



## Trustees' Annual Report for the period

**From**

Period start date

Day  
01Month  
JanuaryYear  
2022**To**  
  
**o**

Period end date

Day  
31Month  
DecemberYear  
2022

### Section A

### Reference and administration details

**Charity name** The Other Room**Other names charity is known by** TOR Theatre**Registered charity number (if any)** 1157886**Charity's principal address** The Other Room, Porter's Bar, Harlech Court, Bute Terrace,  
Cardiff**Postcode** CF10 2FE

#### Names of the charity trustees who manage the charity

Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1 Gareth Lucey	Chair / Treasurer		
2 Louise Price			
3 John Wilkins			
4 Suzanne Jackson			
5 Vivienne Buckley			
6 Simon Harris			
7 Roshni Patel			

#### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year
N/A	

#### Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
N/A		

#### Name of chief executive or names of senior staff members (Optional information)

Daniel Jones (Chief Executive Officer and Artistic Director)

## Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation (CIO)
Trustee selection methods (eg. appointed by, elected by)	Appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees.

## Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

**The end of Porter's Lease at Harlech Court and the Relocation of the venue**

While there were no constitutional changes or changes to the organizations governance, throughout the year from January - December 2022 The Other Room has begun to prepare for significant changes that will take place in 2023 / 2024.

Since 2015, The Other Room has held a sub-lease with local independent bar and music venue, Porter's. Porter's lease with the landlord of Harlech Court came to an end during 2022. However, a new arrangement was agreed to extend the lease for 6 months, after which the lease would continue on a month-by-month rolling basis. As of December 2022, Porter's remains at Harlech Court.

During this time, Porter's have located a new City Centre Premises, within the same CF10 postcode area, which they will be moving to in 2023/24. The strategic decision was made by the board of trustees and executive to pursue a similar model and renew the partnership in the new premises. The proposed space is bigger and will lead to an increase in on-costs (rent, service charges etc.). While none of these changes presented direct governance issues to the organisation within this financial year, preparing for the changes in the years to come did account for a large portion of our strategic planning in 2022.



**Summary of the objects of the charity set out in its governing document**

The objects of the CIO are to promote and encourage the arts for the benefit of the public by the development, production and presentation of new writing and introducing international drama to the British stage through both the English and Welsh languages, and the provision of theatre facilities and the advancement of education of young persons and adults by participation in the experience of theatre and drama.

**Returning from COVID-19 – Revolt She Said Revolt Again**

*Charitable Object: The provision of theatre facilities and the advancement of education of young persons and adults by participation in the experience of theatre and drama.*

In the spring of 2022, The Other Room announced its first self-produced project since the COVID-19 Pandemic. In May 2022 we produced the Welsh debut of *Revolt She Said Revolt Again* by established playwright Alice Birch. The project was directed by out former Arts Intern (2018 – 2019) and Trainee Director (2019-2020), Nerida Bradley and produced by former Trainee Director, Ben Clark. Nerida and Ben were both former participant in The Other Room's Professional Pathway Programme, or PPP (a year-long work-based development programme for producers and directors that run from 2018 to 2020). PPP was cut short due to the COVID-19 pandemic in 2020, where Nerida was due to direct the graduate showcase in the form of a production of *Revolt She Said Revolt Again* with the Royal Welsh College of music an drama. As we were confident that as of April 2022 we would be able to reopen to public facing performances, and that we had a duty of care to Nerida and Ben, we decided it would be a real statement of intent by The Other Room to lead with such a bold play lead by relatively new and untested talent, as this production was both of their debut professional productions. Thematically the play is about gender roles and politics within the society, especially for women. It was riotous, colourful, playful and harrowing, and was well attended and received by audiences.

