



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

**Report and Financial Statements for the year ended
31 December 2022**

THEATRE ROYAL HAYMARKET MASTERCLASS TRUST

(A company limited by guarantee)

**Report and Financial Statements
For the Year Ended 31 December 2022**



Charity number: 1159840

Company number: 09361138

www.masterclass.org.uk

865

tickets given
away to **28** shows

13

MASTERCLASSES

7

Paid
Internships

95 ticket offers
from **48** venues

3 Panel Discussions
featuring
12 Speakers

Film version of
Cookies by
Emily Jenkins
received

2571
views online

2 workshops

5 Coffee
with Creatives

8

Script
Sessions
of which

3

took place at
Latitude Festival



1

Script
Scratch Event
showcasing **5**
new plays and
featuring **13**
young creatives

97

submissions to
Pitch Your Play

580 school
pupils

engaged with,
through **14** careers
events and workshops
involving **11** schools &
universities

1

TheatreCraft
event
featuring **62** exhibitors, **4** panel
talks **38** workshops, **12** backstage
tours, and engaging

750 in-person attendees
plus many more online.

1 Commercial
project,
engaging **11**
freelance theatre
practitioners

871 attendances
at
Masterclass in-person
and online sessions

27 paid opportunities
for members



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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
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
Maurice Salem
Jonathan Church
Jeremy Parr

Principal Officers:
Clare Annamalai
Hazel Kerr
Barra Collins
Charlotte Wallis
Rosie Snell

Programme Director
Programmer (until 27.5.22)
Programmer (from 23.5.22)
Operations Manager
Marketing Officer (from 10.1.22)

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 2022

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 2022.

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 2022 five 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 2022 the Board convened formally five times and held several less formal 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 14 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 within 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 promote careers in the theatre and creative industries, and to help foster collaboration between young theatre makers.



ACHIEVEMENTS AND PERFORMANCE

During 2022 we reverted to in-person events after the constraints of various lockdowns, but our ways of working were improved by lessons learned during the pandemic. The year in numbers:

- **865** tickets given away, to **28** different shows
- **95** Ticket offers on behalf of **48** venues
- **2571** views of the online film version of *Cookies* by Emily Jenkins
- **13** Masterclasses
- **3** Panel Discussions, featuring **12** speakers
- **2** Workshops
- **5** Coffee with Creatives sessions
- **8** Script Sessions, of which **3** took place on stage at Latitude Festival
- **1** Script Scratch event, showcasing **5** new plays and featuring **13** young creatives
- **580** school pupils engaged with, through **14** careers events and workshops involving **11** schools and universities
- **97** submissions to Pitch Your Play
- **1** TheatreCraft event, featuring **62** exhibitors, **4** panel talks, **38** workshops, **12** backstage tours, and engaging **750** in-person attendees, plus many more online
- **1** commercial project, engaging **11** freelance theatre practitioners
- **7** Paid Internships
- **27** paid opportunities for Masterclass members
- **871** attendances at Masterclass in-person and online sessions.

2022 PROGRAMME

MASTERCLASSES, PANEL TALKS & COFFEE WITH CREATIVES

In 2022, as usual, we hosted Masterclasses from some of the biggest names in a range of theatre disciplines, and were pleased that so many of our Masters were able to deliver practical sessions on the Theatre Royal Haymarket stage. These included Rakie Ayola, who worked with Masterclass members on performing classical texts with a contemporary voice, Catherine Tate who directed members in scenes from *Much Ado About Nothing*, and Lennie James who worked with actors on text from his recent show, *A Number*.

When the Theatre Royal Haymarket was busy with two-show-days, other venues were kind enough to host us, and we are very grateful to them. At the Park Theatre, Rebecca Frecknall worked with members to illustrate the idea of 'the ensemble', and at Jermyn Street Theatre Colin Richmond talked about his design journey. At the Novello Theatre Ita O'Brien, very much the originator of Intimacy Coordination, gave a fascinating insight into creating safe spaces and effective lines of communication for intimate performance. This was a really valuable session for young actors, directors, producers, stage managers and anyone else who might find themselves working in a rehearsal space.

