831</u>

**11 Trustees**

During the year, apart from shown below, none of the trustees received any remuneration from the charity and no expenses were reimbursed or paid to any of them or paid on their behalf

Daniel Winder, who is an Artist Director as well as a Trustee and Director of Iris Theatre was reimbursed £484 in respect of storage costs.

**12 Related party disclosures**

The charity has the use of office and storage space at St Paul's Church and also shares its Box Office system. It also hires space at the church as a venue when required.

The following directors and trustees are connected to St Paul's Church:

Simon James Grigg is the Rector of St Paul's Church.

Mohit Pasricha is a partner of a firm of Solicitors who provide legal services to St Paul's Church.

## Document Details

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<b>Document ID</b>	36c960a88599482fa8a9f0758fcce28b
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**IRIS THEATRE**

England & Wales - Charity number 1132295

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# Accounts

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# **IRIS THEATRE**

## **REPORT AND FINANCIAL STATEMENTS**

**31st December 2020**

**COMPANY REGISTRATION NUMBER: 06889583**

**CHARITY REGISTRATION NUMBER 1132295**

**Frank Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH**

**YEAR ENDED 31ST December 2020**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Charles Ludovic Grant  
Simon James Grigg  
Ine Van Riet  
Mohit Pasricha  
Sofi Berenger  
Daniel Winder  
Kris Milovsorov

**REGISTERED OFFICE:**

St Paul's Church  
Bedford Street  
London  
WC2E 9ED

**INDEPENDENT EXAMINER**

Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH

**CHARITY REGISTRATION NUMBER:**

1132295

**COMPANY REGISTRATION NUMBER:**

06889583

**DIRECTORS' AND TRUSTEES' REPORT**

The directors/trustees present their report and the financial statements for the year ended 31st December 2020.

Company Registration Number                    06889583

Charity Registration Number                    1132295

Registered Office                    St Paul's Church, Bedford Street, London WC2E 9ED

Independent Examiner                    Frank S Lachman FCA- 16b North End Road, London NW11 7PH.

**DIRECTORS' RESPONSIBILITIES**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that year.

In preparing those financial statements, the directors/trustees are required to:

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

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the 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 company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE**

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts, especially amongst young adults.

**ORGANISATION AND CONSTITUTION**

The company was incorporated on 28th April 2009 and is governed by its Memorandum and Articles of Association. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

The Board of Directors may from time to time and at any time appoint any member of the company as a member of the board of directors, either to fill a casual vacancy or to fill the board of directors, provided that the prescribed maximum be not thereby exceeded.

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

**RISK MANAGEMENT**

The company undertakes periodic reviews for different areas of risk including insurance cover, health and safety policies in the workplace and whilst performing, working with young children, financial affairs, personnel practices and ICT technology.

**ASSETS**

The movement in fixed assets is shown in Note 6 to the accounts.

**ACCOUNTANTS**

A resolution proposing the re-appointment of Frank Lachman as Independent Examiner will be submitted at the Annual General Meeting.

In late 2019, Paul-Ryan Carberry was appointed as our new Artistic Director, with a mission to continue providing transformational opportunities for early career artists and audiences alike, in a creative environment welcome to everyone.

With the outbreak of COVID-19 in March 2020, Iris Theatre had to cancel its annual summer season, which carried huge ramifications for the company. In response, the charity embarked upon a vital fundraising drive to secure the company's future and continue delivering its training schemes for early-career artists throughout lockdown. We received an incredible amount of support from trusts and audiences via financial grants and regular monthly donations, which became our lifeline that year.

Throughout 2020, Iris Theatre continued to produce and support work in an online setting and, when government rules permitted, for small in-person events. We presented 7 new productions, worked along 40 freelance artists and trained 5 new theatre directors via our 7 month startDIRECTING course.

**SUMMER**

Iris Theatre has always been passionately dedicated to supporting artists at the very beginning of their careers.

