



# OUT OF CHARACTER THEATRE COMPANY

## ANNUAL REPORT 2025

SEPTEMBER 2024 - AUGUST 2025





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This year has proved to be one of our busiest yet, with a huge range of activity taking place.

Highlights have included working with professionals such as set designer, Catherine Chapman, and lighting designer, Vicky Lopez and the cast of professional show, *How to be a Kid*. Our company members again delivered high quality education opportunities for students at York University through simulated patient work.

We had the good fortune to work with third year Marketing student, Evie Tuckwell, who acted as Marketing Officer for the year. After completing her degree Evie moved in to full time employment and sadly her time with OOC ended. We appreciate all she did to promote our work and increase our visibility.

We continue to reach out to audiences to find out what they think of our work. Evaluation findings are included in the Appendix.

We welcome new company members Peter, Luke, Aaron and Olivia as they progress from the Converge Introduction to Theatre course in to OOC. Aaron and Olivia started a little earlier than intended, stepping up to cover parts in our production, *Chaos*. We are very grateful for this.

We are excited to welcome Dianne Willcocks CBE DL, former Vice Chancellor at York St John and former Deputy Principal of Sheffield Hallam University (as well as many other appointments) as a new trustee for 2025/2026.

We would like to thank all the individuals and organisations who continue to support us in so many ways. Our two production, *Chaos* and *Out of the Box*, were attended by our patron Mark Addy and his family. We really appreciate Mark's support for our company, especially his patience in regard to selfies with the company after the production.

## Director's Report

### Productions

This has been a really positive year for us as a company. In Autumn 2024 we worked towards a devised piece *Out of the Box*. This project was in partnership with York Theatre Royal Youth Theatre and explored themes of teenage mental health. OOC initially created questions for a questionnaire that was sent out to the 14-16s youth theatre companies, who answered digitally and creatively, sending short films of response pieces. OOC then devised a response piece centred around the idea of a factory that makes bespoke toolkits to be delivered to teenagers at times of ill mental health. Part way through the devising process, Kate and company members went in to two youth theatre groups at York Theatre Royal and ran sessions exploring sections of the text that we had created so far, gaining the young people's feedback and contributions to the script and characters which was then integrated into the final production. Jane integrated all of the devising work and young people's answers to questionnaires and session scenes into the finished script. The show ran for 3 nights in theatre 1, YSJ and was seen by approximately 80 people.

However, this was not the only project that the company devised this term. We worked with three York St John MA students, Beth, Henry and Jasmine who collaborated with the company to make *Behind the Curtain*; a piece based on the concept of actors preparing to go on stage. This rehearsed in the first hour of our sessions in the autumn and was performed in January 2025.

In January 2025 we embarked on our scripted project, working on Laura Lomas' play *Chaos*. The project was launched with a masterclass from our professional set and costume designer Catherine Chapman. We were able to hear about her process to create the design and undertook some creative tasks in order to contribute our ideas into her finished design. We performed *Chaos* in July at Friargate Theatre in York over 4 shows to an audience of 111. Audience data was gathered from 9 individuals and is summarised in the Appendix.

### Simulated Patient work

We continued our work with University of York nursing students this year with Out of Character company members delivering 3 sessions in Spring 2025. Gill, Jean, Jane, Minnie, Patrick, Hannah, Bekhi, Adam and Meg worked with Kate to create 3 very different sessions. This included a session about Stigma where actors created installations around their own experiences and views on mental health, a ward based session where actors learnt character case studies and then were assessed by pairs of nursing students, and a forum theatre session where actors performed forum theatre scenes exploring mental health Unconscious Bias, and facilitated small group conversations about changes that needed to be made to character's responses, incorporating these in altered versions of the original scenes.

Over the 3 sessions we interacted with 170 students at University of York. OOC members gained a lot from these sessions and we had wonderful feedback from the students in each of the sessions. Images can be found in the Appendix.



