

UNFOLDING THEATRE

England & Wales · Charity number 1165182

Details

Status	Registered
Legal form	Charitable company
Company number	06764666
Registered	2016-01-15
Register	View on the Charity Commission register

Contact

Address	i4 Quayside Newcastle Enterprise Centres Albion Row Newcastle Upon Tyne NE6 1LL
Phone	01915804901
Email	info@unfoldingtheatre.co.uk
Website	www.unfoldingtheatre.co.uk

Activities

Objects: TO ADVANCE THE ARTS FOR THE PUBLIC BENEFIT BY THE PROMOTION IN PARTICULAR, BUT NOT EXCLUSIVELY, OF THE ART OF DRAMA.

Activities: The objects for which the Company is established are:-To advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Scotland
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£230,011	£208,354	-	-
2024-03-31	£200,139	£249,820	-	-
2023-03-31	£213,590	£201,047	-	-
2022-03-31	£255,903	£236,878	-	-
2021-03-31	£175,280	£155,370	-	-

Trustees

Name	Role	Appointed
ANDREW MARK ROBINSON		2016-12-13
Gina Hufton		2022-02-28
Kevin James Jamieson		2024-07-08
Manpreet Kambo		2020-12-02
Michael Isaac Richard Gandham		2025-07-07
Rebekah Helen Bowsher		2018-12-04
Timothy Guy Bailey		2016-01-13

UNFOLDING THEATRE

England & Wales - Charity number 1165182

Accounts

Company Registration Number 06764666

Registered Charity Number 1165182

UNFOLDING THEATRE

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2025

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2025.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered charity name	Unfolding Theatre
Charity registration number	1165182
Company registration number	06764666
Registered office	i4 Quayside, Newcastle Enterprise Centres, Albion Row, Newcastle Upon Tyne NE6 1LL

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Unfolding Theatre during the period and to the date of signing this report are as follows:

Mr T G Bailey	
Ms R H Bowsher	
Mrs G Hufton	
Mr K Jamieson	Appointed 8 July 2024
Ms M Kambo	
Mr A M Robinson	

Company Secretary	Mr M Barrass (to 8 July 2024) Ms A Rigby (from 8 July 2024)
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Bankers	TSB, 217 Chillingham Road, Newcastle upon Tyne NE6 5LJ
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Independent Examiner	Pete O'Hara FCA, Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF
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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Unfolding Theatre is a charitable company limited by guarantee, incorporated on 3 December 2008 and registered as a charity on 15 January 2016.

The charity is controlled by its governing document, its Memorandum & Articles of Association, as amended by Special Resolution on 15 May 2015 and 11 July 2022, and constitutes a limited company, limited by guarantee, as defined by the Companies Act.

The Directors of the company are also Trustees of the charity.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Governing Documents (Cont.)

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Charitable Purpose

Unfolding Theatre's charitable objects are to advance the arts for the public benefit through the promotion of, in particular, but not exclusively, the art of drama.

Structure and Governance

The charity currently has a board of six non-executive Trustees. The Board meets a minimum of five times per year. Detailed written Board reports and an agenda are prepared by the Director and circulated in advance of meetings.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources to support their understanding of Unfolding Theatre activities.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystallise if Unfolding Theatre's funding were to be withdrawn and/or it were unable to continue operating. At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £40,000.

The Trustees then aspire to retain an additional allowance of £15,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be identified outside of its annual budgeting process. The optimum level of Reserves is therefore £55,000.

The charity's Unrestricted Reserves at 31 March 2025 are £42,244 (2024: £35,187). Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Tangible Fixed Assets, are £41,773 (2024: £34,910). Trustees intend, via their budgeting processes, to reach the target level within two years.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Grant Making Policy

The charity does not currently engage in grant-making activity.

The Contribution of Volunteers

The charity makes extensive use of volunteers within its productions and to support its activities.

OBJECTIVES AND ACTIVITIES

Aims & Objectives

The charity's main current aims, and the changes or differences it seeks to make through its activities, are to:

- engage a wide range of children and adults in rewarding drama workshops
- offer public audiences in the North East and beyond high quality, joyful theatre experiences (including performances that are free to access)
- enable young people and adults from under-served communities to access drama activities that help improve wellbeing, develop skills and raise confidence
- develop and fundraise for a programme of organisational development that supports Unfolding Theatre to increase audiences

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

Unfolding Theatre brings people together to co-create and experience remarkable theatre that builds connections across social divisions.

Unfolding Theatre works to achieve its vision by co-creating big-hearted theatre with surprising combinations of people. We bring people together around theatre, music, food, laughter, good stories or all of those things at once. Our work has a positive, sometimes profound impact on the artists, audiences and community co-creators we work with.

“Unfolding Theatre is one of the North East’s most precious cultural assets, making eclectic big-hearted performance work rooted in community participation & co-production.” North East Bylines

Long-term, we aim that:

- People feel happier & more creatively fulfilled
- Audiences are more diverse & feel reflected in UT’s theatre
- People build new social connections, strengthening communities

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Principle 2 - Benefit must be to the public, or a section of the public

Each element of our work provides benefit to one or more clearly identified sections of the public, as follows:

Creating new inclusive theatre with communities:

Here Be Dragons

Unfolding Theatre produced and toured new family show *Here Be Dragons* in February 2025.

