



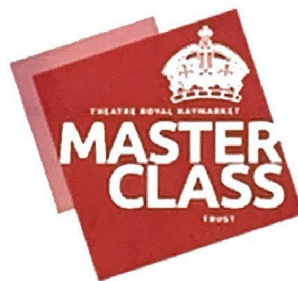
**Theatre Royal Haymarket Masterclass Trust**  
(A company limited by guarantee)

**Report and Financial Statements for the year ended  
31 December 2021**

# **THEATRE ROYAL HAYMARKET MASTERCLASS TRUST**

(A company limited by guarantee)

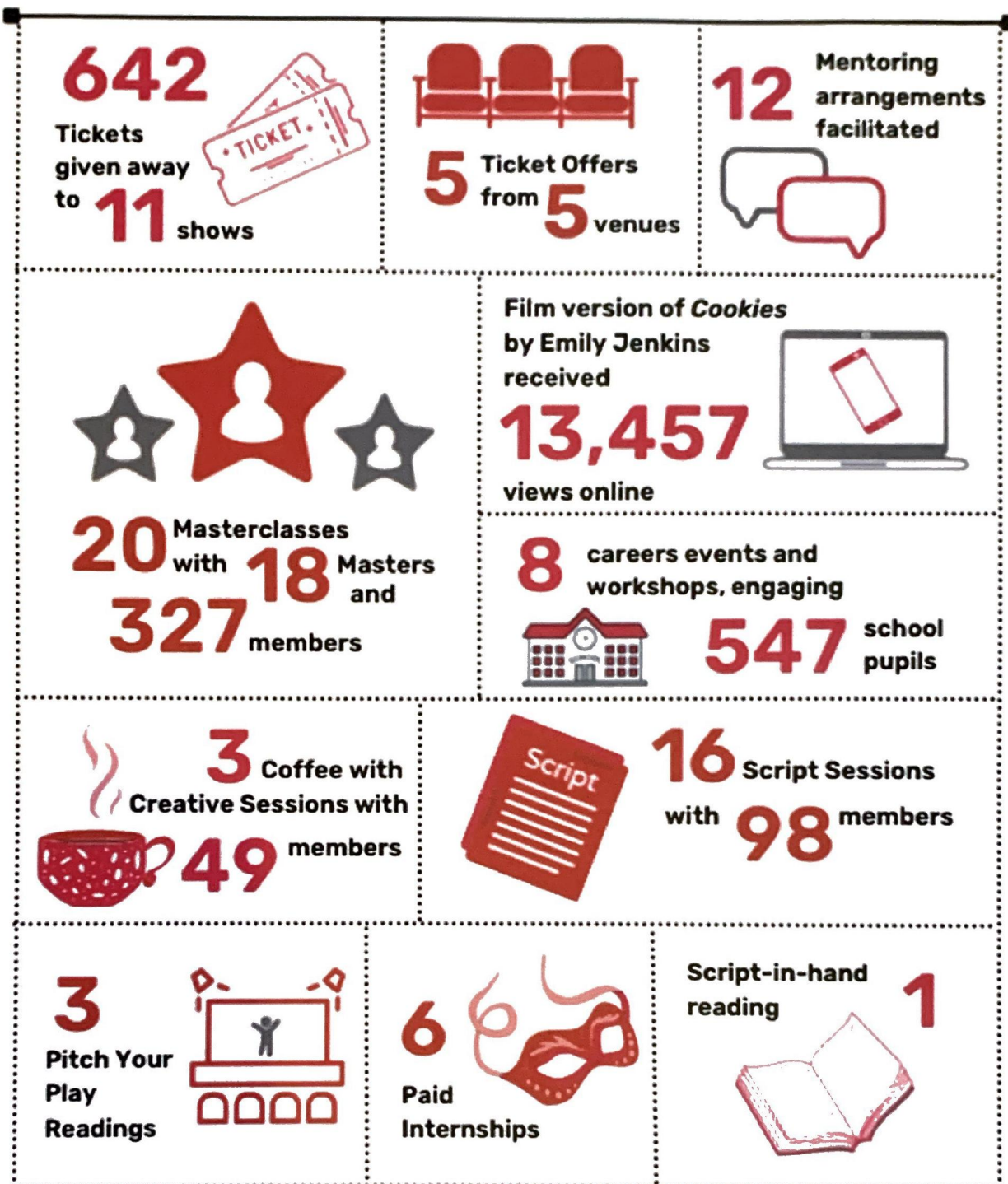
**Report and Financial Statements  
For the Year Ended 31 December 2021**



Charity number: 1159840

Company number: 09361138

[www.masterclass.org.uk](http://www.masterclass.org.uk)





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## **LEGAL AND ADMINISTRATIVE INFORMATION**

**Company Registration Number:** 09361138

**Charity Registration Number:** 1159840

**Registered Office:**

Theatre Royal Haymarket  
18 Suffolk Street  
London SW1Y 4HT

**Independent Examiner:**

Whitemoor Accountants Limited  
Lower Ground Floor, 111 Charterhouse Street  
London EC1M 6AW

**Solicitors to the Trust:**

Allen & Overy  
One Bishops Square  
London E1 6AD

**Principal Bankers:**

HSBC, Paddington Branch  
2 Craven Road  
London W2 3PY

**Directors and Trustees:**

Arnold Crook  
Pauline Tambling  
David Jones (resigned 29.09.21)  
Maurice Salem  
Jonathan Church  
Jeremy Parr

**Principal Officers:**

Clare Annamalai  
Hazel Kerr  
Ellen Walpole  
Charlotte Wallis

Programme Director  
Programmer  
Marketing and PR Manager (until 22.11.21)  
Outreach and Development Manager

**Restrictions of Charity's Operations**

Funds and the income thereof shall be applied for the advancement for the benefit of the public of the education of young persons by the promotion of the study of drama and in particular the art and craft of theatre.





## Report of the Trustees for the Year Ended 31 December 2021

The Trustees, who are also the Directors of the company for the purposes of the Companies Act 2006, present their accounts for the year ended 31 December 2021.