Image shows members of OOC with the cast of *How to be a Kid*. We think one of our talented company members (also seamstress) is hiding in the bunny costume...

# Company Representative Report

The last 12 months have been busy. The two productions were both challenging in their own way, but we learnt plenty and the special family atmosphere inside OOC provided support when it was needed, a sense of security.

We have had the chance to work with a lot of new groups and individuals. When we were preparing for Out of the Box we worked with a couple of groups of young actors. For Chaos, we had the chance to work with a designer, Catherine Chapman, so we saw the whole process, through to using the set. There was an exciting chance to be part of a workshop with the cast of How to be a Kid, produced by Next Door but One and then to see the finished production. Some OOC members joined others from York organisations as part Create to Connect, opening different types of experience, starting with producing a radio play and moving on to other new things. Some members of Create to Connect have become members of Converge applying for the Introduction to Theatre course.

The connection with the nursing team at York University continued, we performed in a ward setting and some of the cast developed a seminar based round stigma. Feedback was very positive. It was a good year socially from the Christmas meal in the new year, to a very enjoyable trip to see Dear Evan Hansen and a summer picnic in the Museum Gardens. We have welcomed some new members to the company and are enjoying working alongside them and our thanks go out to Olivia and Aaron for joining the cast of Chaos at short notice

## Performances and workshops

### Productions

- Out of the Box - York St John University - December 2024
- Chaos - Friargate Theatre, York - July 2025

### Simulated Patient Workshops delivered by OOC company members

- Mental Health Simulation - March 2025
- Stigma installations - May 2025
- Unconscious bias (Forum theatre) - June 2025



### Partnership project

- R & D work with NDB1 theatre company on How to be a Kid

### Workshops for OOC company members

- R &D for How to be a Kid led by Matt Harper-Hardcastle
- Masterclass with set designer Catherine Chapman - February 2025

### Performances attended by company members

- Dear Evan Hansen at Grand Opera House, York
- Hospital Doors at Theatre 41, York
- How to be a Kid performed for the company at YSJ



# ACCOUNTS

1<sup>st</sup> SEPTEMBER 2024 – 31<sup>st</sup> AUGUST 2025

Income	
Carried forward from 23-24	£11,796
Grants	£37,114
Donations	£252
Performance income	£2795
Refunds	£22
<b>Total Income</b>	<b>£51,979</b>

Expenditure	
Artistic Director	£8425
Assistant Direction	£6894
Pension payments	£1940
Playwriting	£280
Travel	£707
Refreshments	£923
Design	£2600
Technician	£1725
Fundraising	£315
Gifts	£154
Properties	£183
Training	£421
Refunds	£5760
Administration hours	£1155
Examination of accounts	£330
Public Liability Insurance	£146
Play scripts	£628
Promotion	£1600
Simulation work	£2743
<b>Total Expenditure</b>	<b>£36,926.36</b>

<b>Balance to carry forward</b>	<b>£15,053</b>
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# APPENDIX

## **Analysis of OOC values following session on Thursday 18<sup>th</sup> September 2025, conducted by company member, Gill Main**

### **An incredibly self-important and overly-complicated analysis of OOC values**

The first table shows the ranks for each group, average rank, and standard deviation in rank for each item, ordered by average rank (i.e. with the item with the highest average rank at the top, and the lowest average rank at the bottom). The standard deviation is a measure of the variation in the ranks given by each group, so can be interpreted as a measure of how much consensus there is on the rank between the groups – for example, since all groups ranked ‘OOC must be inclusive and accommodate everyone’s needs’ as the most important item, this has a rank of one and a standard deviation of zero; while ‘the show should be of good quality’ was ranked very differently by the groups, so while the average rank is relatively high (6.3), the standard deviation of 6.7 represents the fact that one group placed this item much lower down the rankings than the other two groups. Items highlighted in orange were not ranked by all groups, and so rank and standard deviations should be treated with caution.