The show was developed by creative team of Artistic Director, Annie Rigby, writer Lindsay Rodden, music director and performer Hannabiell Sanders, designer Imogen Cloët and performers Tim Dalling and Bridget Marumo. Co-creation workshops engaged 42 children with the creative process at Hudson Road Primary School in Sunderland, and 369 children and families at Summer Streets (Sunderland), Newcastle Pride's Youth and Family Zone and NOVUM Festivals (Newcastle).

Here Be Dragons celebrates what becomes possible in communities that combine life-long residents and new arrivals. It follows the story of Em, her white allotment-loving Grandad, Mack and her black Metro-driving Ma, Motsi. Filled with music, puppetry and magic, Em finds strength, belonging and even a dragon in the North East landscape she calls home.

Here Be Dragons was commissioned by The Cultural Spring's Bitesize touring programme across Sunderland and South Tyneside. A further performance was programmed by No More Nowt's Cultural Hubs in County Durham. This enabled 12 creative workshops and 11 performances for families and school audiences in areas of low arts provision and socio-economic deprivation.

Performances were delivered at the heart of local neighbourhoods, in community centres and outdoor spaces. Venues included Armstrong Hall (South Shields), Jarrow Focus, Seventeen Nineteen (East End, Sunderland), Clegwell & Hartleyburn Hub (Hebburn), Washington Millennium Centre, Sunderland Training & Education Farm, The Pavilion (Pallion), Cleadon Little Theatre, The Old Rectory (Houghton-le-Spring) and Eastlea Community Centre (County Durham). Workshops were delivered in advance of performances engaging families at local food banks, schools and community centres.

The tour offered a significant number of free tickets to groups and families for whom cost would be a barrier, supported by The Cultural Spring and Culture Start Sunderland. Ticket prices were subsidised by The Cultural Spring to enable families to attend the show at very low cost. Unfolding Theatre worked with community champion, Folasado Fasoyiro, to engage families in her Sunderland Nigerian Family Peer Support Network and Hudson Road Primary to ensure the show engaged local global majority audiences.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

The tour engaged 604 audience members and received overwhelmingly positive feedback.

- *"Magical, a moment of joy - loved it"* Audience Member
- *"Really beautiful. I found it very moving, the idea of feeling a sense of belonging by looking at the bigger picture of the region"* Audience Member
- *"It encourages diversity and oneness in the community irrespective of colour and race"* Audience Member
- *"Canny watch, kid loved the dragon."* Audience Member

Development of this project was supported by The Cultural Spring, UK Shared Prosperity Fund (North East Combined Authority), Arts Council England (National Portfolio Organisation funding) and Garfield Weston Foundation. In addition, Unfolding Theatre raised project funding via a Space Hive individual giving campaign.

Our Voices Were Heard

In autumn 2024, we co-created new community theatre show, *Our Voices Were Heard*, with older people in Kenton and Fawdon (Newcastle). This project was commissioned by The Elders Council and was funded by Community Foundation. Writer & Unfolding Theatre Creative Associate, Becci Sharrock, and Artistic Director, Annie Rigby, delivered 16 creative writing and drama workshops with 20 older people resulted in 63 creative engagements at community centres and sheltered housing in Kenton and Fawdon. A cast of 4 older people drawn from these workshops joined with 6 members of our Sunderland House Band (formed through 2023-24 production, *A Street Like This*) to perform alongside actor Jane Wade. The piece told their stories of protest and activism across the decades. It aimed to address ageism in society that means older people's voices often go unheard.

Our Voices Were Heard was performed twice to 74 audience members at Montagu Estate Residents Association (Kenton) and Newcastle City Library. Feedback included:

- *"I was socially isolated. I felt like I needed to go out and grab something. I didn't know what it was I was looking for, but I certainly found it".* Participant
- *"The subject matter was 'our voices will be heard' and they were. They were our voices. The fact that the audience enjoyed it and they got to input, that made it brilliant."* Participant

Edberts House Community Panto

We were delighted to return to Edberts House in Felling, Gateshead, to co-create our fourth community panto with families in the local estate. The pantomime was directed by Annie Rigby and co-created with writer Becci Sharrock. 26 children and family members helped write the script and songs and performed. The pantomime was enjoyed by an audience of 100 at St Mary's Hall (Heworth, Gateshead).

Accessible and inspiring creative opportunities for children and young people:

North East Deaf Youth Theatre

North East Deaf Youth Theatre continues to grow with our programme of monthly workshops and a weeklong Summer Camp at Gosforth Civic Theatre and taster sessions at Newcastle schools deaf units and at new deaf-led festival, Wey Aye Festival. This programme led to 17 workshops engaging 15 children, resulting 126 creative engagements.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Led by theatre maker, EJ Raymond, workshops offer free drama, creative writing, arts and performance opportunities for deaf children. This year also saw *North East Deaf Youth Theatre* grow its team of deaf creatives. Emerging artists, photographer Tahreema Khatun and illustrator Sophie O'Dowd joined EJ as assistant facilitators. EJ, Tahreema and Sophie are brilliant deaf role models, inspiring creativity and confidence for the children taking part. The children created an original show, about a group of witches going on a trip to the beach, which was performed to their families at the Summer Camp.