Even though our planned 'Escape to the Forest' Summer Season was postponed, we were able to go ahead with a 3 week socially distanced festival in August. It was an outdoor celebration of live theatre, offering performances from music and spoken word to new plays and musicals. All of these pieces were presented by exceptional early-career artists and companies.

The festival opened with *Dear Peter*, written and performed by Evangeline Dickson. This poetic, honest and joyous one-woman piece questioned whether any of us are free from growing up. The show was also filmed and streamed online in early 2021.

The next up was a Work-in-Progress performance of *Words I've Said* by Asa Haynes and Jesse Bateson. This touching new play, performed by Bateson, was about family and those we have lost.

Wild Geese Theatre's *Fiona & The Fox* moved children and adults alike with their storytelling, music and puppetry.

We also produced a free all day event *Platform - In the Garden*, which was filled with music and spoken word, featuring folk composer Nick Hart and spoken-word artist Reuben Johnson. The performances were also filmed and later released online on a pay-what-you-can basis.

The festival finished with a brand new British folk musical *St. Anne Comes Home* by Jack Miles.

*"After losing multiple acting and creative opportunities due to the pandemic, to receive ongoing support from Iris Theatre was a real lifeline. As an early-career artist, it can sometimes feel impossible to form connections with venues, but to receive such a warm reception from a venue situated in the heart of the West End completely reaffirmed my faith in the industry, proving that there are companies that are willing to take a chance on new work. It was an incredibly special and important moment in my career, and I'm forever grateful to Iris Theatre for their consistent hard work, unshakeable passion and championing of artists"* (Evangeline Dickson)

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

*"The best thing about being part of Iris' Summer Festival was just how willing the team were to take those all-important leaps of faith. We had no track record, no money, and no hope of performing in 2020 - until we met Paul-Ryan and the team. They took a chance on us - therefore, we got to interact with our audience, refine our practice & be one of the first companies in London to perform since the pandemic began. You can't ask for more than that! It was a priceless opportunity!" (Wild Geese Theatre)*

WINTER

This year Iris Theatre also produced an inaugural Winter Season, which was planned through November 20 - February 21.

In November, we hosted a one night only storytelling event from early career company Potential Difference in the grounds of the church, as part of the nationwide SIGNAL FIRES event. This was supported by English Touring Theatre, Graeae and Fuel, among others.

We also commissioned an early career director to create an exciting, innovative digital theatre project for families over the Christmas period. *The Snow Queen* was an interactive storytelling adventure for children aged 4+. It used brand new technology from Loom.ai to create digital avatars, blending digital and live performance and encouraging families to join in together.

We created a digital activity pack to encourage further engagement and allow children to be creative and experience the joy of live theatre from the comfort of their home. Seen by over 155 households in at least five different countries, the show gained national coverage and was picked as one of the 'Best Online Family Shows' by the Evening Standard, The Guardian, NetMums & The Stage.

*"We watched The Snow Queen from Burma/Myanmar where we live and couldn't leave due to airport closure. We are missing our family and Christmas traditions - it was lovely to be a part of something. Especially when the year has been so hard for performers and artists. Thank you for making some magic in Rangoon/Yangon this afternoon."*(Audience members, The Snow Queen)

START

Between May and December 2020, we delivered our new training and development scheme for early-career theatre directors, called startDIRECTING.

Soon after selecting our five participants in early spring, the country was sent into lockdown. However, the incredible generosity from our supporters allowed us to quickly amend our plans and move forwards with the scheme. We moved swiftly to an online setting and were pleased to deliver the scheme via Zoom. Although this changed our initial plans, we learnt that by having the scheme run in an online capacity, our cohort were able to continue even after returning to the family homes - most notably in Indonesia and Spain.

The programme merged a wide range of learning, from detailed text analysis, design process, working with professional actors to industry Q&As. Even though the majority of the scheme was delivered via Zoom, in the final weeks of the process when lockdown restrictions had eased, we were able to offer creative placements to our participants across our Winter Season.