The accounts are presented in accordance with the requirements of the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with Financial Reporting Standards applicable in the United Kingdom and Republic of Ireland (FRS102) (effective January 2015) and in accordance with the Companies Act 2006.

### STRUCTURE, GOVERNANCE AND MANAGEMENT

Theatre Royal Haymarket Masterclass Trust (Masterclass) was first registered with the Charities Commission in 1998. It was subsequently incorporated as a Company Limited by Guarantee on 18 December 2014 and re-registered with the Charities Commission on 7 January 2015.

During the financial year ending 31 December 2021 six Trustees served on the Board of Masterclass and they are referred to throughout this report as the Trustees or the Board. To date Trustees have been recruited through referrals only. The Trustees together have a broad range of skills and experience, spanning business, governance, training, theatre production, law and finance. They do not receive any remuneration.

Day-to-day management of the charity is the responsibility of the Management Team, led by the Programme Director.

During 2021 the Board convened formally six times and held several other meetings with the Management Team to guide operations and ensure that the charity continued to meet its charitable objectives.

### RISK MANAGEMENT

The Trustees have reviewed the major risks and are confident that there are systems in place to manage them.

### OBJECTIVES AND ACTIVITIES

The objectives of Masterclass, as laid out in its Articles of Association are:

*The advancement for the benefit of the public of the education of young persons by the promotion of the study of drama and in particular the art and craft of theatre.*

Masterclass works with young people aged 16 to 30, helping to foster interest in live theatre and support those who choose to make a career in the industry. Masterclass is a membership organization, but membership is completely free and open to anyone in this age range.



Our year-round programme comprises talks from leading theatre practitioners, practical workshops, structured mentoring, script development opportunities, ticket offers, drama education resources and paid internships. It opens the doors of the historic Theatre Royal Haymarket to make theatre accessible to a wide range of young people, to open up careers in the theatre and creative industries, and to help foster collaboration between young theatre makers.

## ACHIEVEMENTS AND PERFORMANCE

During 2021, like other arts organisations we wrestled with the challenges of Covid-19, and yet we were able to deliver a programme that was, in some ways, fuller than in previous years. The year in numbers:

- 642 tickets given away, to 11 different shows
- 5 Ticket offers on behalf of 5 venues
- 13457 views of the online film version of *Cookies* by Emily Jenkins
- 20 Masterclasses with 18 Masters, plus 1 script-in-hand reading
- 3 Coffee with Creatives sessions
- 16 Script Sessions
- 3 Pitch Your Play staged readings
- 12 mentoring arrangements facilitated
- 547 school pupils engaged with, through 7 careers events and workshops
- 6 Paid Internships
- 1245 attendances at Masterclass in-person and online sessions.
- 53 young creatives engaged in practical training or paid work.

## 2021 PROGRAMME

### MASTERCLASSES

2021 saw a very varied programme of 20 Masterclasses with 18 Masters, made up of 8 practical sessions and 13 Q&A sessions. For the second year in a row, Covid restrictions and the constraints on theatre meant that just three sessions were able to be held in-person. Nevertheless, the online format continued to work well for us, and as in 2020 we took the opportunity of being largely on Zoom to host the Artistic Directors of some of our most vibrant regional theatres. Each Masterclass was special and fascinating in its own way, but a few deserve mention because they represented an innovation for Masterclass.

In March, award-winning actress Janie Dee hosted a series of three Masterclasses on performance and climate change. The series culminated with each of the 12 participants performing a monologue related to environment and climate change, having received one-to-one coaching from Janie. Sustainability is an increasingly important issue for the industry, so this will not be the last work we do on this topic.

The Masterclass hosted by Barry Kernon of HW Fisher Accountants was on finance for creative freelancers and was very popular with Masterclass members. Building on 2020's Masterclasses on networking and business for artists, this session recognised that creative young professionals also need practical skills which are not always taught as a part of vocational courses. In a similar vein, Yamin Choudury spoke with passion about the business skills that artists need to cultivate if they wish to run projects, companies or indeed venues.





We also facilitated a script-in-hand reading of Lucy Kirkwood's powerful short play, *Maryland*, which was written in response to the killings of women including Sarah Everard and Sabina Nessa, and produced by the Royal Court. Lucy was generous enough to waive the performance rights to *Maryland* for a short period, so that it could be performed widely. In November we selected 12 Masterclass members to take part in a script-in-hand reading on the stage of the Theatre Royal Haymarket. The reading was directed by Masterclass member Scarlett Malone and was followed by a fascinating audience Q&A.

We must thank the Park Theatre for hosting Jasper Britton's lively Masterclass when our own home was unavailable. We are enormously grateful to all our Masters for being so generous with their time and knowledge. In every case they combined inspiration with down-to-earth, practical advice about the creative industries and life more broadly. It is no surprise that our members gave such positive feedback throughout the year, with **92%** saying that the Masterclass they attended had helped to keep them motivated, and **89%** that it had supported their continuing professional development; both very important outcomes in a turbulent year for emerging creatives. Our 2021 Masters were:

- Actors:** Tracy Ann Oberman, Janie Dee x 3, Mina Anwar, Jade Anouka, Jasper Britton, Julie Hesmondhalgh, Steven Mackintosh
- Directors:** Paul Miller, Adam Penford, Nikolai Foster, Roy Alexander Weise, Timothy Sheader, Nadia Fall, Yamin Choudury
- Playwrights:** Lolita Chakrabarti
- Other:** Ginny Schiller, Casting Director; Jason Bevan, Creative Consultant; Barry Kernon, Accountant, Rehearsed reading of *Maryland*, by Lucy Kirkwood

#### COFFEE WITH CREATIVES

We also ran three online Coffee with Creatives sessions. These were with Scenic Artist Nina Raines, Director and Writer Diyan Zora, and Vocal Coach Emma Songeur. Coffee with Creatives sessions offer a chance for our members to ask questions of successful mid-career artists, in a small group setting. They bridge the gap between students aspiring to work in the creative industries, and Masters who are often 'at the top' of the industry. These sessions are the perfect forum to discuss relatively niche disciplines like scenic art with young people who have, or think they might have, an interest in that area of work and are able to ask very specific questions about routes in and ways of working.