**Changing the Programming Model - Writings on the Wall**

*Charitable Object: The development, production and presentation of new writing and introducing international drama to the British stage through both the English and Welsh languages*

**Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)**

The aforementioned production of *Revolt She Said Revolt Again* was the first instalment in an Arts Council Wales National Lottery Grant funded project entitled *Writings on the Wall*. When originally applied for, the *Writings on the Wall* programme followed the same pattern as all previous in-house seasons – 3 plays united by a themes (writings on the wall) that was intended to presented back to back. However, as we are a 47-seat theatre, and while COVID-19 restrictions had eased enough for us to reopen, it was still prevalent and posing risk to theatre making in Wales. In between designing the programme and beginning pre-productions, we witnessed arts venues 10 times our size, cancel, delay and re-cast productions because of COVID-19 outbreaks in the company. Additionally, in 2021 TOR had conducted our Audience Impact Report. 49% of the 402 respondents said The Other Room's self-produced content was the most crucial part of our creative programme, evidencing an overwhelming appetite for us to continue our work as a producing house. However, 51% considered collaborations, curation, and enrichment work to be the most crucial. From these results we understand that there is a clear divide in opinion on the role The Other Room plays. Some view The Other Room as a home for bigger risk taking, smaller scale curated work, and being all together less 'slick', while others appear to want production value, scale and 'slickness'. In essence, what is being described here is the entire spectrum of fringe theatre.

The Other Room has always presented work within set seasons, for example, fringe theatre in the spring and a season of self-produced work in the autumn. The undesired effect of this is that it drives a wedge between both strands of our programme, giving more weight to our own work and inevitably coming across as



elitist. In the past, our curated work was given a weeklong slot, that included between 3 – 6 performances. We have found though that there isn't the market to support this length of run for non-local or new artists.

Faced with both this insight from the survey, and the strategic risk COVID-19 continued to pose, we therefore decided to trial a new model of programming. This model involved us splitting up the Writings on the Wall season of 3 plays and market them as individual production, one by one over a longer period. These seemingly stand-alone production will then be accompanied with a diverse programme of small-scale curated work. Giving the overall programme a more organic, eclectic and less structured feel – all while giving us the flexibility to respond effectively to possible COVID-19 outbreaks. This did mean however, that the third production was not produced until 2023.

While the success of the former is harder to determine at this point, the latter did indeed prove useful.

### **Hun by Tamar Williams**

The second production from the Writings on the Wall project was a new bilingual play called Huno, by Tamar Williams. Originally commissioned as a part of our 2021 Writer Commissions & Participation Model Research (as reported in our 2021 annual report). The play was an adaptation of the Mabinogion set in the context of the War in Ukraine, the re-emergence of violence in the North of / Northern Ireland, and the Welsh independence movement. It would be the playwrighting debut of Tamar – containing our tradition on taking risks on new talent other venues and producers in Wales cannot. The gained critical success, especially for it sophisticated attitude towards Welsh Language access, and for it's ambitious design – where we created fully waterlogged set that flooded throughout the duration of the play, continuing our tradition of ambitious and brave designs.

Unfortunately, the project was delayed because of series of COVID-19 infections to both creative team and cast. This meant we had to delay the project by a week, and take additional fundraising steps to employ an under-study (a first for The Other Room). This flexibility would not have been achievable if we had continued with the same pre-pandemic model of in-house season production.

### **Try Your Art Out**

*Charitable Object: The development, production and presentation of new writing and introducing international drama to the British stage through both the English and Welsh languages*

As mentioned above, knowing that 2022 may well be the final year in The Other Room at Harlech Court, and having been absent in the hearts and minds of many audiences and artists because of the COVID-19 pandemic, when we looked to address how we would introduce small-scale curated work to interlink with the Writings on the Wall season, we once again looked to our Audience Survey.

While our enrichment activity has had many successes, there is still a gap, both in our programme and the sector, which is limiting disadvantaged artists to pursue a career as theatre maker. The gap is that artists must work for free in the early stages of their career to build a track record and get a foot on the arts subsidy ladder. This is the biggest access barrier to under-privileged artists. One solution has been our Try Your Art Out Programme, introduced in 2022, which offers the widest spectrum of artists the opportunity (providing it's not hateful) to present their work as a part of The Other Room's programme on a box office-split. Try Your Art out was an open call to perform at The Other Room. We invite any artists (over the age of 18) to submit an idea to us and as long as the dates work, and the work isn't hateful or problematic, we will give you a slot in The Other Room programme on a box office split. Simple. Faced with the theatres closure in 2022, we wanted to do something that celebrated the resilience of theatre makers and artists in Wales. We know so many have never had the opportunity to present work at The Other Room. Seeing as we had just come through the other side of COVID, we also wanted to recapture lost audiences and develop brand new audiences through allowing unprecedented access to our



platform. It was a resounding success and will continue to run Try Your Art Out as a rolling feature in our programme. We curated 15 productions, with between 1 and 3 performances each selling at 32% in the space of 3 months.