- *"This group is fantastic for deaf children, it gave me so much joy watching my daughter in your classes, she gained so much confidence and made new friendships."* Parent

We were proud to be a partner of the new deaf-led Wey Aye Festival. As well as delivering a family workshop, EJ and Annie attended steering group meetings to support planning. We also offered a free place on our annual safeguarding training (BSL-interpreted) to a member of the festival team.

North East Deaf Youth Theatre was supported by Newcastle Cultural Investment Fund and Arts Council England National Portfolio Organisation funding.

East End Story Makers

Unfolding Theatre has continued to offer ongoing, free to access creative activities to children and young people in Byker (Newcastle) through its *East End Story Makers* group. In 2024-25 we ran 34 sessions that engaged a total of 23 children resulting in 420 creative engagements.

Led by Creative Associate, Abigail Lawson and drama facilitator, Harrison Rowley-Lynn, the children developed drama skills, creative writing, made costumes and had fun. They shared their original stories and characters to families at a celebration event in July 2024.

- *"Best club ever!"* Participant

Sessions are delivered at Byker Primary School, supporting engagement with local children and families. We were delighted to rehearse *Here Be Dragons* next door to Byker Primary, at Northern Stage's rehearsal studio. This enabled our East End Story Makers to visit rehearsals and be a preview audience, helping us test and develop the show's content.

The project was supported by Newcastle Cultural Investment Fund, Port of Tyne Community Action Fund, Newcastle City Council Ward Grants (Byker) and Arts Council England National Portfolio funding.

Cowgate Young Theatre Makers

We were delighted to establish a new free to access children and young people's group with our long-time collaborators, Projects4Change in Cowgate (Newcastle). Led by Creative Associate, Abigail Lawson, we delivered a programme of 36 drama workshops that engaged 36 children resulting in 393 creative engagements. The workshops are also supported by 2 of Projects4Change's young volunteers and 2 youth workers, building local skills and work experience in an area of significant socio-economic deprivation.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

As well as drama activities, the group have also got to input into design development of The Cow Shed, a new purpose built space at Projects4Change's community garden in Cowgate. They have also taken part in community celebrations, such as a Filipino Independence Day celebration event. They are working towards creating a short performance to celebrate the opening of The Cow Shed in 2025.

- *"It's amazing, safe, and enjoying"*. Participant

This project was commissioned by Projects4Change via their Youth Investment Fund project.

Serving Up

Newcastle City Council invited Unfolding Theatre to co-create a young people's performance for a major public health conference addressing health inequality in February 2025. We were excited to bring together young people from across our 3 young people's programmes, *North East Deaf Youth Theatre*, *East End Story Makers* and *Cowgate Young Theatre Makers* to create and perform *Serving Up*.

Using design and existing creative structures from *Free School Meals (2021)*, *Serving Up* was set in a restaurant run by children. This new version co-created new script and video content with 10 children performing live and 34 contributing to video content screened as part of the event.

Artistic Director, Annie Rigby, rapper and musician, Kay Greyson, theatre-maker, Alex Elliott and filmmakers Von Fox worked with the children visiting their regular workshops, then coming together for a 4-day intensive rehearsal period. This culminated with *Serving Up* being performed to an audience of 320 people at Newcastle Civic Centre, including city leaders, politicians, council teams, local charities and third sector organisations.

- *"Outstanding performance. The best interactive theatre piece I've seen for some time."* Delegate

The project was commissioned by Newcastle City Council and supported by Arts Council England National Portfolio Funding.

Young Voices Big Ideas

Autumn 2024 saw the culmination of commissioned project with University of Liverpool, *Young Voices Big Ideas*. This project developed a pop-up installation that engaged 398 children and young people at schools and community settings across Liverpool. The installation enabled them to add their voices to an online archive exploring what it would take to make it healthier and happier to grow up in Liverpool. This engagement project generated an online archive and a video installation that was presented at Museum of Liverpool. The success of the exhibition resulted in its run being extended from two to four weeks, attracting an astonishing 8,213 audience members.

The project was a finalist in the North East Coast Research and Innovation Awards 2025 celebrating outstanding contributions to public engagement. We are proud that *Young Voices Big Ideas* continues to inform University of Liverpool's Children Growing Up in Liverpool (C-GULL) long-term research programme, making children and young people's voices heard.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Workshops and Events

In addition to these projects, Unfolding Theatre delivered free one-off workshops and events to engage children, families and older people with creative activities. This included *Weardale Wonders*, which engaged 651 children and family members over 3 days of drop-in activities at Stanhope and St Johns Chapel Agricultural Shows, and 4 workshops with youth groups in Stanhope and Wolsingham. People of all ages created 'Best in Show' rosettes to celebrate the things they love about their local area. Their audio recordings and photos were uploaded to create an online archive. The archive will be used by partners Northern Heartlands to inspire future creative projects in Weardale as part of the Place Lab programme.

