



Trustees' Annual Report
for the period

1st April 2021 – 31st March 2022

Section A Reference and administration details

Charity number: 1163518

Principal office: Bates Wells, 10 Queen Street Place, EC4R 1 BE.

Public address: 6 Heath Road, Thornton Heath, CR7 8NE.

Trustees in post during the reporting period

Elizabeth Anderson	Trustee
Karen Collins	Trustee and secretary
Natalie Imlay	Trustee
Matthew James	Chair
Oliver Smith	Trustee

Ms Natalie Imlay also served as the CIO's artistic director throughout the reporting period.

Elizabeth Anderson resigned as a trustee in September 2022.

Section B Structure, governance and management

Three Feathers Theatre Company is a charitable incorporated organisation governed by its constitution. It is registered as a CIO with the Charity Commission.

Appointment of trustees

Trustees are appointed by decision of the existing board of trustees. When considering the appointment of a new trustee, the board has regard to the requirement for any specialist skills needed, for example, Mr Oliver Smith is a chartered accountant.

When a new trustee is inducted, they are provided with a copy of the constitution and any amendments made to it, and a copy of the charity's latest trustees' annual report and statement of accounts. Trustees are also given copies of the Charity Commission's CC03 guidance to ensure they are briefed on their legal obligations under charity law.

Organisation

The board of trustees, which must have at least three members, administers the charity. The board meets quarterly. One of the trustees, Ms Natalie Imlay, is the artistic director of the company, with responsibility to manage the day-to-day operations of the charity. Ms Imlay is required to abstain from any vote wherein a conflict may arise between her role as artistic director and her role as trustee.

This year, Natalie welcomed her first child and took a period of maternity leave commencing November 2021.

Relationships with other parties.

Natalie Imlay gives her time voluntarily to the charity in her capacity as artistic director and as a trustee, but when performing as a professional actor is sometimes paid performance fees at the Equity minimum rate. Natalie abstains from all trustee votes relating to her pay and is not involved in decision-making on the amount of her fee. Natalie was not paid for any performances in this financial year.

Risk management

The charity maintains a risk register which is reviewed as a standing item on the agenda of board meetings. The board has identified the safeguarding of children as one of the key risk management priorities of the charity and regularly reviews its safeguarding of children policy. All policies are reviewed annually.

The board this year signed off on a revamped volunteer policy and a new template volunteer agreement.

Section C Objectives and activities

The objects of the charity are for the public benefit to advance education in, and to promote, the arts of drama, in particular but not exclusively to children. The vision that shapes our activities is the promotion and fostering of knowledge and the appreciation of the arts of drama.

We considered how best the charity's objects for the public benefit by promoting the arts of drama to public audiences, particularly children. We continued to develop workshops aimed at ages 0-18 months as part of our goal to continue developing a niche in creating theatrical experiences for very young children.

Our methodology as theatre makers is to carefully workshop a story with children, and use their reactions to and interpretations of the story to devise and shape a theatrical show performed by adult actors.

In this financial year, the charity's capacity to deliver its usual activities continued to be limited by the challenges of operating in a pandemic. As with many other arts organisations, our plans for a full programme of workshops and the development of a new show had to be scaled back, due in part to pandemic-related restrictions on gathering.

Activities were also adapted in light of the happy news of the birth of our artistic director Natalie Imlay's first child. Natalie took a period of maternity leave commencing in November 2021. This necessitated a shift in focus for many of our activities, including an increased emphasis on building out online output.



The charity delivered a short programme of workshops as part of the development of the new show. This helped us to connect with new audience members at an early stage in their lives, building a rapport with them and their parents and helping to foster an interest in theatre from an early age.

Several workshops took place at Stanley Halls theatre in South Norwood, continuing our regular collaboration with the venue. Stanley Halls is located in an area that faces various socio-economic challenges. It aims to increase accessibility for local

residents to the creative arts, which aligns with Three Feathers' objectives.

The charity also participated in online and in-person workshops for older children with other venue partners, to widen our reach.

Three Feathers also continued to engage our audiences remotely by producing social media activity videos, including drama games for children to do at home (using some of the activities usually incorporated into workshops) and storytelling videos using one of the charity's puppet characters, Frog (bringing a performance element to audiences we couldn't otherwise reach).

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on fundraising, donations and the income from performance fees and workshop charges to cover its operating costs, so there were limited opportunities to grow in the reporting period. In setting the level of fees and charges for the workshops new did run, the trustees gave careful consideration to accessibility for those on low incomes.

We confirm the trustees have had regard to the guidance issued by the Charity Commission on public benefit.

Section D Achievements and performance

Performances

Three Feathers' artistic process is to run workshops centred around a particular story, with participants representative of our intended audience (children, toddlers and babies). We observe how the children interpret and engage with the story and build a production which reflects what we've learned within the storytelling.

While we have begun this process to develop our new show, *The Three Little Pigs*, we are still at an early stage in development given the scaled-back approach we have had to adopt this year.

Workshops

We continued our workshop series for ages 0-18 to develop a new show, *The Three Little Pigs*. Very few other companies are working with very young children and babies, so the Three Feathers production is a niche offering for an otherwise neglected audience. All four workshops were well attended and well received, with attendees very engaged and positive feedback received from parents on social media.



Three Feathers developed and ran a soundscape workshop with **Candid Arts Trust** for older children.