#### **Milly Liu by Francois Pandolfo**

*Charitable Object: The development, production and presentation of new writing and introducing international drama to the British stage through both the English and Welsh languages*

Immediately after Huno by Tamar Williams, we then collaborated with local theatre company difficult stage for the first time since 2016 on their production of An Audience With Milly Lui. The project was originally developed at The Other Room in December 2019 and was being supported by the Sherman Theatre and Pleasance to attend the Edinburgh Fringe festival in August 2022. This marked the first direct collaboration The Other Room has had with local producing house the Sherman, and our first project in the Edinburgh Fringe Festival since 2017.

The play would go on to win the David Johnson Emerging Talent Award, and would later return to The Other Room as a Christmas Special in December 2022.

#### **Young Artists Festival**

*Charitable Object: The advancement of education of young persons and adults by participation in the experience of theatre and drama*

Due to restrictions, once again our annual Young Artists Festival was cancelled in 2020 and 2021 because of the COVID-19 pandemic, however our annual young person's programme was reintroduced in 2022.

The Young Artists Festival, or YAF, is a weeklong programme offering dedicated training strands in acting, writing, directing and stage management. Developed to provide an experience of working on the fringe, the festival offers a fresh perspective on rehearsing, fundraising, professional production management, dramaturgy, working with an agent and starting your own company. Participants form companies to produce specially commissioned ten-minute plays as well as attending masterclasses by friends of the theatre. Previous workshops leaders have included Stefan Rhodri, Gary Owen, Suzanne Packer, Tamara Harvey, Equity, Francoir Pandolfo, Kerion Self, Adele Thomas and Arts Council of Wales. Writers attached to each company have a week to write a ten-minute play of their own which is then read by the actors in that company to an audience of festival participants. Companies are mentored in rehearsal by friends of the theatre and the TOR team. The festival ends with 3 nights of public performances and our inspired participants split the box office profits. Industry attendance is high and participants are encouraged and helped to meet established artists in the bar after performances. YAF graduates are kept engaged through regular workshops, invitations to events and social activities. Many form companies and go on to be mentored by TOR.

In 2022, only 25 young artists went through the Festival programme, which is 10 less young artists than the pre-pandemic average. We are confident, this number will return to pre-pandemic numbers given time.

The 2022 commissioned writers were: Francois Pandolfo, Alexandria Riley, Kerion Self, Tom Wentworth and Durre Shahwar.

#### **Additional details of objectives and activities (Optional information)**

You **may choose** to include further statements, where relevant, about:

- policy on grant-making;
- programme related investment;
- contribution by volunteers.

N/A



## Section D

## Achievements and performance

**Summary of the main achievements of the charity during the year**

### Revolt She Said Revolt Again by Alice Birch

*Summary of output:*

- Performances: 13
- Beneficiaries: 425
- Artists 13; Audiences 402; Community Participants: 10

### Huno by Tamar Williams

*Summary of output:*

- Performances: 13
- Beneficiaries: 201
- Artists 18; Audiences 183

### Try Your Art Out

*Summary of output:*

- Performances: 43
- Beneficiaries: 604
- Artists (appx) 56 ; Audiences 548

### An Audience with Milly Lui

[DATA PENDING]

### Young Artists Festival

*Summary of output:*

- Performances: 4
- Beneficiaries: 111
- Artists 29; Audiences 82

## Section E

## Financial review

**Brief statement of the charity's policy on reserves**

The Other Room endeavours to build reserves up over the next 5 years that are equivalent to at least 3 months operating costs. This will be monitored on an ongoing process as overheads become clear. Progress on the growth of our unrestricted reserves continues to be affected in 2022 by the COVID-19 Pandemic. For example, due to the lack of publicly facing presentation in 2021, we did not receive any Theatre Tax Relief. We anticipate this will only be remedied by 2023 because of the increase in the TTR rate in which you can apply for being raised from 20% to 40% for work produced in 2022, as we began to produce again in 2022.