Unfolding Theatre was commissioned by Gateshead Council Arts Team to deliver a workshop programme exploring creativity with older people. 22 workshops were delivered across in 2 sheltered accommodation settings in Birtley, Blaydon Library and Gateshead Central Library. 82 older people took part, resulting in 211 creative engagements. Older people did creative writing, took part in visual art activities, explored their feelings about their creativity and set out a manifesto for creative ageing. Their work will be showcased in a publication produced by Gateshead Arts Team in Spring 2025.

Reaching Audiences:

We are proud and delighted to have reached 11,487 audience members in 2024-25. This is Unfolding Theatre's highest audience numbers since pre-pandemic. We are particularly proud to have achieved these audience numbers within the context of tough operating conditions for touring theatre companies.

During 2024-25, Unfolding Theatre commissioned Audience Agency to analyse audience data so we could gain a better understanding of who we reach. They showed our most dominant audience segment to be what they describe as 'Frontline Families'. This describes families living in urban and suburban areas of socio-economic disadvantage, who have relatively low levels of cultural engagement. This analysis helped us see how effective our programme of performances and workshops in community settings is in engaging those who often can't access theatre.

In addition to our 2024-25 audiences reached through *Here Be Dragons*, *Young Voices Big Ideas* and *Our Voices Were Heard* (see above for reports), we engaged audiences through the following projects.

Night Classes

In March 2025, Unfolding Theatre toured *Night Classes*. This immersive theatre production, originally produced in March 2024, was inspired by disabled writer Lisette Auton's observation that we live in a society that prizes independence highly, but that this is problematic if (or when) you need to ask for help.

The show was performed in English and BSL by a cast made up of deaf performer, EJ Raymond, hearing performers Alex Elliott and Harrison Rowley-Lynn and 2 interpreters. In 2025, designer, Lady Kitt reworked the set to create a touring version. The new set elements were developed to be used within Lady Kitt's other projects, as part of Unfolding Theatre's commitment to environmental sustainability.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

The show engaged 59 audience members with performances at Gosforth Civic Theatre and Seventeen Nineteen, Sunderland. We welcomed 9 deaf audience members across the 2 performances, continuing to strengthen our relationship with the North East deaf community.

- "As a champion of life-long learning I loved the value placed on different learning styles, individual pathways and the reminder to ask for help. The integrated BSL was soooooo good - I am a signer and not enough arts organisations make work accessible to the deaf community." Audience Member
- "This is a production with audience involvement which I would recommend to anyone. A unique experience." Audience Member

Night Classes was originally co-commissioned by ARC Stockton, Arts Council England National Portfolio Organisation funding, as well as grants from Leche Trust and The Sylvia Waddilove Foundation.

Unfolding Nights

In 2024-25, we piloted a new community co-creation event, *Unfolding Nights*. 2 events brought together 85 people including project participants, their friends and families, Unfolding Theatre's staff, Creative Associates, freelancers and trustees. The events made space for these people to reflect on the impact Unfolding Theatre's work had had on them, and inspire ideas for the future.

The first pilot event was run at Pop Recs in Sunderland in June, with the house band formed through *A Street Like This* (2023-24) playing a set as part of the event. The second pilot at Gosforth Civic Theatre in November, called *Unfolding Days*, brought together children from our 3 youth theatres, their families and creatives from *Here Be Dragons*. We intend to continue this programme into 2025-26 to create more space for our communities to inspire and shape Unfolding Theatre's activity.

Developing New Theatre:

In 2024-25 we developed our first family show, *Here Be Dragons*. This is the beginning of a creative process. We plan to continue to develop this piece in future years, to explore a larger-scale production and a deaf inclusive version. We are grateful to The Cultural Spring for enabling us to develop, test and tour the first version of the show with communities in Sunderland and South Tyneside. This has helped local children and their families directly inform the making of our new theatre.

Support the North East Cultural Sector:

Unfolding Theatre has offered artistic support to emerging and established creatives in the North East and beyond.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Unfolding Theatre continued its *North East Culture Social* programme, which brings together cultural workers in the North East to explore issues facing the sector. We hosted an event at Gosforth Civic Theatre in March exploring disability and governance. Chair, Bex Bowsher, writer Lisette Auton and Gosforth Civic Theatre's Chief Executive, Rob Huggins gave provocations before 22 attendees took part in discussion sessions. This led to a joint pledge by Unfolding Theatre, Gosforth Civic and Alphabetti Theatre to invite disabled practitioners to observe board meetings to demystify governance, explore barriers and encourage increased representation of disabled people on the boards of North East cultural charities.