In most cases Masterclasses were followed by an 'Afterclass' social, where members were able to meet their peers, share their experiences and find friends and collaborators. This is an enormously valuable aspect of Masterclass membership because, as so many of our Masters have said, young theatremakers often grow with the creative tribe that they find in these early years.



Our 2022 Masters were:

Actors:	Bonnie Langford, Rakie Ayola, Tamsin Greig, Daniel Mays, Caroline Quentin, Rachael Stirling, Oscar Conlon-Morrey
Directors:	Rebecca Frecknall, James MacDonald
Actor/Writers:	Catherine Tate, Lennie James
Other:	Ita O'Brien, Intimacy Coordinator; Colin Richmond, Set & Costume Designer

Another consistent message from our Masters is that young theatremakers should not 'wait to be asked'. Instead, they need to create opportunities for themselves and make the work that they believe in. This is often a daunting prospect. Prompted by the death of Peter Brook, and inspired by his book *The Empty Stage*, we hosted a series of panel talks and workshops aimed at helping Masterclass members to make their own work without having to 'wait for permission' from venues, producers or other third parties. These featured some of the most exciting theatremakers in non-traditional spaces:

Panel talk on Making Theatre With, and For, Communities	Ros Terry of National Theatre, Alan Lane of Slung Low, Daniel Pearce of Geese Theatre, Phil McCormack of Donmar Warehouse
Panel talk on Making Immersive Theatre	Neil Connolly of Immersive Everywhere, Terry O'Donovan of Dante or Die, Owen Kingston of Parabolic Theatre, Aileen Gonsalves of Butterfly Collective
Workshop on Acting for Immersive Theatre	Butterfly Collective
Panel talk on Making Digital Theatre	Sarah Ellis of RSC, Tassos Stevens of Agency of Coney, Matt Adams of Blast Theory
Workshop on Making Outdoor Theatre	Roger Hartley of Bureau of Silly Ideas

Coffee with Creatives sessions gave young creatives the chance to meet and ask questions of the following, more established, practitioners:

Stevan Mijailovic, Director and Masterclass alumnus
Ned Bennett, Director and Masterclass alumnus
Simeon Miller, Lighting Designer and Masterclass alumnus
Jacob Sparrow, Casting Director
Russell Lucas, Theatremaker and Masterclass alumnus

96% of respondents to our post-event surveys said that the Masterclass, panel talk, workshop or Q&A they attended had kept them motivated, 89% that it had increased their knowledge of a specific career or creative process, 87% that it had supported their continuing professional development, and that it had offered insight into the theatre industry as a whole. 47% of those who responded self-identified as underrepresented in the industry.



"I always love attending your Masterclasses and Rakie's session was one of my favourites! It was really enjoyable and insightful watching Rakie workshop texts with Masterclass participants. I learnt a lot of useful exercises to use when directing actors in the rehearsal room."

"The session with Catherine Tate was very energising - she is a wonderful, enthusiastic person with so many ideas and she was very good at motivating us to keep on working in the industry and to understand it's a long game. The session was brilliant."

"Very impressed by the accessibility and friendliness - the Masterclass and theatre staff went above and beyond to make us feel welcome and provide a quiet space in case people needed to step out due to the difficult themes. Would highly recommend - the class being free makes it an accessible way to learn from the very best in the industry."

"I found today's session really useful. It felt like a wake up call. I think it's really important to hear from people who are doing things independently because the narrative in the theatre industry/theatre trade often seems to be that we are at the mercy of others, so it's empowering to know we can do things for ourselves."

YOUNG WRITERS PROGRAMME

In 2022 we continued our well-established, regular programme of Script Sessions, but in addition ran several pilot projects aimed at creating a 'pathway' for young writers.

Script Sessions bring a group of young creatives together with a young playwright, to discuss a piece of work in progress writing. In 2022 we held 5 Script Sessions, engaging 28 young creatives. Three of these were held in person in central London and two on Zoom.