We received fantastic feedback from the participants on the scheme. We were really proud to see each participant grow in confidence, knowledge and skill and we look forward to continuing to offer informal guidance and support in their next stage of development.

*"I found this course to be invaluable in many ways. It offered a safe space to be new to something and learn so much. The Iris team and all involved are open, genuine people with a desire to help you kickstart your professional work. This course offered a sense of hope and possibility at a time when the arts are losing so much of that."* (Grace Bussey, participant)

*"It's been incredible to work together from different nations and different places and stay creative during this lockdown."* (Larissa Nughero, participant)

## **DIRECTORS' AND TRUSTEES' REPORT (continued)**

### **FUTURE**

Iris Theatre's successful history of creating innovative outdoor performance is one that we are incredibly proud of and it has remained a central drive for the new leadership team. However, the Covid-19 pandemic has thrown into sharp focus the need for change within our industry. Our determination and passion for supporting early-career artists is resolute.

To address this, Iris has dramatically reimagined our model for 2021. Between June and August, we produced an 8 week Outdoor Summer Festival of exceptional theatre & performance. We threw open the gates of St Paul's Church for a celebration of early-career artists and their work in the heart of Covent Garden.

We awarded 5 companies a financial seed commission as well as technical, marketing and creative support and programmed them for a 1 week run each as part of the festival. Alongside this, Iris produced a bold and vibrant Arthur/Merlin, a retelling of the famous legend. This actor-musician piece was directed by Iris' Artistic Director, Paul-Ryan Carberry and written by Reuben Johnson. Poet, playwright, actor & spoken word artist, Reuben is an associate artist at Iris Theatre and former PLATFORM artist.

Iris' model has so far centered around a 10 week summer season, however the last year has also taught us that relying on a successful summer season to generate most of the company's income leaves us vulnerable to unexpected risks. We are now working towards a more year round programme of work - starting with our monthly PLATFORM events showcasing artists ready to take their next steps in the industry.

We have also developed the Iris Pod. A freestanding, pop-up 70 seat theatre, which will be set up in the grounds of the Church between November - December 2021. This bespoke space will allow us to facilitate more programming and creative opportunities at the end of the calendar year.

Alongside our artistic work, we have trained a new cohort of five startDIRECTORS and four startDESIGNERS, who have gained both practical experience across the summer festival and structured training sessions and workshops.

Despite the challenges the pandemic has brought to our charity, we have continued to be resolutely committed to our mission and believe that 2021 has brought with it further chances to find innovation and importance within our work and for the artists we are dedicated to support.

### **FINANCIAL REVIEW**

During the 2020 financial year the organisation generated £63,534 of revenues, with a net loss of £2,423.

The organisation is solvent and in a position to meet its liabilities while fulfilling its artistic mission.

The Board of Directors has established policies whereby

- the unrestricted funds held by the charity should cover a minimum of six months running costs
- income from funds invested may be used to improve earnings of actors and others working on the theatre's main in-house productions.

### **GOING CONCERN**

The directors confirm that a going concern basis is appropriate for the preparation of these accounts.

The directors affirm that the company is solvent, and will have sufficient resources to function for the twelve months from the date of signing these accounts.

The Trustees have considered the impact of the Covid-19 pandemic, which has significantly impacted the industry and the general economy. Despite this, the Charity has continued to trade and has carefully considered its operations to adapt to the effects of the crisis.

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

**RESERVES POLICY**

The Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of six months running costs (overheads).

**DIRECTORS & TRUSTEES**

The directors/trustees set out below have held office during the whole year unless otherwise indicated.

Charles Ludovic Grant  
Simon James Grigg  
Ine Van Riet  
Mohit Pasricha  
Sofi Berenger  
Daniel Winder  
Kris Milovsorov

The movement in reserves is shown in note 9 to the accounts.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 29 September 2021

and signed on its behalf by Kris Milovsorov

Independent Examiner's Report on the Accounts of Iris Theatre

(COMPANY REGISTRATION NUMBER: 06889583)

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st December 2020 which are set out on pages 8 to 14 .