Annie continued to be active in sector strategic networks. She is a member of Artist Led Network's steering group, which brings together touring performing arts organisations from across England to share peer learning and address issues facing the sector. She chaired one of their online discussion events for 24 peers in May. She also is a member of the North East Exchange steering group, helping deliver artist and venue networking opportunities. This included co-hosting an event at ARC Stockton in July attended by 19 practitioners.

Annie Rigby delivered a talk at Live Theatre in March as part of Northumbria University Conference, *The Future of UK Youth Theatre*. She shared insights from Unfolding Theatre's 3 youth theatres with peers from the sector. The same month, she facilitated a discussion at Theatre Royal as part of Teachers Summit led by Glow, Newcastle's Learning and Cultural Education Partnership.

Artist mentorship has also continued, with Annie Rigby offering artistic support to producer Eilis McGowan on community based co-creation practice, theatre-maker Liv Hunt on Artistic Directorship and company development and stand-up poet Kate Fox on the development of new theatre. She also supported 17 young people interested in careers in theatre with 2 skills workshops for Northern Stage Young Directors and Durham University Students. She attended Northern Stage's annual Open Auditions seeing 30 actors, focussed on those without agents and from under-represented backgrounds. She also hosted an artist's discussion event with theatre-maker Victor Esses as part of his residency at Alphabetti Theatre, sharing practice in contemporary theatre.

Unfolding Theatre's beneficiaries are therefore entirely appropriate to its aims and the public as a whole benefit from its work. All of these benefits are clear, evidenced and relate directly to Unfolding Theatre's aims. In addition, the Trustees do not consider that any significant detriment or harm flows from Unfolding Theatre's work.

Risk Management

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

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OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

Unfolding Theatre has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

Workload of core staff and freelance team becomes unmanageable:

- Weekly staff check-ins in place to identify any workload issues at early stage and implement mitigating actions.
- Annual activity of company mapped out to understand any potential 'pinch-points' and additional resource/staffing built into project budgets and arranged as required.
- Realistic time frames built into all projects
- Health and wellbeing of team prioritised to ensure a positive and supporting working culture.

Not achieving audience targets:

- Focus on regional touring and strong audience development work with local audiences and community partners.
- Touring is programmed into a range of community and arts venue settings, including offering free and low cost events.
- Developing and investing in Marketing Manager role to become Director of Audiences & Partnerships in April 2025.
- Investing in good quality PR.
- Developing a robust marketing plan for the organisation and for every project. Sales reports are monitored and acted on in good time if not at target.
- Projected income from tickets sales is modest and reflects current financial climate.

Long-term absence of Artistic Director, Executive/Company Producer or Trustees due to resignation or illness:

- Resignation of Executive Director (March 2024) was managed with a robust recruitment process delivered by Artistic Director and Trustees. Appointment of a new Company Producer took place in July 2024. Freelance handover days delivered with outgoing Executive Producer supported new Company Producer. Staffing capacity, performance and training requirements continue to be monitored by Artistic Director and board.
- Wider artistic team (currently 4 Creative Associates) improves succession plans for Artistic Director.
- Ongoing Trustee recruitment improves resilience and Trustee succession planning, as well as providing consistency.
- Good board capacity supports Artistic Director and Executive/Company Producer absence / recruitment.

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OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

Not achieving income targets (trusts and foundations, earned income, individual giving):

- Challenges due to high levels of competition for funding mitigated through Company Producer role as it seeks to build relationships with existing funders, and making applications to new funders, to build on previous fundraising success.
- Opportunities to diversity income further supported by development of Marketing Manager role into Director of Partnerships and Audiences. This supports additional fundraising, commissioning and partnership building to boost earned income.
- Income streams broadened through consideration of increased individual giving and sponsorship opportunities.
- Creative Associate team increases capacity to deliver income-generating commissions.

Cost of Living crisis and ongoing financial pressures impact company operations:

- Increases to salaries and freelance rates of pay have been accounted for in 2025-26 budget and supports workforce, as well as mitigating against potential staff turnover.
- Projects realistically budgeted and contingencies increased and utilised as required.
- Cost efficiencies explored throughout artistic programme, including repurposing existing sets.
- Regular financial monitoring by Artistic Director and Trustees.

Not delivering artistic excellence:

- Collaborating with exceptional artists, including more artists from disabled and global majority backgrounds reflecting the demographics of our communities
- Sharing work-in-progress with audiences and peers to gain critical feedback
- Engaging a highly experienced artists as a mentor for major projects' creative teams
- Evaluating artistic achievements and shortcomings for every project. Creating plans to continually improve artistic practice.
- Utilising Most Significant Change evaluation tools to understand and learn from the impact of past projects on audiences and participants to inform future practice.

Disruption or reputational challenge due to operating within social context of polarised politics:

- All activities are risk assessed including the consideration of any potential for politically motivated disruption. Mitigating actions put in place to support safe delivery.
- Continued audience and partnership building ensures Unfolding Theatre has a strong, diverse network of community advocates.
- Staff are active in peer networks sharing learning and good practice to support the company to navigate any potential disruption.