Having been invited by Festival Republic to share work by young writers at the **Latitude Festival**, in Suffolk, we selected three scripts for development and took a small creative team to the festival, where they presented rehearsed readings and then we gathered audience feedback. This was a very beneficial exercise for the young writers, and at the same time the director and actors gained valuable experience of workshoping new writing and working in an outdoor setting. The nine young creatives that we took to Latitude Festival were all paid for their working time, but also received a free weekend pass to the festival, with performer privileges. This is an excellent example of Masterclass creating opportunities for young creatives that they would not be able to secure independently.

Inspired by the success of the sharings at Latitude Festival we then worked with The Other Palace theatre to pilot two new strands of work. **Script Scratch** allowed five writers to share their work with a live audience at The Other Palace and receive immediate constructive feedback. Each playwright had two minutes to introduce their piece, before actors from the Masterclass membership read a short extract. The audience then provided feedback via a phone app and the facilitator lead a constructive onstage discussion, using some of that audience feedback. At the networking social in the bar, young creatives were then able to meet each other and a range of venue managers, producers and programmers. Again, this is exposure that young creatives would struggle to secure individually.



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Start Your Script workshops were aimed at 16-18 year olds, and helped them to apply their creative skills to writing for performance. On the first day we introduced building blocks of storytelling and went through some group exercises, with help from guest facilitator Conor Allen, Children's Laureate of Wales. Participants then went away to write their own short monologue. On the second day we brought in young actors from the Masterclass memberships to workshop and audio record the scripts. This intergenerational activity was enjoyable and educational for all, and delivered some impressive audio recordings. All participants gave excellent feedback, and Start Your Script will become an ongoing part of our programme as a means to engage young people in productive, stimulating activity and introduce them to the idea of working in the creative industries.

Finally, we opened the fifth round of our **Pitch Your Play** competition, and received 97 submissions. The competition will conclude in 2023.

With the projects that we piloted in 2022 we now have a programme of ongoing support opportunities for young writers, and a coherent progression pathway.

Over the last two years, **98%** of respondents have said that the Script Session they took part in provided motivation, **97%** that it helped to make connections with other creatives, and **92%** that it supported their continuing professional development and made them feel better in themselves.

42% of those who responded self-identified as underrepresented in the industry, and in a year when research from Mercury Musical Developments showed that just 26% of credited writers of main stage UK theatre productions were female, we were proud that **71%** of our supported writers were women and **53%** of Pitch Your Play submissions came from women.

"It's reassured me there's a future life for this play, which I love but wasn't too sure about what direction to take it in once I'd finished the most recent draft. Having seen it on stage being directed and performed by an incredible team who brought so much depth to the text, I know there's a lot of potential in the script and it's encouraged me to create a plan for how I can further develop the show for production." – Latitude writer

"It was such a pleasure to perform in the event, thank you for organising it and putting it on! I got the chance to network, an audition for another project, and I've developed a relationship with my scene partner and the writer. I'll also be able to invite them to the project I'm in next year, which isn't far from where they live. Thank you so much Masterclass!" – Script Scratch actor

"I wanted to say thank you for the course as well, as I didn't fill out a paper feedback form. Everyone was so welcoming and encouraging, and I felt so happy to work with directors and actors who took my writing to fantastic levels." – Start Your Script writer

"Marvellous morning with Masterclass Script Sessions reading & workshopping a new play... Never thought I'd be playing a swearsy, Jaffa Cake-eating ghost but there we are! Always grateful to connect with other brilliant actors & creatives in these sessions!" – Script Sessions actor

WORK WITH SCHOOLS

During 2022 we delivered five workshops to school groups on offstage careers, in some cases in combination with a backstage tour of the Theatre Royal Haymarket. We represented the offstage theatre sector at seven school or university careers fairs and hosted two work experience placements. In total we engaged 580 school and university students through these activities. 70% of these were in our home borough of Westminster, in schools where 56-97% of pupils are from global majority backgrounds and 10-37% on free school meals.