**Table 1: Ranks and standard deviations for items**

Statement	Group 1	Group 2	Group 3	Average rank	Standard deviation
OOC must be inclusive and accommodate everyone's needs	1	1	1	1.0	0.0
There should be respect for the practitioner leading the task	2	2	7	3.7	2.9
Every play should have a job for everyone that wants one, but that doesn't have to be an acting role		5		5.0	
Once you have committed to a role, you should commit to further rehearsals	6			6.0	
The show should be of good quality	14	3	2	6.3	6.7
Friendships should not exclude other people	5	8		6.5	2.1
People should be able to choose which size role (how many lines) they have	8	7	5	6.7	1.5
We should always be prepared for the session. Whether that is bringing something we are asked to bring, learning lines, coming with ideas, or research	10	4	6	6.7	3.1
There must be a tea break in every session	7			7.0	
OOC should cover travel to the session for anyone who needs it	13	6	3	7.3	5.1
Every play we choose must have enough roles for everyone in the company	3	13		8.0	7.1
We need to decide on either WhatsApp or Facebook to communicate outside sessions	4	11	11	8.7	4.0
The session starts at 5pm. If people arrive late, they will be included at a suitable point and without attention	9	12	8	9.7	2.1
Everyone should try a given task	11		9	10.0	1.4
OOC should cover the cost of lunch when we have a full day in rehearsal	17	9	4	10.0	6.6
If people need to leave early for social commitments, that's fine	12	14	10	12.0	2.0
We need a separate social group chat	18	10	12	13.3	4.2
People should always be able to choose which role they have	15		13	14.0	1.4
The social element is more important than making theatre	16			16.0	



The final table organises the items in relation to how important each item is to the group as a whole – high, medium, or low - and what level of consensus there is on this between the groups – high, medium or low. We could interpret the different points on this table as below:

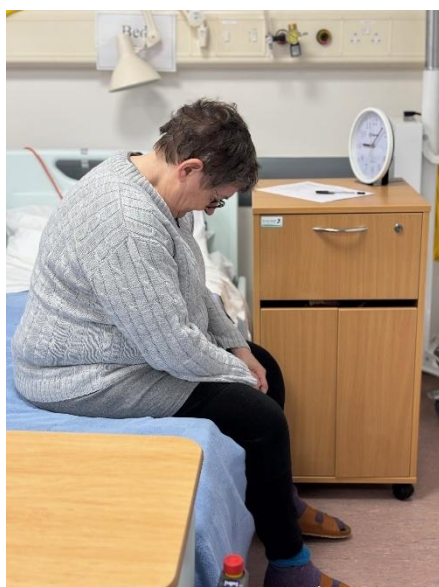
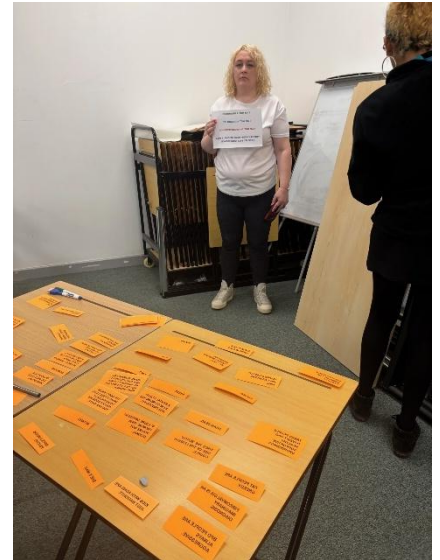
	<b>High consensus</b>	<b>Medium consensus</b>	<b>Low consensus</b>
<b>High importance</b>	We all agree these are important	Most of us agree that these are important	These are very important to most, but very unimportant to a minority
<b>Medium importance</b>	We all agree that these are moderately important	Most of us agree that these are of medium importance	There is a lot of variation in how important this is to us
<b>Low importance</b>	We all agree that these are not very important	Most of us agree that these are not very important	These are very unimportant to most, but very important to a minority