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OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

The Trustees also manage the general financial risks arising by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a low-cost base
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target
- Strong trusted partnerships are built with a range of stakeholders and partners, to mitigate the risk of major change in the funding structures which support the charity's work, including Arts Council England, local authorities and trusts and foundations.
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved

ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

2024-25 was an extraordinary year for Unfolding Theatre. The company achieved its mission of bringing people together through co-creating and experiencing big-hearted theatre with a year of remarkable projects. Unfolding Theatre engaged 11,487 live audiences across 55 events. This is the second highest audience in Unfolding Theatre's history, and more than double the previous year's total.

We were even prouder of who made up our audiences. In 2024-25 we commissioned Audience Agency to research Unfolding Theatre's audience demographics. They identified our dominant audience was a segment they describe as 'Frontline Families'. They are the audience segment least likely to describe themselves as 'arty' and typically have low levels of engagement in arts and culture. Cost is often a barrier for these families, living with low incomes or unemployed, in council rented homes in urban and suburban areas. We are proud of how Unfolding Theatre's model is engaging these audiences by delivering free and low cost co-creation workshops and performances in the heart of communities. This demonstrates the success of how Unfolding Theatre has responded to post-pandemic and cost of living challenges to benefit its local communities.

In addition to live audiences, Unfolding Theatre engaged 2,021 unique individuals via a programme of 203 creative workshops. This resulted in 3,279 creative engagements with children, young people and adults developing skills, forging friendships and co-creating new theatre. The company's digital audiences have continued to grow and collectively stand at 12,977 (264,680 impressions).

We were delighted by the success of *Here Be Dragons*, our first touring theatre production made for family audiences. The show was informed by co-creation workshops that engaged 411 children and families. *Here Be Dragons* toured Sunderland, South Tyneside and East Durham reaching 604 audience members. With the backdrop of far-right riots in the summer, we are proud to have made theatre that celebrates the contribution that migrants and ethnic diversity makes to our communities.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Unfolding Theatre's work with children and young people continues to thrive. Our programme of three free to access youth theatres, East End Story Makers, Cowgate Young Theatre Makers and North East Deaf Youth Theatre, engaged 73 children in Byker, Cowgate and in the local deaf community. This programme of 87 workshops resulted in 939 creative engagements, ensuring children from underserved communities benefit from the opportunities to be creative, build friendships and grow in confidence.

One standout project made possible through our long-term engagement with local children and young people was *Serving Up*. This commission from Newcastle City Council's Public Health Team invited children from all three of our youth theatres to reimagine our 2021 show *Free School Meals*. It was performed to an audience of over 300 city leaders at a conference about health inequality in February 2025. Set in a restaurant run by children, *Serving Up*, was performed by 10 children alongside rapper Kay Greyson and Creative Associate, Alex Elliott. *Serving Up* gave the children a platform to describe their vision of a better future and to raise the issues they face.

Unfolding Theatre has continued to advocate for better access and inclusion for deaf and disabled people in theatre. We remounted *Night Classes*, performed in British Sign Language and English by Creative Associates EJ Raymond, Alex Elliott and Harrison Rowley-Lynn. The piece explores attitudes to asking for help and independence. Developing *Night Classes*, and sharing it with deaf and hearing, disabled and non-disabled audiences, has continued to enrich Unfolding Theatre's inclusive working practices.

Alongside presenting *Night Classes* at Gosforth Civic Theatre, we ran a North East Culture Social event exploring disability and governance. Opening with a provocation by our Chair, Bex Bowsher, the event explored the barriers that mean disabled people continue to be under-represented in charity governance. We were proud that the event generated collaborative plans for action to enable disabled people in the North East to observe boards, and develop knowledge and networks with the aim of increasing representation.

The company's commitment to sector development was evident through active participation in strategic networks, mentoring and talent development activities. Artistic Director, Annie Rigby is a steering group member of Artist Led Network and North East Exchange, which strengthen and diversify networks, share learning and advocate for the sector.

Looking ahead, Unfolding Theatre is set to continue its impactful work with the development of a deaf inclusive version of *Here Be Dragons*, to be shared with deaf and hearing children at Benton Park Primary in May 2025. The show will also tour to community venues across the North East, with a programme of co-creation workshops structured to inspire a larger-scale version of the production for future years.

Unfolding Theatre plans to build on *Unfolding Nights*, piloted in 2024-25, as a model to bring communities together to inspire and inform its artistic programme. With a focus on community collaboration, artistic ambition and inclusivity, Unfolding Theatre remains dedicated to enriching lives through big-hearted, remarkable theatre experiences.

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For the year ended 31 March 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Thank you to everyone who engaged with Unfolding Theatre's work in 2024-25. A massive thank you to the artists and production staff, funders, venues, community partners and commissioners who made our projects possible. We are proud to have had a positive impact on the wellbeing, social connectedness and creativity of the children, young people and adults engaged in our programme.

Company Development

Unfolding Theatre remains committed to developing the diversity of its team and collaborators. We know that this approach strengthens the company's community partnerships and builds deeper relationships with audience and participants. The production of *Here Be Dragons* strengthened our relationship with global majority artists and audiences. This has led to significant development of Unfolding Theatre's inclusive practice. Our operational systems and procedures continue to be strengthened as the company evolves and develops.