Our junk modelling puppetry workshops in collaboration with **Tramshed Theatre** were hosted on their Youtube channel from March to September 2021. The workshops, which had initially been run on Youtube Live, received positive feedback from attendees and Tramshed.

The company also shared drama games and activities through our social media channels.

As of March 2022, Three Feathers is hosting a weekly sensory café for babies and parents in Stanley Halls, to maintain profile and contact with our audience as other activities are scaled back.

Online engagement

Three Feathers continued to build its online reach with content such as drama games, workshop activities and storytime puppet performances. In this reporting period, the charity saw a **22%** increase in reach on Facebook and a **190%** increase of our reach on Instagram, reflecting our efforts to grow our audience at a time when it is not always possible to connect in-person.

The online content also extends our reach to include audience members for whom it is easier to engage online than physically attend a London-based venue.

Contribution made by our volunteers

Natalie Imlay, trustee and artistic director, donated her time throughout the year to keep the charity active, running online activities and negotiating the challenges of planning in-person events in a pandemic. The board is grateful for her contribution and congratulates her on her new arrival.

Future plans

Activities in the next year will continue to be designed to accommodate Natalie Imlay's maternity leave, including continuing to develop online content.

Workshops

Throughout the rest of her maternity leave, Natalie plans to run a weekly sensory café for parents and babies in collaboration with Stanley Arts. After her maternity leave, workshops will once again be steered towards *The Three Little Pigs*, with the aim of producing a show for very young audiences.

Performances

When Natalie returns from maternity leave, Three Feathers will continue to focus on the development of *The Three Little Pigs*.

Funding

Three Feathers had a grant approved by Shirley South Ward - London Borough of Croydon for a project to work with a local school. Payment of the funds were put on hold indefinitely due to the pandemic. Further grant applications to Arts Council England the Foyle Foundation were unsuccessful.

Section E Financial review

Reserves

The charity held £2722 of reserves at year end (2021: £2847) in the form of cash in our current account. Reserves are held for the purpose of meeting the charity's overheads as they fall due, and for funding the development of new productions. The board deems the current reserve level appropriate for these purposes.

Section F Other optional information

Further financial review details

Income and expenditure remained low throughout the year as we had limited scope to develop and perform shows. Our artistic director, Natalie Imlay, gave her time for free during the

development and delivery of online performances, videos and in-person workshops.

Principle sources of funds

Our principal sources of funds are fundraising, donations and the income from performance fees and workshop charges. Given the limited opportunities this year to generate funds through the usual streams due to the pandemic, income remained low, but some revenue was generated through the workshops.

We continue to receive a very small income stream through Give As You Live / Everyclick, which allows supporters of the charity to make small donations to Three Feathers when shopping at affiliated online stores.

Our key aims, objectives and planned activities for the next year

Commencing In March 2022 and continuing through Natalie's maternity leave, we will host a weekly sensory café for parents and babies, to grow the charity's reach and reputation.

Following the end of Natalie's maternity leave, we plan;

- To further develop a new show, *The Three Little Pigs*, for very young audiences.
- To secure grant funding to cover development of and affordable access to future workshops

In the next five years, we plan;

- To conduct after school workshops with at least 5 different schools/community centres in the London area 3-4 times a week during term time.
- To perform *The Enormous Turnip* to more audiences and re-run the associated workshops for babies.
- To develop a least 2-3 productions a year.
- To perform in off-West-End London venues for children, such as the Unicorn Theatre.

Section G Declaration

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

Signed on behalf of the charity's trustees

Signatures: Karen Collins [Signature]

Full names: Karen Collins MATTHEW JAMES

Position: Trustee TRUSTEE

Date: 26/1/23 26/1/23



CHARITY COMMISSION
FOR ENGLAND AND WALES

Charity Name

Three Feathers Theatre Company

ICV (if any)

1163518

Receipts and payments accounts

CC16a

For the period
from

Period starts on
1 April 2021

To

Period ends on
31 March 2022

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Donations received	-	-	-	-	55
Income from charitable activities	275	-	-	275	159
Sub total (Gross income for AR)	275	-	-	275	214
A2 Asset and investment sales, (see table).					
None	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	275	-	-	275	214
A3 Payments					
Actor/performer fees	-	-	-	-	-
Venue & festival fees	122	-	-	122	9
Props, costumes & sets	0	-	-	0	77
Transport & accommodation	-	-	-	-	-
Marketing & promotion	-	-	-	-	3
Overheads	278	-	-	278	312
Sub total	400	-	-	400	382
A4 Asset and investment purchases, (see table)					
None	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	400	-	-	400	382
Net of receipts/(payments)	125	-	-	125	168
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	2,847	-	-	2,847	3,015
Cash funds this year end	2,722	-	-	2,722	2,847

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

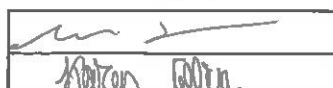
Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Cash at bank	2,722	-	-
	Total cash funds	2,722	-	-
	(agree balances with receipts and payments account(s))			
B2 Other monetary assets	Details None	-	-	-
B3 Investment assets	Details None	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
B4 Assets retained for the charity's own use	Details None	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
B5 Liabilities	Details None	Fund to which liability relates	Amount due (optional)	When due (optional)
			-	-

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

Signature

Print Name

Date of approval



MATTHEW JAMES
KAREN COLLINS

13/1/23
13/1/22