In total, there were 457 attendances at Masterclasses and Coffee with Creatives sessions, by 365 of our members. Participant feedback included:

*"Honestly, the best session I have attended in the last year. Nikolai was so passionate... It was truly inspiring and a session I will never forget. Thank you Nikolai & thank you Masterclass!"*

*"It was a great masterclass. Jasper kept it light with lots of humour which I enjoyed. Also made me look at Shakespeare in a different way"*

*"It was great. And surprisingly lovely to be a small group. I also enjoy the large-scale talks - but this felt very special, and everyone in the group very supportive of allowing each other question time, as well as Tracy-Ann taking her time to speak to us. Thank you."*



*"Whilst like everyone else I can't wait to be able to be in a room with people again for masterclasses/workshops I think it's great to recognise that I was able to access this masterclass from the Midlands and I'm sure other people were from across the UK. I hope that as things open up again it would be great if sessions such as these are still available to people who may not be based solely in London...thank you for this great opportunity and a wonderful masterclass, I loved it."*

*"I really love the masterclass sessions, they have been keeping me sane during lockdown and I am raring to go when we can eventually get back into theatres with all the exciting things that we have been prompted to think about!"*

### SCRIPT SESSIONS

Script Sessions bring a group of young creatives together with a young playwright, to discuss a piece of work in progress. In 2021 we held 16 Script Sessions; 98 of our members attended at least one of these sessions. Most sessions were held online, engaging young people from all over the country, but we did hold two in-person sessions at Westminster Reference Library, when Covid restrictions allowed. As in 2020, these small group sessions fostered a very valuable sense of purpose and community during a period when many young people had their work and education put on hold.

*Tadpoles*, by Georgie Bailey, was the first play that we discussed twice. Four months after the first discussion, we reconvened most of the same participants to review a second draft of the play, informed by their feedback. This is not something we will do with every play, but it was interesting for all parties to see and share the evolution of a piece of work. We also held Script Sessions with five writers who submitted their work (unsuccessfully) for our 2020-21 Pitch Your Play competition, thereby helping them to develop their work for future submission to this or other schemes. Script Sessions was nominated for Outstanding Drama Initiative award at the Music and Drama Education Awards 2021.

Asked about the Script Session that they had attended, **98%** said that it helped to keep them motivated, **96%** that it had helped them make connections with other creatives, and **92%** that it had made them feel better in themselves.

*"Masterclass has been invaluable to my development as a writer. I sometimes wonder if I'd be continuing to write without the organisation's support."*

*"Script Sessions are a wonderful opportunity for ongoing professional development and staying involved in the creative industries. Thank you."*

*"I loved having the opportunity to virtually sit round a table with a group of creative people and share ideas. Such a fun and inspiring session."*

*"It was fantastic to get feedback from a group that had read the full script. I've done something similar before with a group that had only read an extract and it wasn't anywhere near so valuable as this. Thanks so much."*

*"I enjoyed the challenge as an actor to perform in a specific Northern accent to help with the reading of the script....I think these kinds of spaces are incredibly helpful because they are collaborative and creative in a way that all involved feel part of something. Which has been especially special to me considering the isolation we've experience over the past year."*





### PITCH YOUR PLAY

We launched the fifth round of Pitch Your Play, our biennial playwriting competition, in 2020 and whittled the 182 entries down to a shortlist of six. Early in 2021 we convened a judging panel made up of Independent Producer Vicky Graham, Artistic Director Matthew Xia and Masterclass Programmer Hazel Kerr, to meet the six playwrights and hear about their vision for a production of their script.

The three winning plays were:

*Two Flats on Clifton Street* by Faebian Averies

*Souvenir* by Matt Gurr

*Little India* by Dilan Raithatha

We supported the playwrights with finding their creative teams, developing marketing materials and putting together a guest list. In October and November each team had a week to rehearse their play with a paid creative team, before a rehearsed reading on the stage of the Theatre Royal Haymarket. The three plays were diverse in style and subject matter, though all touched on the themes of home and belonging, and we were delighted to have a really diverse group of creatives working on the project. Each team used the opportunity slightly differently, with some treating it as an R&D opportunity and others more as a mini performance, but all came out of the process with an improved draft of their script, new creative collaborators, material for future marketing, greater insight into the rehearsal process, and the kudos of being a Pitch Your Play winner. *Little India* has subsequently been shown as part of Leicester Curve's New Work Festival, with almost all the same creative team.

*"The talk with the panel was great. Asking relevant questions and you could see they didn't just glance over the script but really read it. That may sound minor but it was appreciated. Being offered a rehearsal space and minor tech was fantastic".*

*"The actual week of rehearsal was incredibly valuable to me and incredibly challenging (in a good way). As a writer who only started writing scripts during the coronavirus pandemic, it was my first experience of working physically in a room for an extended period of time with a director, producer and actors to comment on something I'd written, hear it aloud and how it was received by an audience in the room. It opened up lots of questions about this specific script but also lots of new approaches and things to consider for my writing in the future."*

*"I have managed to connect with a lot of theatres and people off the back of the emails I sent out and just for the development of the play - it's at a place now that I'm happy to share with different people and I know that none of this would have happened without Masterclass."*

### PAID INTERNSHIPS

In 2021 we more than made up for the cancellations of 2020, by facilitating six paid internships on West End and commercial shows.

Perhaps most importantly, we were able to offer new opportunities to Georgina Niven (stage management) and Stevan Mijailovic (directing), whose placements on *Life of Galileo* at Chichester Festival Theatre were cancelled in 2020. They were placed instead on the award-winning *Back to the Future* musical at the Adelphi Theatre, which was the first West End experience for both of them.





In May we received 39 applications for the first of the year's three paid costume internships. This placement, on *Singin' In The Rain*, at Sadler's Wells, went to Wimbledon College of Art student Sofie Mo, for whom this was her first professional production. Sofie's introduction to Wimbledon College of Art came at TheatreCraft 2018, so this was a lovely 'full-circle' moment for Masterclass.