That is, this table suggests that we can be confident that core values for the whole group include ‘OOC must accommodate everyone’s needs’ and ‘people should always be able to choose which size role they have’; while ‘the show should be of good quality’ is very important to most members, but very unimportant to a minority. Conversely, ‘OOC should cover the cost of lunch when we have a full day in rehearsal’ is of low importance to most, but of high importance to a minority. This may suggest that there are particular needs of a minority of group members which other group members are not aware of or sensitive to (e.g. the cost of buying lunch being prohibitive). NB items which were not ranked by every group are excluded because there is not a valid measure of consensus for these.

**Table 2: Importance and consensus on the items**

	<b>High consensus</b>	<b>Medium consensus</b>	<b>Low consensus</b>
<b>High importance</b>	OOC must accommodate everyone’s needs  People should always be able to choose which size role they have	There should be respect for the practitioner leading the task	The show should be of good quality
<b>Medium importance</b>	The session starts at 5pm, if people arrive late they will be included at a suitable point and without attention	We should always be prepared for the session  We need to decide on either WhatsApp or Facebook to communicate outside sessions	OOC should cover travel to the session for anyone who needs it
<b>Low importance</b>	If people need to leave early for social commitments, that’s fine	We need a separate social group chat	OOC should cover the cost of lunch when we have a full day in rehearsal

## Work with York University nursing students



### **Chaos Evaluation Findings**

These findings were collected through Google Forms. 9 responses were collected following the June 2025 performance at Friargate Theatre.

#### **Audiences told us that the performances were:**



#### **Some individual comments were...**

'The staging was incredibly clever. The scenes with everyone on the railway platform were just perfect.'

'More ensemble, great movement work'

'The complexity of the choreography was impressive with the number of setting changes and screens/chairs to move, especially while the whole cast was in the same room in view of the audience'

#### **Some of the statistics...**

78% of respondents gave the performance a 5-star rating.

89% of respondents strongly agreed that the performance '... was absorbing and held my attention'.

89% of respondents strongly or very strongly agreed that the performance was 'thought provoking' and helped them to 'gain new insight or knowledge'.

100% of respondents said they would be 'interested in attending a similar performance in the future'.

#### **A bit more about our audience...**

Of the 7 respondents who were happy to answer questions about themselves:

- 78% attended with friends/family, 22% by themselves
- 34% had attended an OOC event, performance or workshop within 6-12 months, 11% within 0-6 months, 23% within the last 1-2 years and 34% not
- 45% booked a ticket because it was an OOC performance with 11% booking as theatre fans

[www.outofcharactertheatre.com](http://www.outofcharactertheatre.com)

Registered Charity (1161399)

## Out of Character 24-5

Income		
C/F		11795.57
Emerging voices/transform		5484
National Lottery		16380
Error payment from Nick		22.3
	3	0
Total Income		33681.87
Expend		
Kate hours		750 1.10.24
Kate refresh		12.2 1.10.24
Travel Lucy Dawes		24 1.10.24
Travel Chris Hansen		15.2 1.10.24
Gifts fro Christie and Simon		65.98 3.10.24
Travel Jean		16 1.10.24
	22	0
		330
Insurance		145.6 4.10.24
Total Ex		1358.98
Balance		32322.89

# **Out of Character**

(Charity Number: 1161399)

## **Trustees Annual Report & Financial Statements for the year ended**

**31st August 2025**

**outsource**

# **Out of Character**

(Charity Number: 1161399)

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## Independent examiner's report to the trustees of Out of Character

I report on the accounts of: **Out of Character**  
for the year ended: **31st August 2025** which are set out on pages 3 to 6.