Many leading drama schools have expressed concern that, partly as a result of declining arts provision in secondary schools, there is a serious lack of awareness of offstage theatre careers. This is feeding through into the numbers doing higher education in related subjects, which is ultimately a risk to one of the UK's most significant creative industries. The work that Masterclass does with schools aims to highlight the different offstage roles and help young people to make the connection between these roles and their own skills and interests. We try to demystify theatre careers and making them seem not only attractive but also attainable, to young people who may not be from a theatre-going background.

"For many young people in Westminster, who grow up so close to the West End, they will have never visited or experienced theatre before. Exposing them to the huge variety of stage careers helps broaden their horizons and opens new doors for career opportunities for them. The Masterclass team are fantastic at delivering engaging sessions that provide comprehensive careers information whilst linking this directly with supporting young people to identify their own skill sets and how they might use these in a job role."

PAID INTERNSHIPS

2022 was a bumper year for paid internships, when we offered a record seven internships and forged connections with new hosting organisations. In total we received 357 applications for these seven placements, and provided opportunities to:

Imogen Beech	Private Peaceful	Nottingham Playhouse & tour	Directing
Amy McDiarmid	Peaky Blinders: The Rise	Camden Garrison	Wigs, Hair & Make Up
Annie Sutton			Stage Management
Ismail Hamda	Only Fools & Horses	Theatre Royal Haymarket	Technical: carpentry & electrics
Izzy Edwards	The Time Traveller's Wife	Storyhouse Chester	Directing
Holly Griffin	Back To The Future	Adelphi Theatre	Wardrobe
Chelsey Holt			

Some of these internships were entry-level placements, for young people with relevant skills who had had little opportunity to apply these in theatre, whilst others were career development opportunities for trained practitioners who needed help breaking through to larger stages and shows. In all cases, we tried to support young people who, for whatever reason, had faced obstacles to progression, helping them to develop their skills, gain additional experience and build their professional network. There continue to be acute skills shortages in many areas of the offstage workforce, so these paid internships serve an essential role in bringing new talent into the industry and helping committed practitioners to bypass 'little black book' recruitment processes.

We are very grateful to InTheatre Productions, Jonathan Church Theatre Productions, Theatre Royal Haymarket and Immersive Everywhere for supporting these internships.



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Although the sample is still small, we are seeing positive results from our quantitative analysis of Paid Internships. From the start to the end of their placement we see improvements in interns' perceptions of their own skills, experience and abilities:

"I have the experience I need to progress to the next stage of my career" +36%

"I am confident marketing myself as a freelancer and / or pitching for jobs" +31%

"I have the skills I need to progress to the next stage of my career" +25%

"I feel I am part of a creative community" +20%

"I sometimes worry I'm not good enough for my chosen career" -4%

"Diverging from the traditional route of university has meant I struggled to get my foot in the door of the costume industry, however my internship with Masterclass has allowed me to gain invaluable skills and hands-on work experience in my chosen field. I really enjoyed working closely with the costume department and have learned so much over the weeks I was there."

"I am so grateful to Masterclass for connecting me to the incredible creative team behind The Time Traveller's Wife. This was my first time working on a production of this scale with artists of West End calibre, and the firsthand experience I gained the firsthand experience I gained on this brand new, developing musical was invaluable for my development as a theatre maker."

THEATRE CRAFT

TheatreCraft 2022 was the first full in-person event since pre-pandemic in 2019, and the 16th annual TheatreCraft event since its formation in 2003. Drawing on our knowledge from previous events, and the introduction of online workshops and live-streaming in 2021, the Steering Group, which includes Masterclass, put together a very broad programme of in-person workshops and panel discussions, as well as an online programme of live-streamed panel talks and Zoom workshops. The programme covered a vast range of theatre careers and current theatre industry issues, and comprised:

- Four panel talks in the Linbury Theatre, featuring **12** theatre industry professionals and hosted by young creatives. These were also live-streamed to our online audience.
- **23** in-person workshops, at the Royal Opera House, the Novello Theatre and the Lyceum Theatre, and **15** online workshops.
- **12** backstage tours at the Royal Opera House and the Lyceum Theatre
- A marketplace of **62** exhibitors.