**Details of any funds materially in deficit**

There were no funds in deficit as at the end of December 2022.

### Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);

N/A



- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

## Section F

## Other optional information

N/A

## Section G

## Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature

*Gareth Lucey*

Full name

Gareth Lucey

Position (e.g. Secretary, Chair, etc.)

Chair & Treasurer

Date

26TH OCTOBER 2023.





The Other Room	1157886
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## Receipts and payments accounts

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For the period from	Jan-22	To	Dec-22
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Arts Council of Wales grants	-	63,500	-	63,500	64,284
Trusts & foundations grants	30,000	-	-	30,000	5,000
Other funders	-	-	-	-	875
Ticket sales	11,517	-	-	11,517	95
Co-producers	-	-	-	-	7,453
Earned Income	2,100	-	-	2,100	888
Other donations / contributions	62,099	1,500	-	63,599	2,041
Sponsorship	100	-	-	100	5,400
Gift Aid claims to HMRC	-	-	-	-	400
Theatre Tax Relief	-	-	-	-	7,907
Bank interest/refunds	450	-	-	450	-
Overheads	5	-	-	5	-
<b>Sub total</b>	<b>106,270</b>	<b>65,000</b>	<b>-</b>	<b>171,270</b>	<b>94,343</b>
<b>A2 Asset and investment sales, (see table).</b>					
None.	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>106,270</b>	<b>65,000</b>	<b>-</b>	<b>171,270</b>	<b>94,343</b>
<b>A3 Payments</b>					
Core staff costs	47,027	6,875	-	53,902	39,575
Production costs	20,517	46,563	-	67,080	546
Earned income	15,435	-	-	15,435	300
Overhead costs	3,878	-	-	3,878	5,619
Project costs	8,732	9,121	-	17,853	36,695
<b>Sub total</b>	<b>95,590</b>	<b>62,558</b>	<b>-</b>	<b>158,148</b>	<b>82,735</b>
<b>A4 Asset and investment purchases, (see table)</b>					
Purchases of equipment	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>95,590</b>	<b>62,558</b>	<b>-</b>	<b>158,148</b>	<b>82,735</b>
<b>Net of receipts/(payments)</b>	<b>10,681</b>	<b>2,442</b>	<b>-</b>	<b>13,122</b>	<b>11,608</b>
<b>A5 Transfers between funds</b>	<b>11,625</b>	<b>- 11,625</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>15,053</b>	<b>9,601</b>	<b>-</b>	<b>24,654</b>	<b>13,046</b>
<b>Cash funds this year end</b>	<b>37,359</b>	<b>418</b>	<b>-</b>	<b>37,776</b>	<b>24,654</b>



## Section B Statement of assets and liabilities at the end of the period

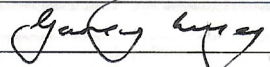
Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Cash at Bank	37,359	418	-
	<b>Total cash funds</b>	37,359	418	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>	None	-	-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>	None		-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>	Conversion of theatre space (2015)	Restricted	14,894	-
	Purchased equipment (2015)	Unrestricted	1,741	-
	Purchased equipment (2015)	Restricted	2,621	-
	Purchased equipment (2016)	Restricted	1,746	-
	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>	None		-	

Signed by one or two trustees on behalf of all the trustees

Signature

Print Name

Date of approval



Gareth Lucey

26/10/2023



**Section A**

**Independent Examiner's Report**

<b>Report to the trustees/ members of</b>	The Other Room		
<b>On accounts for the year ended</b>	31 December 2022	<b>Charity no (if any)</b>	1157886
<b>Set out on pages</b>	1 and 2		

I report to the trustees on my examination of the accounts of the above charity for the year ended 31 December 2022.

**Responsibilities and  
basis of report**

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the Charities Act 2011 ("the Act").

I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act; or
- the accounts did not accord with the accounting records.

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.

**Signed:**

**Date:**

26 OCT 2023

**Name:**

James Ashley Powell

**Relevant professional  
qualification(s) or body  
(if any):**

Institute of Chartered Accountants in England and Wales (ICAEW)

**Address:**

17 St. Asaph Close

Heath

Cardiff CF14 4LD



## Disclosure

**Give here details of any items that the examiner wishes to disclose.**