Responsibilities and basis of report

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

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

Independent examiner's report

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting 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.



Frank S Lachman  
Chartered Accountant  
Independent Examiner

16b North End Road  
London NW11 7PH

29 September 2021

**Statement of Financial Activities  
(incorporating an Income and Expenditure Account)  
For the Year Ended 31st December 2020**

		Funds		Total Funds	Funds		Total Funds
	Notes	Restricted	Unrestricted	2020	Restricted	Unrestricted	Period 30 April 2019 to 31 December 2019
<b>Income</b>							
Grants and donations	2	2,000	48,396	<b>50,396</b>	7,700	6,826	<b>14,526</b>
<b>Charitable activities</b>	<b>3</b>	-	13,138	<b>13,138</b>	-	158,425	<b>158,425</b>
<b>Total income</b>		<u>2,000</u>	<u>61,534</u>	<b><u>63,534</u></b>	<u>7,700</u>	<u>165,251</u>	<b><u>172,951</u></b>
<b>Expenditure</b>							
<b>Charitable Activity Costs</b>	<b>5</b>	<u>2,000</u>	<u>63,957</u>	<b><u>65,957</u></b>	<u>6,890</u>	<u>161,379</u>	<b><u>168,269</u></b>
<b>Total expenditure</b>		<u>2,000</u>	<u>63,957</u>	<b><u>65,957</u></b>	<u>6,890</u>	<u>161,379</u>	<b><u>168,269</u></b>
<b>Net Income</b>		-	(2,423)	<b>(2,423)</b>	810	3,872	<b>4,682</b>
<b>Reconciliation of Funds</b>							
<b>Funds brought forward</b>		-	41,254	<b>41,254</b>	-	36,572	<b>36,572</b>
<b>Transfers</b>		-	-	-	(810)	810	-
<b>Funds carried forward</b>	<b>11</b>	<u>-</u>	<u>38,831</u>	<b><u>38,831</u></b>	<u>-</u>	<u>41,254</u>	<b><u>41,254</u></b>

The statement of Financial Activities includes all gains and losses recognised in the year

All income and expenditure derive from continuing activities.

## Balance Sheet at 31st December 2020

	Notes	2020		2019	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	6		5,492		8,712
<b>Current assets</b>					
Debtors	7	14,252		34,105	
Cash at bank and in hand		37,988		79,695	
<b>Total current assets</b>		52,240		113,800	
<b>Creditors - amounts falling due within one year</b>	8	18,901		81,258	
<b>Net current assets</b>			33,339		32,542
<b>Net assets</b>			38,831		41,254

## The Funds of the Charity

General			38,831		41,254
<b>Total Charity Funds</b>	9		38,831		41,254

For the year ended 31 December 2020 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 29 September 2021, and signed on their behalf by Kris Milovsorov

**Notes to the Financial Statements  
For the Year Ended 31st December 2020**

**1 Accounting Policies**

**(a)** The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Iris Theatre 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 note(s).

**(b) Tangible Fixed Assets**

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	20% straight line
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**(c) Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

**(d) Expenditure**

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

**(e) Taxation**

The company as a registered charity ( number 1132295 ) is exempt from taxation on its income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