Approximately 750 young people attended TheatreCraft in person. We cannot say with certainty how many people attended online, but we do know that the panel talks were viewed 889 times on the day itself.

We took steps to improve the sustainability of TheatreCraft 2022. These included online provision, to reduce the need for long-distance travel, the use of 100% recycled paper for flyers, the use of recycled PET for lanyards, a switch from plastic tags to cardboard tags, and encouraging participants to use water refill stations at the Royal Opera House.



- 91% of those who attended rated their overall experience of TheatreCraft 2022 as "excellent" or "good".
- Only 10% of respondents said that they had access needs. Of these, 89% said that TheatreCraft supported their access needs "very well" or "well".
- 87% of those who attended the panel talks rated them "excellent" or "good".
- 88% of those who attended workshops rated them "excellent" or "good"
- 95% of those who went on tours rated them "excellent" or "good"
- 85% of those who attended the marketplace rated it "excellent" or "good"

"It was really great to hear from professionals in an informal, comfortable, inclusive space and felt very comfortable, even encouraged, to ask questions without judgement which were received and answered openly and honestly."

"Compared to other more generic careers fair offers, this feels easy to engage with administratively, open and inclusive around the range of ways into connecting with the industry - and there is a strong sense of a collective commitment to enabling the next generation. There's a real sense of potential partnership conversations and locating of points of intersection."

"It was a wonderful opportunity to deliver a prop making and prosthetics demonstration to the perfect group who are looking to go down that route. I loved every minute of it and the response from the individuals who attended seemed to be very positive."

"I just want to reiterate how useful it was. This FREE event provided so much information and reassurance that pursuing a job in theatres is realistic and achievable."

AD HOC PROJECTS

We occasionally take on ad hoc projects, if they allow us to create paid opportunities for our members and generate a small surplus for the charity's core operations.

On the strength of our 2017 Cyberscene Project, we were asked by CREST International to create resources for their campaign to increase cybersecurity awareness in individuals and organizations in low-income countries. By exploring the issues in workshops with Masterclass members, writer and director duo Katherine Sturt-Scobie & Tess Agus were able to create resources that use drama exercises to explore cybersecurity risks and protections, and instill confidence in participants about staying safe online.

The workshop pack needed to be useable by community leaders in a wide range of contexts and cultures, so it had to be simple, visual and engaging. The final workshop pack has been adopted by CREST International for use by schools and community groups in multiple countries. Thanks to CREST International and the Communitech project we were able to provide paid, developmental work for 11 young writers and actors.

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 2022 we gave away 865 tickets to 28 West End and fringe shows, and promoted 95 ticket offers on behalf of 48 venues.



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.

We started 2022 with 5636 members and ended the year with 7229, a 28% increase. This included members who turned 30 during the pandemic and were allowed an extra two years of membership.

Membership statistics, 1st January – 31st December 2022

DATABASE	2022	2021	2020
Masterclass Members	7229	5,636	4,717
Newsletter Subscribers	678	588	421
MEMBER AGE			
<17	1%	0.5%	3%
18-24	31%	30%	42%
25-30	50%	51.5%	53%
31-32	10%	13%	0%
32+	8%	5%	2%

FUNDRAISING

In 2022 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.

The resources of institutional funders were spread thin, as organisations continued to recover from the pandemic and the cost of living increased. In this competitive fundraising environment, we were able to secure £38,337 in grants from trusts and foundations, plus a further £10,500 that was deferred for projects in 2023. Our earned income grew significantly versus 2021, as a result of the Communitech project, but also as a result of theatres reopening and providing us with ticket offers, for which we charge a £5 admin fee. The fundraising gala, attended by many of our corporate and individual friends, raised some £16,000, and separately we received around £12,000 in individual donations. Our institutional supporters included:

Austin & Hope Pilkington Trust	D'Oyly Carte CT	John Coates Charitable Trust
Backstage Trust (for 2023)	Edward Harvist Trust	Mackintosh Foundation
Boris Karloff Charitable Foundation	J & C Findlay Charitable Foundation	Noel Coward Foundation

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

Being responsible for accounts payable and receivable on TheatreCraft, we invoiced £19,700 to exhibitors and advertisers, used this to pay all event expenses, retained an agreed fee for our own services and returned the surplus to SOLT, who underwrite the event.