In July we received 95 applications for two internships on *The Lion, The Witch and The Wardrobe* as it prepared for its opening run at Leicester Curve. Molly Lueck, recently graduated from the Royal Conservatoire of Scotland and Izzy Thurston, fresh from Mountview Academy's Theatre Arts Production Diploma, were chosen for the costume internship and stage management internship respectively. Izzy was subsequently taken on as ASM for the whole of the seven-month national tour.

Finally, in December we placed Delal Yapici as costume intern on *Christmas Carol, A Ghost Story*, at the Alexandra Palace Theatre. This was a first full-time costume role for Delal, who had graduated from The University of Huddersfield just before the pandemic. Thanks to connections made during the placement Delal has since gone on to further costume work.

Paid Internships are, in a sense, a culmination of our overall programme. Having inspired, trained and mentored aspiring theatremakers, the best thing we can do is to help them into meaningful paid work. These short-term placements can make a real difference to a young person's career, by allowing them to work alongside and learn from very experienced professionals, to make connections, prove themselves on the job and acquire new skills. As paid placements they help to increase diversity in the sector and to counteract what the Theatre Workforce Review 2017 described as '*an endemic culture of networking and closed recruitment practices*'. We are very grateful to Colin Ingram Limited, Jonathan Church Theatre Productions and Eleanor Lloyd Productions for supporting our paid internships in 2021 and providing such rich training experiences.

*"Masterclass provided me with the perfect opportunity to transition from a graduate to a working professional. The internship helped me gain contacts and confidence in my field and gave me hands on experience on a show I wouldn't have had access to otherwise. I felt supported by the Masterclass team, and the experience I had will definitely lead me onto more employment opportunities. I couldn't recommend the internship program enough!"*

*"The Masterclass internship helped me gain the invaluable experience of working on a large-scale West End production. Doors to such opportunities are often closed to working class people like myself, but with the financial support offered by Masterclass this opportunity enabled me to gain the skills needed to take the next step in my career."*

## MENTORING

This was a first collaboration between Masterclass and Jermyn Street Theatre, with the aim of providing early career support to a group of backstage professionals, including in relatively niche disciplines. Jermyn Street found 12 willing mentors from their family of freelancers, while Masterclass took the lead on finding mentees. We had 171 applicants in total, and the 12 talented and diverse mentees were selected through a process of informal interviews that looked at candidates' enthusiasm, capabilities and potential, rather than simply their communication skills or the opportunities they had already had. This pilot programme proved very successful, with all the mentees growing in confidence and many of them securing development or employment opportunities as a direct result of the programme. We were very pleased that





Mandeep Glover, one of the directing mentees, subsequently directed the rehearsed reading of Pitch Your Play winner *Little India*. We hope to run a similar programme in future years.

*"All positive feedback my end, I'm finding the mentoring sessions really useful, particularly with thinking about a career strategy, next steps and the skills I have/could improve/gain. It's really re-energising me following a challenging year!"*

*"I really enjoyed this programme and will extend my relationship with my mentee beyond the initial 8 hours, and have already put them forward for potential gigs. I had a great experience - I hope they did too!"*

### THEATRE CRAFT

TheatreCraft 2021 was the first ever hybrid version of the event, with some attendees in person at the Royal Opera House and some attendees online via the Whova app. In total we had 1007 attendees, 90% of whom were newcomers.

Drawing on learnings from previous events, responses from a focus group with past and prospective attendees and advice from the Whova team about which aspects of the standard programme would work via the online platform, the Steering Group put together a very broad programme of workshops and panel discussions. These covered a vast range of theatre careers and current theatre industry issues.

29 theatre industry professionals took part in nine panel talks on the Linbury Theatre stage, and these were livestreamed to the online audience who could also submit questions. For the first time, with help from Arts Council England, we were able to offer these speakers an honorarium for their time, acutely aware of how much freelancers had struggled financially during the Covid pandemic.

Playwright Roy Williams acted as Ambassador for the event and Backstage Niche curated the final Super Panel discussion on building the industry back in a more equitable way. 58 organisations exhibited in the online marketplace, and together these organisations led a total of 72 workshops on topics ranging from radio mic fitting to agenting, FoH careers to prosthetics.

As we have seen in previous years, TheatreCraft is a vital resource for the future of the industry, and its reputation as a leading event for development of the professional workforce continues to grow. The number and calibre of professionals who offer up their time each year to participate in, and advocate for, TheatreCraft, demonstrates how much they appreciate the chance to invest in young people aspiring to, or progressing in, a theatre career. Given the uncertainty that reigned in spring 2021, when we started to plan TheatreCraft 2021, it was the right decision to hold a hybrid event. Though some elements of this format worked better than others, we were delighted by the enthusiastic participation of attendees and speakers, and we learned a huge amount about online provision for future years.

90% rated their overall experience of TheatreCraft 2021 as "excellent" or "good"

94% of those who attended panel talks rated them "excellent" or "good"

93% of those who attended workshops rated them "excellent" or "good"

*"The talks on stage management were inspiring and confirmed for me that I would enjoy a career in it. the speakers were supportive, great at answering my questions and gave some great secrets / tips and tricks for getting started in your career so I learned a lot and feel a career in theatre is now accessible!"*





*"The networking aspect was so insightful and gaining knowledge from people pursuing a career in theatre from many different backgrounds."*

*"I think the online element is something that cannot be overstated, and I hope you continue it next year. It was great to be able to ask questions and keep track of potential jobs."*

*"I felt part of a community of theatre makers for the first time and felt we all wished each other well rather than being in competition, which was fantastic! The focus on good mental health was very encouraging and new to my experience of theatre."*

#### **TICKET OFFERS**

Our regular ticket offers and giveaways are essential to ensuring that young people of all means are able to see West End and London productions. In 2021 we gave away 642 £5 tickets to 11 different shows. We also shared five ticket offers with our members, on behalf of five different venues. With theatres closed for large parts of the year, this number of ticket offers was well below our pre-pandemic level. Since we charge a £5 admin fee for each ticket given away, this did create a small gap in our income.