**(f) Debtors**

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

**Notes to the Financial Statements**  
**For the Year Ended 31st December 2020**

**(g) Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**2 Grants and donations**

	Restricted Funds	Unrestricted Funds	2020	Restricted Funds	Unrestricted Funds	2019
<b>Grants</b>						
Didymus Charity	-	-	-	-	2,500	<b>2,500</b>
Edward Harvist Trust	-	-	-	2,000	-	<b>2,000</b>
Patricia Routledge Charitable Trust	-	-	-	1,000	-	<b>1,000</b>
The Aspinwall Education Trust	-	-	-	-	500	<b>500</b>
The Boris Karloff Charitable Foundation	2,000	-	<b>2,000</b>	-	2,000	<b>2,000</b>
The Boshier-Hinton Foundation	-	-	-	1,700	-	<b>1,700</b>
The Fenton Arts Trust	-	-	-	3,000	-	<b>3,000</b>
The Hintze Family Charitable Foundation	-	500	<b>500</b>	-	500	<b>500</b>
The J P Jacobs Charitable Trust	-	50	<b>50</b>	-	50	<b>50</b>
The Mackintosh Foundation	-	1,000	<b>1,000</b>	-	-	-
Hyde Park Place Charity	-	2,000	<b>2,000</b>	-	-	-
Sylvia Waddilove	-	1,000	<b>1,000</b>	-	-	-
<b>Donations</b>						
Gift aid claims	-	2,698	<b>2,698</b>	-	-	-
Claudia Reim	-	2,000	<b>2,000</b>	-	-	-
Rowan Williams	-	500	<b>500</b>	-	-	-
Ian McKellen	-	22,000	<b>22,000</b>	-	-	-
CAPCO	-	3,000	<b>3,000</b>	-	-	-
Generation Foundation	-	4,000	<b>4,000</b>	-	-	-
Joanna Lumley	-	500	<b>500</b>	-	-	-
Sundry	-	8,904	<b>8,904</b>	-	-	-
Friends	-	244	<b>244</b>	-	1,276	<b>1,276</b>
	<u>2,000</u>	<u>48,396</u>	<u>50,396</u>	<u>7,700</u>	<u>6,826</u>	<u>14,526</u>

**3 Charitable activity**

	Unrestricted Funds	2020	Unrestricted Funds	2019
Merchandise revenue	-	-	1,282	<b>1,282</b>
Production management revenue	1,245	<b>1,245</b>	10,052	<b>10,052</b>
Refreshments revenue	2,433	<b>2,433</b>	20,007	<b>20,007</b>
Tickets revenue	8,339	<b>8,339</b>	113,550	<b>113,550</b>
Theatre Tax Relief	1,090	<b>1,090</b>	12,787	<b>12,787</b>
Membership and sundry	31	<b>31</b>		
	<u>13,138</u>	<u>13,138</u>	<u>157,678</u>	<u>157,678</u>

**4 NET INCOMING RESOURCES**

Net (outgoing)/incoming resources are stated after charging:

Examiner's fee	1,750	1,200
Depreciation of tangible assets	3,220	2,954
	<u>          </u>	<u>          </u>

**Notes to the Financial Statements**  
**For the Year Ended 31st December 2020**

5	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2020
<b>Direct costs</b>					
Freelance and support staff	-	41,416	2,000	-	43,416
Costumes and props	-	164	-	-	164
Ticket sale commission	-	-	-	-	-
Venue hire	-	-	-	-	-
Lighting and sound	-	146	-	-	146
Refreshment costs	-	771	-	-	771
Box office settlement	-	7,384	-	-	7,384
<b>Support costs</b>					
Accountancy	-	-	-	1,750	1,750
Administration expenses	1,828	-	-	-	1,828
Storage	2,766	-	-	-	2,766
Sundries	-	-	-	-	-
Research and marketing	4,451	-	-	-	4,451
Travel	61	-	-	-	61
Depreciation	-	-	-	3,220	3,220
Loss on disposal	-	-	-	-	-
<b>Total 2020</b>	<b>9,106</b>	<b>49,881</b>	<b>2,000</b>	<b>4,970</b>	<b>65,957</b>

During the year the company had no employees. (2019: none)