Our income mix for the year was as follows:

	2022	2021	2020	2019
Donations and legacies	8%	7%	2%	25%
Events	16%	11%	3%	24%
Earned income	23%	1%	1%	6%
Sponsorship	17%	48%	76%	42%
Grants	28%	23%	18%	3%
TheatreCraft income (grants, earned income & sponsorship)	8%	10%	0%	0%

STATEMENT OF PUBLIC BENEFIT

Speaking to The Stage in March 2023, about a shortage of students on technical theatre courses, Elizabeth Morgan, of Mountview, said that *"many young people simply don't know [theatre] exists as a career option"*. Ian Warren, of LAMDA, said *"The lack of exposure to live performing arts in schools is, we believe, the main reason behind the decline in applicant numbers in this area. It's also a diversity issue, as increasingly it's only the wealthier private schools that have the facilities and, crucially, the staff who know how to make use of them."* Mary Oliver, of Rose Bruford, said *"The lack of investment in the talent pipeline at schools and tertiary level is also creating challenges due to the changes in emphasis away from the creative subject disciplines and cuts to arts budgets, meaning potential applicants are unaware of the wide range of technical jobs."*

These conclusions are supported by figures collated by the Cultural Learning Alliance that show a 38% reduction in the number of students taking GCSE arts subjects between 2010 and 2021, and a 31% reduction in those taking A-Level arts subjects. The *Arts in Schools: Foundations for the Future* report describes this downgrading of the arts as *"damaging for young people's lives and aspirations, for the arts education workforce, for the workforce more widely, and for the health and diversity of the creative industries"*.

At the same time, we know that young people need better support, a greater sense of connection and more opportunities for skills development. The Prince's Trust Natwest Youth Index 2023, which measures young people's happiness and confidence, has flatlined at the lowest level seen in the fourteen-year history of the study. Meanwhile, the Levelling Up London Youth report 2023 reported 78.1% of young Londoners saying that they felt lonely at least sometimes, 27.5% feeling lonely often and 10.5% feeling lonely all of the time. The Prince's Trust findings also suggest that young people feel having a job is crucial to realising success, with 71% saying that having a job means they can plan for a successful future and 61% saying that having a job gives them, or would give them, a sense of purpose in life. When asked what support would help with achieving their career ambitions, 29% said 'help with building confidence', 26% said 'guidance on what jobs are available to me', 25% said 'building my skills for work'.

In this context we feel confident that the work we are doing with young people who are still at school, including TheatreCraft, theatre careers workshops and Start Your Script workshops, has a significant role to play in illuminating offstage careers, helping young people to develop their skills and creating opportunities for creativity and social interaction.



Having chosen to pursue a theatre career, young people need support to build their networks and experience. This is especially true if they have not been through formal education in a related subject, but those who have attended drama school or university also need continued professional development and support. The Masterclass programme is free to attend* and sessions, either in central London or online, can be fitted in around work or educational commitments. As such it is highly accessible to most young people in London, and to a lesser extent those outside London, and to those on low or no income. Because we neither make our own work nor programme shows, our sole purpose is to help young people hone their skills, develop their work, market themselves and get on in this competitive industry.

ENVIRONMENTAL STATEMENT

Masterclass is a small organization that delivers its services with relatively tiny environmental impact. Nonetheless, we are conscious of the need to operate in an environmentally responsible way. During 2022 we made TheatreCraft a more sustainable event by maintaining online provision, using of 100% recycled paper for flyers, using recycled PET for lanyards, switching from plastic tags to cardboard tags, and encouraging participants to use water refill stations at the Royal Opera House. Within Masterclass we continued to offer some online sessions as part of our programme, and reduced our email storage by 8%.