#### **WORK WITH SCHOOLS; COOKIES EDUCATIONAL RESOURCES**

Covid restrictions meant we were unable to bring school groups into the Theatre Royal Haymarket, so instead we ran online careers workshops for five schools, engaging a total of 472 pupils. These workshops used the *Cookies* film to illustrate the wide range of careers in backstage theatre. Participants were given group tasks to bring these roles to life, and were offered advice about ways into the industry. In addition, we spoke to 75 pupils at two in-person school careers fairs. The drive to increase diversity in the theatre and creative industries requires us to engage with, and educate, young people who are preparing to make choices about A-levels, higher education, further education or employment.

*Cookies*, written by Emily Jenkins and directed by Anna Ledwich, is a play that was inspired by the true experiences of students, and produced by Masterclass in 2017, in partnership with Kidscape and The Pureland Foundation. The play looks at young people's experiences online, and discusses issues of sexting, revenge porn and cyberbullying. It was filmed during its 2017 run at the Theatre Royal Haymarket. Our award-winning *Cookies* teaching resource packs support GCSE and KS3 Drama, and Key Stages 4 & 5 PSHE. They are freely available from the Masterclass website.

As they did in 2020, these teaching resources came into their own during the school closures of early 2021. Throughout the year the *Cookies* film was viewed 13457 times, with more than half of these views taking place between 5<sup>th</sup> January and 8<sup>th</sup> March. That said, the film and resource packs continued to be valued and well-used post-lockdown. When the relevant links were unavailable for a couple of days as we moved to a new website, many teachers got in touch with queries and compliments:

*"Last year I showed my Year 10s your amazing production of Cookies. I created a statement of work using your excellent resources to go alongside watching this and was hoping to use this again this year, but cannot find the video. Will this be going back up in the future?... the students last year loved it and inspired them to create a play about the online world in their own devised pieces."*

*"I had used your production of Cookies by Emily Jenkins with my drama students and found it to be so inspiring and powerful....The play is fantastic and although I have purchased the play texts for use at school I would love to be able to show my new students the production recording as well."*



## AD HOC PROJECTS

When schools closed in January 2021 we initiated a project with the charity Schoolreaders, whereby we recorded our actor members reading children's stories, and the videos were then distributed to Schoolreaders' 1600 partner schools. Members were enthusiastic about using their skills to support literacy in primary school children, while Schoolreaders were delighted to have so many young and diverse role models for reading. In a spin-off project led by one of our Youth Advisory Board members, we then recorded several more stories for Schoolreaders with A-level drama students at Grey Coat Hospital school.

## MEMBERSHIP

Membership of Masterclass is entirely free and open to anyone aged 16-30. It is very simple to sign up as a member on our website, and whilst membership carries no obligations, it does help us to build a relationship with our beneficiaries, assess their engagement with our programme and support their career development. Recognising that the Covid pandemic had brought to a halt the work and training of many of our beneficiaries, we allowed any members who turned 30 during this period to extend their membership by up to two years.

We started 2020 with 4717 members and ended the year with 5636, a 19% increase. This increase is testament to the value that young people found in our programme, even when most of it was online.

Membership statistics, 1<sup>st</sup> January – 31st December 2021

DATABASE	2021	2020
Masterclass Members (aged 16-30)	5,636	4,717
Newsletter Subscribers	588	421
MEMBER AGE		
16-17	0.2%	3%
18-24	30%	42%
25-30	52%	53%
31-32 (Membership extended)	13%	N/A
30+ (Membership expired or Friend)	5%	2%

Of those who responded to our surveys this year, 41% of those taking part in Masterclasses and Coffee with Creatives, and 40% of those taking part in Script Sessions, felt that people like them were under-represented in the theatre industry, in most cases on the basis of ethnicity, but also size and sexuality.

## FUNDRAISING

Fundraising continued to be challenging in 2021, as even more organisations than usual competed for the same pots of funding, and funders themselves saw lower than normal returns on investment. As in previous years we were generously supported by the Theatre Royal Haymarket and its owner, Access Entertainment, by our volunteer Development Board and by a wide range of friends and donors. All our Masters and other speakers were kind enough to give their time and expertise for free.





This was the third year of very generous three-year funding from Theatre Royal Haymarket Limited, intended to give Masterclass the breathing space to build diverse and sustainable income streams for the period beyond 2021. This financial support was in addition to the in-kind support that Masterclass receives from the Theatre Royal Haymarket in the form of office space, utilities and use of the front of house, stage and backstage areas for Masterclass events.

Notwithstanding the very competitive fundraising environment, we were able to secure £56715 in grants from trusts and foundations, plus a further £10000 that was deferred for projects in 2022. This total included £13303 of Arts Council funding that was restricted for use on TheatreCraft. Our generous institutional funders were:

Arts Council England	Harold Oppenheim Charitable Trust
Arnold Clark Community Fund	Hyde Park Place Estate Charity
Ashley Family Foundation	J&C Findlay Charitable Foundation
Boris Karloff Charitable Foundation	Radcliffe Trust
Didymus Trust	St Giles and St George
Foyle Foundation (for use in 2022)	

We thank them very much for their support and, in some cases, *continued* support.

We were able to hold a fundraising gala for the first time since 2019, and this raised £24532 net. The London Marathon, cancelled in 2020, went ahead in 2021. Our original runner, Harry Dixon-Smith, was finally able to run the main event, whilst Ben Anderson and Kate Donnachie ran the virtual race for us. In total the event raised £4470 for Masterclass, in addition to the amount that was raised before cancellation of the 2020 event.

Some of our income streams were still curtailed by Covid restrictions, so we generated a relatively modest £1550 from ticket offers and £592 from the Friends Scheme. As theatres reopen and we regain the use of Theatre Royal Haymarket, we expect these figures to return to pre-pandemic levels.

In 2021, for the first time in many years, Masterclass managed all the finances for TheatreCraft. This meant that we received income of £21383 for the event (10% of our total income), made up of a grant from Arts Council England, sponsorship from White Light Ltd and exhibitor and advertising fees. All event costs then came out of our accounts.