Our staff, Creative Associates and two Trustees undertook annual training in safeguarding. Our team also undertook training in the Most Significant Change model of evaluation, led by trustee Mark Robinson. This evaluation tool will be implemented in 2025-26 to enhance understanding of our impacts on our workforce, audiences and participants and to inform future practice.

Workforce

The Unfolding Theatre workforce for 2024-25 comprised 47 people. We delivered our programme through the work of 3 permanent employees (equivalent to 2.5 FTE) and utilised the services of 44 freelance artists and production staff. We also engaged 5 volunteers, as well as a Board of 6 Trustees.

We welcomed Imogen (known as Midge) Charvill Ryall, our new Company Producer in July 2024. Midge has brought huge energy and thoughtfulness to development of our programmes since taking up the role. We thank outgoing Executive Producer, Michael Barrass, for his support in 2024-25 in ensuring a smooth handover.

Our annual workforce monitoring and feedback survey continues to be an important tool to understand the demographics of the workforce and the experiences of those engaged by the charity. We're delighted to continue to receive incredibly positive feedback from the workforce:

- *"I have always felt very supported by Unfolding Theatre. I really appreciate the flexibility around working hours and patterns. I've been able to work on some fantastically inspiring creative projects and had some great training opportunities this year."* Freelance creative
- *"I LOVE working for UT. Not only do I absolutely adore the groups I work with, but I feel like UT are the most supportive, fair and kind organisation that I work with. They enjoy working with professionals and make sure it's a space in which professionals can chase their dreams as well as facilitate. The opportunities I get from UT I don't get from any other organisation, and they are constantly striving to ensure their employees / colleagues are trained up, safe, and feel as supported and capable as possible."* Freelance creative
- *"I am always inspired by the way UT work with communities and the collaborative approach to projects."* Freelance creative

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Unfolding Theatre continues to strive to be an accessible and inclusive workplace. One member of the team is trained as a Mental Health First Aider. Annie Rigby holds a First Aid at Work qualification and a Chaperones License via Newcastle City Council to ensure good practice and support for children and young people in the delivery of projects.

Our monitoring data shows that we continue to engage with a diverse workforce. A sample of 38 individuals, representing all our employees, trustees and 28 of the charity's most-engaged freelancers, indicates that 29% [11 respondents] of our workforce identifies as a deaf or disabled person, or has a longer-term health condition and 13% [5 respondents] identify as a neuro-divergent person. 16% [6 respondents] are from the Global Majority and 13% [6 respondents] described their sexual orientation as bisexual, gay, lesbian, queer or pansexual. We continue to engage individuals from a range of socio-economic backgrounds, but continue to do more work to gain a greater understanding of this element of our monitoring data to inform our future planning.

A diverse workforce is fundamental to ensuring our theatre-making reflects and is enriched by society.

Board

Bex Bowsher continued as Unfolding Theatre's Chair, alongside Trustees, Gina Abolins, Tim Bailey, Mani Kambo and Mark Robinson. Kevin Jamieson was elected as a new trustee at Unfolding Theatre's AGM on 8 July 2024.

We continue to undertake an annual skills audit of the Trustees to ensure Board has a range of relevant skillsets and experiences.

Mentoring & Volunteering

We mentored artists including theatre-makers Eilis McGowan and Liv Hunt.

We hosted 5 volunteers on our projects.

Supporters and Partnerships

Thank you to the funders and commissioners who made our work possible in 2024/25.

Arts Council England National Portfolio Organisation was once again the charity's biggest source of income. Funding towards core costs was received via Newcastle Cultural Investment Fund.

Our work with children and young people was supported via a number of funders. *East End Story Makers* received grant support from Port of Tyne Community Action Fund via Community Foundation Tyne and Wear and a Newcastle City Council Ward Grant (Byker).

The development and touring of *Here Be Dragons* was supported by a grant from Garfield Weston Foundation. A crowdfunder individual giving campaign supported by 28 individuals also supported *Here Be Dragons* touring.

We received a grant of £9,600 from the Mayor's Opportunity Fund via Community Foundation Tyne and Wear towards *Here Be Dragons* touring to be carried forward to support activity in 2025-26.

The charity continued to receive monthly donations from xsite architecture.