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)
- Maurice Salem
- Jonathan Church CBE
- Pauline Tambling CBE
- Jeremy Parr

STAFF

- Clare Annamalai, Programme Director
- Barra Collins, Programmer (from 23.5.22)
- Charlotte Wallis, Outreach and Development Manager
- Rosie Snell, Marketing Officer (from 10.1.22)

DEVELOPMENT BOARD

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



YOUTH ADVISORY BOARD

- Denait Abraham
- Ben Anderson
- Natasha Houghton
- Hannah Khalique-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

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:

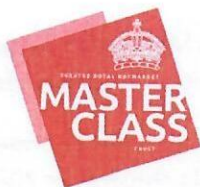
- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures 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.



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

**Report and Financial Statements for the year ended
31 December 2022**

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 2022 to 31 December 2022. During the period the charity had total income of £148,827 and total expenditure of £184,568 resulting in a net deficit for the year of £35,741.

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 2022 the charity had unrestricted reserves of £70,192.

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 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 5/9/23 and signed on their behalf by:

A blue ink signature of Arnold Crook, written in a cursive style. The signature is positioned above the name 'Arnold Crook (Chair)'.

Arnold Crook (Chair)



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

**Report and Financial Statements for the year ended
31 December 2022**

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 2022.

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



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

**Report and Financial Statements for the year ended
31 December 2022**

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:


22/9/23



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

Report and Financial Statements for the year ended
31 December 2022

Statement of Financial Activities (including Income & Expenditure Account) for the Year Ended 31 December 2022

	Notes	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	Total Funds 2021 £
Income from:					
Donations & legacies	2	37,572	-	37,572	102,060
<i>Other trading activities:</i>					
Fundraising events	2	34,502	-	34,502	34,423
<i>Charitable activities:</i>					
Grants & contracts	2	76,753	-	76,753	72,002
Total income		148,827	-	148,827	208,485
Expenditure on:					
<i>Raising funds:</i>					
Fundraising & project costs	3	174,303	5,872	180,175	177,416
<i>Charitable activities:</i>					
Operating & support costs	4	4,393	-	4,393	8,523
Total expenditure		178,696	5,872	184,568	185,949
Net income/(expenditure) for the year	5	(29,869)	(5,872)	(35,741)	22,536
Net movement in funds					
Total funds brought forward		100,061	12,279	112,340	89,804
Transfers between funds		-	-	-	-
Total funds carried forward	12	70,192	6,407	76,599	112,340

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 2022

Balance Sheet as at 31 December 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Current Assets					
Debtors	9	6,141		2,582	
Cash at bank and in hand		84,134		138,592	
Creditors: amounts falling due within one year	10	(13,676)		(28,834)	
Net Current Assets			76,599		112,340
Net Assets			76,599		112,340
Endowment			20,000		20,000
Unrestricted funds			50,192		80,061
Restricted funds			6,407		12,279
Total funds	11		76,599		112,340

For the financial period ended 31 December 2022 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 5/9/23

Arnold M Crook (Chair)

Company Registration No: 09361138

The notes on pages 22 to 28 form part of these accounts.



Notes to the Financial Statements for the Year Ended 31 December 2022

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

Over the last five years Masterclass has been through several major changes, including the acquisition of the Theatre Royal Haymarket by Access Industries LLC in 2018, the pandemic in 2020, and the end of three years of core funding in 2021. Like many small charities we have also felt the increased competition for institutional funding. As a result we have seen a reduction in our reserves. However, as the table on page 13 illustrates, we have been successful in diversifying our income and securing funding from a range of new institutional funders, as well as maintaining good relationships with existing funders. In 2023 we have seen a strong uplift in earned income from ticket offers, and have been awarded grants by even more new institutional funders. At the time of writing we have funding applications in the pipeline for late 2023 and beyond, we are planning a major fundraising event with our Development Board and are confident not only that we remain a going concern, but that we are taking the right actions to become a more resilient organization.