	2021	2020	2019
Donations and legacies	49%	71%	63%
Events	16%	3%	24%
Earned income Masterclass	1%	1%	6%
Sponsorship Masterclass	0%	6%	4%
Grants Masterclass	23%	18%	3%
Earned income TheatreCraft	3%	N/A	N/A
Sponsorship TheatreCraft	1%	N/A	N/A
Grants TheatreCraft	6%	N/A	N/A





## STATEMENT OF PUBLIC BENEFIT

The Big Freelancer Report was published in March 2021. Unlike most other 'state of the sector' reports, this was created by an independent group of performing arts freelancers, supported by Freelancers Make Theatre Work. Although perhaps prompted by the pandemic which left so many creative freelancers high and dry, the report articulated a '*wider story of inequity*' that pre-dated the pandemic and requires wide-ranging but coordinated change.

Many of the report's recommendations were well outside the purview of Masterclass, while many provided inspiration for our future programme and ways of working. However, we were pleased to see that in many respects we are already doing the right things to support the 'cultural entrepreneurs' of the freelance workforce. These include:

- Using freelancers to train freelancers in most areas of our programme
- Engaging early with schools and colleges to introduce the idea of backstage disciplines
- Nurturing young creatives over a period of up to 14 years; focusing on long-term training and support, rather than short-term interventions
- Sharing the assets of the Theatre Royal Haymarket with freelancers
- Providing training in a wide range of specialisms, and connecting young freelancers of all disciplines
- Using Paid Internships to increase backstage diversity and fix the pipeline blockage that occurs when young practitioners try to break through to the big stages
- Acting as an intermediary between paid interns and employers, to help ensure good working practices
- Supporting first-time freelancers with business skills as well as technical skills

There is still much more we can do. In this we will be guided by the excellent work of Freelancers Make Theatre Work but also, as we have always been, by the needs and feedback of our members who are starting out in the freelance creative workforce.

## ENVIRONMENTAL STATEMENT

Masterclass is a small organization that delivers its services with relatively small environmental impact. Nonetheless, we are conscious of the need to operate in an environmentally responsible way. During 2021 we printed very much less than usual, as a result of working from home, and this is a reduction that we intend to maintain post-pandemic. We also continued to work on reducing our online data storage, which is a significant contributor to CO2 emissions. By holding TheatreCraft in a hybrid format we allowed participants to reduce their carbon footprint by avoiding long-distance travel.

## THE TEAM

During 2021 the following people worked for Masterclass as employees or committed volunteers. We wish to record our enormous gratitude to all the members of our Boards, and to our Patrons, for their continued support and hard work on our behalf.

### BOARD OF TRUSTEES

- |                        |                 |   |
|------------------------|-----------------|---|
| • Arnold Crook (Chair) | • Jeremy Parr   | • Pauline Tambling CBE                                |
| • Jonathan Church CBE  | • Maurice Salem | • David Jones (until 29.9.21, having served 14 years) |



#### STAFF

- Clare Annamalai, Programme Director
- Hazel Kerr, Programmer
- Ellen Walpole, Marketing Manager (until 22.11.21)
- Charlotte Wallis, Outreach & Development Manager

#### DEVELOPMENT BOARD

- Fiona Arghebant
- Moira Beattie
- Susan Bliss
- Lady Bonfield
- Billy Differ
- Katy Egan
- Blayne George
- Jenny Green
- Jeanne Mandry
- Suellen Richmond
- Fiona Williams

#### YOUTH ADVISORY BOARD

- Denait Abraham
- Ben Anderson
- Natasha Houghton
- Hannah Khaliq-Brown
- Lewis MacKinnon
- Ethan McKenna
- Ama Ofori-Darko
- Claire Parry
- Dezrika Ramsey
- Bryony Relf
- Elizabeth Schenk
- Ben Weaver-Hincks

#### PATRONS

- Dame Judi Dench
- Sir David Hare
- Dame Maureen Lipman DBE
- Elaine Paige OBE

#### GOVERNANCE

##### COVID 19 STATEMENT

During 2021 we, like every other organization, continued to be affected by the Covid-19 restrictions, and had to be creative and adaptable in response to unpredictable circumstances. At the end of the year we began to resume in-person sessions, and at the time of writing we have returned to pre-pandemic normality, though with much greater confidence to offer a hybrid programme where appropriate. Raising funds from trusts and foundations continues to be very competitive, but we are seeing success in growing our earned income, and expect to hold another fundraising gala in 2022.

##### STATEMENT OF TRUSTEES' RESPONSIBILITY

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the 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 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, and
- Prepare the financial statements on the going concern basis unless it is not appropriate to assume that the company will continue on that basis.

The Trustees are responsible for maintaining proper accounting records which disclose with reasonable





accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements company with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

#### **APPOINTMENT OF TRUSTEES**

Newly appointed Trustees must be approved by directors. The directors may refuse an application for membership if, acting reasonably and properly, they consider it to be in the best interests of the charity to refuse the application. The directors must consider any written representations the applicant may make about the decision. The directors' decision following any written representations must be notified to the applicant in writing but shall be final.

The Trustees are appointed by the directors for a renewable period of three years, by a resolution of the Trustees.

#### **GOVERNING DOCUMENT**

The organisation is a charitable company limited by guarantee, incorporated on 18 December 2014 and registered as a charity on 7 January 2015. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company closing members are required to contribute an amount not exceeding £10.

#### **RISK POLICY**

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the charity, and are satisfied that systems are in place to mitigate their exposure to the major risks.

#### **RESULTS FOR THE PERIOD**

These accounts represent the results of the charity for the period from the start of the financial year on 1 January 2021 to 31 December 2021. During the period the charity had total income of £208,485 and total expenditure of £185,949 resulting in a net surplus for the year of £22,536.

#### **RESERVES POLICY**

The Trustees have reviewed the reserves of the charity. The review encompassed a comparison of the nature and certainty of the levels of income and expenditure streams and the consideration of the level of free reserves that were required to provide a buffer for unforeseen falls in income. Each operating season of the charity is intended to be self-financing and the number of events held each season is dependent upon the level of financing received. The Trustees have agreed that free reserves need only be kept to a minimum, with three months' core expenditure taken as a guide. It is not the intention of the Trustees to accumulate reserves. At 31 December 2021 the charity had unrestricted reserves of £80,061.