COMPARATIVES 2019	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2019
<b>Direct costs</b>					
Freelance and support staff	-	105,812	4,900	-	110,712
Costumes and props	-	10,133	1,190	-	11,323
Ticket sale commission	-	4,668	-	-	4,668
Venue hire	-	7,965	-	-	7,965
Lighting and sound	-	869	-	-	869
Refreshment costs	-	8,671	-	-	8,671
Box office settlement	-	6,491	-	-	6,491
<b>Support costs</b>					
Accountancy	-	-	-	1,200	1,200
Administration expenses	2,806	-	-	-	2,806
Storage	-	-	-	-	-
Sundries	1,820	-	-	-	1,820
Research and marketing	5,502	-	800	-	6,302
Travel	1,878	-	-	-	1,878
Depreciation	-	-	-	2,954	2,954
Loss on disposal	-	-	-	610	610
<b>Total 2019</b>	<b>12,006</b>	<b>144,609</b>	<b>6,890</b>	<b>4,764</b>	<b>168,269</b>

**Notes to the Financial Statements**  
**For the Year Ended 31st December 2020**

**6 Tangible fixed assets**

	<b>Fixtures fittings &amp; equipment</b>	<b>Total</b>
<b>Cost</b>		
At 1st January 2020	24,081	24,081
Additions	-	-
At 31st December 2020	<u>24,081</u>	<u>24,081</u>
<b>Depreciation</b>		
At 1st January 2020	15,369	15,369
Charge for the year	<u>3,220</u>	<u>3,220</u>
At 31st December 2020	<u>18,589</u>	<u>18,589</u>
<b>Net book value</b>		
At 31st December 2020	<u>5,492</u>	<u>5,492</u>
At 31st December 2019	<u>8,712</u>	<u>8,712</u>

**7 Debtors**

	<b>2020</b>	<b>2019</b>
Trade debtors	178	462
Theatre Tax Relief	13,876	33,448
Prepayments	198	195
	<u>14,252</u>	<u>34,105</u>

**8 Creditors - amounts falling due within one year**

	<b>2020</b>	<b>2019</b>
Trade creditors	6,998	14,180
Other creditors	8,953	63,230
Accruals and deferred income	<u>2,950</u>	<u>3,848</u>
	<u>18,901</u>	<u>81,258</u>

**Notes to the Financial Statements  
For the Year Ended 31st December 2020**

**9 Reconciliation of movements in Funds**

	Balance at 1 January 2020	Income	Expenditure	Transfers	Balance at 31 December 2020
<b>Unrestricted Funds</b>					
- General	41,254	61,534	63,957	-	38,831
<b>Restricted Funds</b>	-	2,000	2,000		-
	<u>41,254</u>	<u>63,534</u>	<u>65,957</u>	<u>-</u>	<u>38,831</u>

The above funds comprise:

**General Fund:** are moneys which can be used by the Trustees at their discretion for any purpose and which have not been designated by them previously

**10 Analysis of net assets between Funds**

	Tangible Fixed Assets	Net Current Assets	Total 2020	Total 2019
Unrestricted Funds:				
General	5,492	33,339	38,831	41,254
	<u>5,492</u>	<u>33,339</u>	<u>38,831</u>	<u>41,254</u>

**11 Trustees**

During the year, apart from shown below, none of the trustees received any remuneration from the charity and no expenses were reimbursed or paid to any of them or paid on their behalf

Daniel Winder, who is an Artist Director as well as a Trustee and Director of Iris Theatre was reimbursed £483.60 in respect of storage costs.

There is £4,000 outstanding to him as at 31st December 2020 for his work as an Artistic Director completed in 2018.

Sofi Berenger was a Producer and General Manager for Iris Theatre prior to her appointment as a Trustee and Director of Iris Theatre in October 2018. There is £1,000 outstanding to her as at 31st December 2020 for her work completed in 2018.

**12 Related party disclosures**

The charity has the use of office and storage space at St Paul's Church and also shares its Box Office system. It also hires space at the church as a venue when required.

The following directors and trustees are connected to St Paul's Church:

Simon James Grigg is the Rector of St Paul's Church.

Mohit Pasricha is employed by a firm of Solicitors who provide legal services to St Paul's Church.