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 2022 (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 recognized 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 2022 (continued)

2. Income

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Donations & legacies	37,572	-	37,572
Fundraising events	34,502	-	34,502
Sponsorship income	3,780	-	3,780
Grants	38,337	-	38,337
Other income	34,495	-	34,495
Interest received	141	-	141
	<hr/> 148,827	<hr/> -	<hr/> 148,827

3. Expenditure – Fundraising and Project costs

	Direct activity expenses £ Actual	Fund raising event expenses £ Actual	Payroll costs £ Time	Marketing £ Actual	Total £
Basis of allocation:					
Unrestricted activities:					
Core activities	-	-	52,420	1,997	54,417
Masterclasses	1,636	-	27,202	48	28,886
Theatre Craft	6,864	-	14,298	3,009	24,171
Galas	-	12,104	16,782	-	28,886
Pitch Your Play	2,678	-	10,556	18	13,252
Paid internships	13,323	-	3,463	-	16,786
Other activities	2,253	1,861	3,791	-	7,905
	<hr/> 26,754	<hr/> 13,965	<hr/> 128,512	<hr/> 5,072	<hr/> 174,303
Restricted activities:					
Cyberscene project	3,131	-	2,741	-	5,872
	<hr/> 29,885	<hr/> 13,965	<hr/> 131,253	<hr/> 5,072	<hr/> 180,175



Notes to the Financial Statements for the Year Ended 31 December 2022
(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	2,990	17	-	1,270	4,277
Masterclasses	-	-	-	-	-
Galas	-	116	-	-	116
Pitch Your Play	-	-	-	-	-
Theatrecraft	-	-	-	-	-
Paid internships	-	-	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	2,990	133	-	1,270	4,393
<u>Restricted activities:</u>					
Cyberscene project	-	-	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	2,990	133	-	1,270	4,393
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>



Notes to the Financial Statements for the Year Ended 31 December 2022 (continued)

5. Net expenditure for the year

	2022 £	2021 £
This is stated after charging:		
Independent Examiners fee	£1,200 =====	£4,500 =====

6. Analysis of staff costs

	2022 £	2021 £
Salaries and wages (including social security costs)	£131,253 =====	£116,163 =====

No employees had emoluments in excess of £60,000 during the year (2021: Nil). The company 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 (2021: £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 (2021: £Nil) was paid to the company in respect of staging of events for the charity. Theatre Royal Haymarket Limited also donated a sum of £25,000 (2021 - £100,000) during the year.
- (c) At the balance sheet date the sum of £Nil (2021: £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 2022
(continued)

9. Debtors

	2022	2021
	£	£
Trade debtors	4,000	302
Other debtors	2,141	2,280
	<hr/>	<hr/>
	£6,141	£2,582
	=====	=====

10. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	320	5,693
Other creditors	456	756
Accruals and deferred income	12,900	22,385
	<hr/>	<hr/>
	13,676	£28,834
	=====	=====

11. Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total Funds
	£	£	£
Current assets	82,724	7,551	90,275
Current liabilities	(12,532)	(1,144)	(13,676)
	<hr/>	<hr/>	<hr/>
Total	70,192	6,407	76,599
	=====	=====	=====



Notes to the Financial Statements for the Year Ended 31 December 2022 (continued)

12. Analysis of movements in funds

	At 1 January 2022	Income	Expenditure	Transfers	At 31 December 2022
Unrestricted funds:					
Endowment	20,000	-	-	-	20,000
General funds	80,061	148,827	(178,696)	-	50,192
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	100,061	148,827	(178,696)	-	70,192
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Restricted funds:					
Restricted funds	12,279	-	(5,872)	-	6,407
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	112,340	148,827	(184,568)	-	76,599
	<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:

This represents the Cyberscene project which the charity undertook in a prior year.

13. Ultimate controlling party

In the opinion of the Trustees there was no one ultimate controlling party during the year or during 2022.