#### **TRUSTEES' RESPONSIBILITY IN RELATION TO THE FINANCIAL STATEMENTS**

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. This report has been prepared in accordance with the special provisions relating to small companies within



**Theatre Royal Haymarket Masterclass Trust**  
(A company limited by guarantee)

**Report and Financial Statements for the year ended  
31 December 2021**

Part 15 of the Companies Act 2006.

The Trustees confirm that in planning the charity's activities for the year they have had due regard to the Charity Commission's Guidance on public benefit.

Approved by the board of trustees on 13/9/2022..... and signed on their behalf by:

A handwritten signature in blue ink, consisting of a stylized 'A' followed by a long horizontal line.

Arnold Crook (Chairman)



**Independent Examiner's Report To The Trustees Of Theatre Royal Haymarket Masterclass Trust (continued)**

I report on the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2021.

**Respective responsibilities of trustees and examiner**

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.

**Basis of independent examiner's report**

My examination was carried out in accordance with the 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**

I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

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

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





**Independent Examiner's Report To The Trustees Of Theatre Royal Haymarket Masterclass Trust (continued)**

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.

Signed:

Gareth Murfin FCCA  
Whitemoor Accountants Limited  
Lower Ground Floor  
111 Charterhouse Street  
London EC1M 6AW

Dated: 21/09/22



**Theatre Royal Haymarket Masterclass Trust**  
(A company limited by guarantee)

**Report and Financial Statements for the year ended  
31 December 2021**

**Statement of Financial Activities (including Income & Expenditure Account) for the Year Ended 31 December 2021**

	Notes	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
<b>Income from:</b>					
Donations & legacies	2	102,060	-	102,060	103,510
<i>Other trading activities:</i>					
Fundraising events	2	34,423	-	34,423	7,130
<i>Charitable activities:</i>					
Grants & contracts	2	67,332	4,670	72,002	30,419
<b>Total income</b>		<u>203,815</u>	<u>4,670</u>	<u>208,485</u>	<u>141,059</u>
<b>Expenditure on:</b>					
<i>Raising funds:</i>					
Fundraising & project costs	3	173,825	3,591	177,416	139,932
<i>Charitable activities:</i>					
Operating & support costs	4	8,533	-	8,533	8,574
<b>Total expenditure</b>		<u>182,358</u>	<u>3,591</u>	<u>185,949</u>	<u>148,506</u>
<b>Net income/(expenditure) for the year 5</b>		<u>21,457</u> =====	<u>1,079</u> =====	<u>22,536</u> =====	<u>(7,447)</u> =====
<b>Net movement in funds</b>					
Total funds brought forward		78,604	11,200	89,804	97,251
Transfers between funds		-	-	-	-
<b>Total funds carried forward</b>	12	<u>100,061</u> =====	<u>12,279</u> =====	<u>112,340</u> =====	<u>89,804</u> =====

The statement of financial activities includes all gains and losses in the year. All the above amounts relate to continuing activities.



**Theatre Royal Haymarket Masterclass Trust**  
(A company limited by guarantee)

**Report and Financial Statements for the year ended  
31 December 2021**

**Balance Sheet as at 31 December 2021**

	Notes	2021 £	2021 £	2020 £	2020 £
<b>Current Assets</b>					
Debtors	9	2,582		2,224	
Cash at bank and in hand		138,592		107,781	
<b>Creditors: amounts falling due within one year</b>	10	(28,834)		(20,201)	
<b>Net Current Assets</b>			112,340		89,804
<b>Net Assets</b>			112,340		89,804
			=====		=====
<b>Endowment</b>			20,000		20,000
<b>Unrestricted funds</b>			80,061		58,604
<b>Restricted funds</b>			12,279		11,200
			=====		=====
<b>Total funds</b>	11		112,340		89,804
			=====		=====

For the financial period ended 31 December 2021 the company was entitled to exemption from audit under section 477 Companies Act 2006 relating to small companies. No member of the company has deposited a notice, pursuant to section 476, requiring an audit of these financial statements under the requirements of the Companies Act 2006.

The Trustees acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the financial year and of its profit or loss for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

These accounts have been prepared in accordance with the provisions applicable to companies subject to small companies' regime

Approved by the Board and authorised for issue on .....

13/9/2022

Arnold Crook (Chairman)

Company Registration No: 09361138

The notes on pages 23 to 30 form part of these accounts.





## **Notes to the Financial Statements for the Year Ended 31 December 2021**

### **1. Accounting Policies**

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year.

#### **Basis of accounting**

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) ("SORP(FRS102)") issued on 16 July 2014 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), as amended by the Bulletin issued in February 2016, the Companies Act 2006, and applicable UK Accounting Standards.

Theatre Royal Haymarket Masterclass Trust meets the definition of a public benefit entity under FRS 102. Advantage has been taken of the exemption for charities with income less than £500,000 from preparing a cash flow statement under SORP (FRS 102) Update Bulletin 1 issued in February 2016.

The financial statements are prepared in Sterling, which is the functional currency of the charity.

#### **Going concern**

Since closing the accounts for 2021 we have been able to resume normal activity. Income generation continues to be challenging, but our opportunities for earned income and event fundraising have increased significantly with the lifting of pandemic restrictions. We continue to manage our costs very carefully and expect, therefore, to be able to continue delivering significant benefit to the young people we support and educate.

#### **Fund accounting**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity. Restricted funds are subjected to restrictions on their expenditure imposed by the donor.

#### **Income**

All income is included in the statement of financial activities when the charity is entitled to the income, it is probable the income will be received and the amount can be quantified with reasonable accuracy.

Donated facilities and services received are included in the Statement of Financial Activities as both income and expenditure at a value estimated by the Trustees based on the open market value.



## **Notes to the Financial Statements for the Year Ended 31 December 2021** (continued)

### **Expenditure**

Liabilities are recognised as an expense as soon as there is a legal or constructive obligation committing the charity to the expenditure. Expenditure is accounted for on an accruals basis.

Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.

### **Cash and cash equivalents**

Cash and cash equivalents include cash in hand, deposits held at call at banks, and bank overdrafts.

### **Financial instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at amortised cost using the effective interest method. The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS102 to all of its financial instruments.