### Responsibilities and basis of report

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

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

### Independent examiner's statement

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

- 1 accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
- 2 the accounts do not accord with those records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached except that the prior year's accounts presented as comparative



**Jeff Todd (FCA)**



**Date:**

Outsource independent examination services  
24 First Avenue  
York  
YO31 7YQ

**Out of Character**  
(Charity Number: 1161399)

<b>Receipts &amp; Payments Accounts for the year ended:</b>	<b>31st August 2025</b>
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	Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
	£	£	£	£
<b>Receipts</b>				
Grants	37,114	-	37,114	17,561
Donations	252	-	252	572
Events	-	-	-	-
Performance income	2,795	-	2,795	9,128
Sale of books	-	-	-	-
<b>Total receipts</b>	<b>40,161</b>	<b>-</b>	<b>40,161</b>	<b>27,261</b>
<b>Payments</b>				
Artistic directors	8,425	-	8,425	10,555
Assistant Direction	8,049	-	8,049	8,563
Pensions	1,940	-	1,940	-
Performers	-	-	-	2,634
Simulations	2,743	-	2,743	1,619
Playwriting & scripts	1,123	-	1,123	412
Music	-	-	-	300
Fim making	-	-	-	500
Training	421	-	421	-
Travel & accomodation	707	-	707	477
Refreshments	684	-	684	2,010
Design	2,600	-	2,600	-
Promotion	1,600	-	1,600	860
Technician and technical equipment	1,724	-	1,724	1,256
Props	183	-	183	279
Grants paid	4,800	-	4,800	-
Professional fees	330	-	330	320
General and administration	1,275	-	1,275	888
Insurance	146	-	146	146
Gifts	154	-	154	158
<b>Total payments</b>	<b>36,904</b>	<b>-</b>	<b>36,904</b>	<b>30,977</b>
<b>Net of receipts/(payments)</b>	<b>3,257</b>	<b>-</b>	<b>3,257</b>	<b>- 3,716</b>
<b>Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	
<b>Balance brought forward</b>	<b>11,856</b>	<b>-</b>	<b>11,856</b>	<b>15,572</b>
<b>Balance carried forward</b>	<b>15,112</b>	<b>-</b>	<b>15,112</b>	<b>11,856</b>

**Out of Character**  
(Charity Number: 1161399)

<b>Statement of Assets and Liabilities at:</b>	<b>31st August 2025</b>
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	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2025 Total funds £</b>	<b>2024 Total funds £</b>
<b>Assets</b>				
<b>Cash at bank and in hand</b>				
Current bank account	15,052	-	15,052	11,796
Petty cash	60	-	60	60
	<u><b>15,112</b></u>	<u><b>-</b></u>	<u><b>15,112</b></u>	<u><b>11,856</b></u>

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>2025 Total Funds £</b>	<b>2024 Total Funds £</b>
<b>Liabilities</b>				
Independent Examination fee	350	-	350	330
	<u><b>350</b></u>	<u><b>-</b></u>	<u><b>350</b></u>	<u><b>330</b></u>

**Out of Character**  
(Charity Number: 1161399)

**Notes to the Accounts for the year ended:**

**31st August 2025**

**1. Basis of Accounts**

The Trustees have taken advantage of section 144 (2) of the Charities Act 2011 and prepared the accounts on a receipts and payments basis.

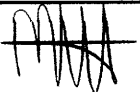
**Approval of Accounts for the year ended:**

**31st August 2025**

The report and accounts were approved at a  
meeting of the Trustees held on:

**Date**

**Signed for and on behalf of the Trustees:**



**Signature**

Matthew Harper-Hardcastle

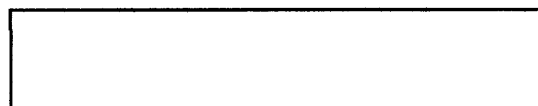
**Name**

Vice Chair

**Position (e.g. Chair etc)**

15/04/2026

**Date**



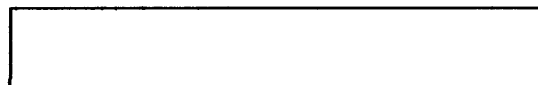
**Signature**



**Name**



**Position (e.g. Chair etc)**



**Date**