### **Critical accounting judgements and key sources of estimation uncertainty**

In the application of the charity's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

### **Government grants**

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that grant conditions will be met and the grants will be received.

A grant that specifies performance conditions is recognised in income when the performance conditions are met. Where a grant does not specify performance conditions it is recognised as income when the proceeds are received or receivable. A grant received before the recognition criteria are satisfied is recognised as a liability.





**Notes to the Financial Statements for the Year Ended 31 December 2021**  
(continued)

**2. Income**

	<b>Unrestricted Funds 2021 £</b>	<b>Restricted Funds 2021 £</b>	<b>Total Funds 2021 £</b>
Donations & legacies	102,060	-	102,060
Fundraising events	34,423	-	34,423
Sponsorship income	2,500	-	2,500
Grants	52,045	4,670	56,715
Other income	7,647	-	7,647
Interest received	9	-	9
Government grants	5,131	-	5,131
	<hr/>	<hr/>	<hr/>
	203,815	4,670	208,485
	<hr/>	<hr/>	<hr/>

During the year, other income of £5,131 was received relating to the Government Coronavirus Job Retention Scheme. No conditions or contingencies are attached to the government grant and amounts are not required to be repaid.



**Notes to the Financial Statements for the Year Ended 31 December 2021**  
(continued)

**3. Expenditure – Fundraising and Project costs**

	Direct activity expenses	Fund raising event expenses	Payroll costs	Marketing	Total
	£	£	£	£	£
Basis of allocation:	Actual	Actual	Time	Actual	
<u>Unrestricted activities:</u>					
Core activities	-	-	59,013	2,403	61,416
Masterclasses	536	-	22,490	53	23,079
Theatrecraft	16,473	-	13,550	4,038	34,061
Galas	-	9,973	-	-	9,973
Pitch Your Play	9,637	-	8,117	-	17,754
Paid internships	16,003	-	8,496	-	24,499
Other activities	-	1,412	1,631	-	3,043
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	42,649	11,385	113,297	6,494	173,825
<u>Restricted activities:</u>					
Cyberscene project	725	-	2,866	-	3,591
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	43,374	11,385	116,163	6,494	177,416
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>



**Notes to the Financial Statements for the Year Ended 31 December 2021**  
(continued)

**4. Expenditure – Operating and Support costs**

Basis of allocation	Stationery & office expenses £ Actual	Printing £ Actual	Sundry expenses £ Actual	Governance costs £ Actual	Total £
<u>Unrestricted activities:</u>					
Core activities	3,614	49	-	4,500	8,163
Masterclasses	-	-	-	-	-
Galas	-	57	-	-	57
Pitch Your Play	-	313	-	-	313
Theatrecraft	-	-	-	-	-
Paid internships	-	-	-	-	-
Galas	-	-	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	3,614	419	-	4,500	8,533
<u>Restricted activities:</u>					
Cyberscene project	-	-	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	3,614	419	-	4,500	8,533
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>





**Notes to the Financial Statements for the Year Ended 31 December 2021**  
(continued)

**5. Net expenditure for the year**

	2021 £	2020 £
This is stated after charging:		
Independent Examiners fee	£4,500 =====	£3,325 =====

**6. Analysis of staff costs**

The average number of staff employed by the charity during the year was 4 (2021 : 4).

	2021 £	2020 £
Salaries and wages (including social security costs)	£116,163 =====	£122,582 =====

No employees had emoluments in excess of £60,000 during the year (2019: Nil). The charity operates a workplace pension scheme through Aviva.

**7. Related party transactions**

- (a) No remuneration or reimbursed expenses have been paid to the Trustees during the year (2020: £Nil).
- (b) Mr A M Crook is a former director of Theatre Royal Haymarket Limited. This company provides facilities for the charity, such as free use of the theatre; the cost of this facility is unquantifiable and has not been brought into the accounts. A sum of £Nil (2020: £Nil) was paid to the company in respect of staging of events for the charity. Theatre Royal Haymarket Limited also donated a sum of £100,000 (2020 - £100,000) during the year.
- (c) At the balance sheet date the sum of £Nil (2020: £Nil) was due from Theatre Royal Haymarket Limited.

**8. Corporation taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the Charity.



## Notes to the Financial Statements for the Year Ended 31 December 2021 (continued)

### 9. Debtors

	2021	2020
	£	£
Trade debtors	302	-
Other debtors	2,280	2,224
	-----	-----
	£2,582	£2,224
	=====	=====

### 10. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	5,693	-
Other creditors	756	-
Accruals and deferred income	22,385	20,201
	-----	-----
	£28,834	£20,201
	=====	=====

Total amount of deferred income was £10,000 (2021 : £16,000). This was made up of a grant from The Foyle Foundation covering various projects starting in 2022.

### 11. Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total Funds
	£	£	£
Current assets	125,743	15,431	141,174
Current liabilities	(25,682)	(3,152)	(28,834)
	-----	-----	-----
<b>Total</b>	<b>100,061</b>	<b>12,279</b>	<b>112,340</b>
	=====	=====	=====





## Notes to the Financial Statements for the Year Ended 31 December 2021 (continued)

### 12. Analysis of movements in funds

	At 1 January 2021	Income	Expenditure	Transfers	At 31 December 2021
<b>Unrestricted funds:</b>					
Endowment	20,000	-	-	-	20,000
General funds	58,604	203,815	(182,358)	-	80,061
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	78,604	203,815	(182,358)	-	100,061
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<b>Restricted funds:</b>					
Restricted funds	11,200	4,670	(3,591)	-	12,279
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	89,804	208,485	(185,949)	-	112,340
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

#### Name of fund

#### Description, nature and purposes of the fund

#### Unrestricted funds:

##### Endowment

This is an unrestricted endowment to the charity transferred across from the original Trust to the company.

##### General fund

The "free reserves" of the charity.

#### Restricted funds:

Restricted Funds include funds received for the Cyberscene project in a previous year, as well as grants awarded in support of the charity's work with schools.

### 13. Ultimate controlling party

In the opinion of the Trustees there was no one ultimate controlling party during the year or during 2021.