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TRUSTEES' REPORT
For the year ended 31 March 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Unfolding Theatre was commissioned by a number of partners to deliver creative projects over the course of 2023-24:

- The Cultural Spring commissioned Sunderland and South Tyneside touring and co-creation workshops for *Here Be Dragons*.
- NOVUM Festival (via Curated Place and Newcastle City Council) and Northern Pride commissioned *Here Be Dragons* workshop activity.
- Projects4Change commissioned the delivery of Cowgate Young Theatre Makers.
- Newcastle City Council Public Health team commissioned young people's production, *Serving Up*, performed at their health inequality conference
- University of Liverpool commissioned us to develop an exhibition platforming children and young people's voices at Museum of Liverpool, *Young Voices Big Ideas*.
- Elders Council of Newcastle commissioned older people's co-created theatre project and production, *Our Voices Were Heard*.
- Gateshead Council Arts Team commissioned a creative engagement project with older people in sheltered housing in Birtley and at Blaydon Library.
- Edberts House commissioned the co-creation of a community panto for their families.
- Northern Heartlands commissioned creative workshops as part of their PlaceLab community engagement programme in Weardale.
- Cinzia Hardy commissioned us to provide set materials for a touring theatre project.
- Northern Stage, Live Theatre and Durham Student Theatre commissioned us to deliver skills development workshops for young people and practitioners.
- Eilis McGowan and Kate Fox commissioned us for mentoring sessions.

Financial Review

The out-turn for the year is an unrestricted surplus of £7,057 (2024: Deficit £36,740). The surplus will leave a balance on Unrestricted Funds at 31 March 2025 of £42,244.

The Trustees consider the financial performance of the charity to be satisfactory.

UNFOLDING THEATRE
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TRUSTEES' REPORT
For the year ended 31 March 2025

PLANS FOR FUTURE PERIODS

Unfolding Theatre's core funding from Arts Council England National Portfolio Organisation funding for 2023-2027 has been extended for an additional year until March 2028. We are grateful to have two new 3-year core funding agreements, with Newcastle Cultural Investment Fund and with Sir James Knott Trust, until 2028. Over this period of time, the company aims to further consolidate its reputation for high quality, innovative and inclusive theatre and creative projects. This multi-year investment will enable the charity to build upon the community partnerships and relationships with participants and audiences it has developed. It will support the charity with its ambitions for growing audience engagement and artistic innovation.

In 2025-26, supported by the North East Combined Authority Mayor's Opportunity Fund (via Community Foundation) and Garfield Weston Foundation, we will tour *Here Be Dragons* to school and community settings across the North East. We will also develop a deaf inclusive version of the show, with our deaf, BSL-speaking Creative Associate EJ Raymond playing an additional character. We will premiere this version of the show at Benton Park Primary in Newcastle, joined by children from Broadwood Primary. Sharing the show with Newcastle's two deaf unit mainstream primary schools gives us a fantastic opportunity to engage local deaf children with theatre.

We also plan to continue developing *Unfolding Nights*, piloted in 2024-25. This event makes space for our communities to engage with work-in-progress and inspire our future artistic programme. We will explore what a large-scale version of *Here Be Dragons* could look like, including a community chorus, supporting the company to develop ideas for the future.

We will also use *Unfolding Nights* to spark ideas for a new show with the working title *Closing Time*. Inspired by the experiences of people closing businesses, the show aims to explore how to end things well, from endings in the here and now, to those in humanity's far future. We plan to run community workshops to enable people to contribute to research and development in 2025-26.

Our free, accessible offer of creative workshops for children and young people will grow in 2025-26. We will continue to run our weekly East End Story Makers sessions in Byker and Cowgate Young Theatre Makers in Blakelaw, and monthly North East Deaf Youth Theatre sessions and weeklong Summer Camp at Gosforth Civic Theatre. In addition, these programmes will be led by Creative Associates, EJ Raymond and Abigail Lawson.

Commissioned projects include a partnership research project on how young people find and engage with youth activities in relation to supporting good mental health. This is a collaboration with Teesside University, Youth Focus North East and NHS Gateshead Mental Health Services. We will also deliver a creative project with St Aidan's Church of England Primary and Gateshead Council Arts Team. Children will create and record original stories to be displayed on Gateshead's Riverside Walk.

The charity will continue to create opportunities to support the region's cultural workforce through the delivery of *North East Cultural Social* and taking an active role in cultural sector learning events. We will continue to provide mentoring and volunteering opportunities.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Unfolding Theatre for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these 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 judgments 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply 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.

Signed on behalf of the Trustees



Ms Rebekah Bowsher
Trustee
Company Registration Number 06764666

7 July 2025

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF UNFOLDING THEATRE FOR THE YEAR ENDED 31 MARCH 2025

I hereby report to the Trustees of Unfolding Theatre (Charity Registration Number 1165182) on my examination of the accounts for the year ended 31 March 2025 set out on pages 22 to 32.

Responsibilities and Basis of Report

As the charity's Trustees (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.

Independent Examiner's Statement

I have completed my examination. I confirm that no 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
4. the accounts have not been prepared in accordance with the methods or 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 (FRS102)).

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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales
26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

7 July 2025

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Income					
Income from Investments	3	325	-	325	933
Income from Donations & Legacies	4	880	-	880	1,338
Income from Charitable Activities	5	182,887	23,810	206,697	191,612
Other Income	6	22,109	-	22,109	6,256
Total Income		206,201	23,810	230,011	200,139
Expenditure					
Expenditure on Charitable Activities	7	199,144	9,210	208,354	249,820
Total Expenditure		199,144	9,210	208,354	249,820
Net Income/(Expenditure)		7,057	14,600	21,657	(49,681)
Balance brought forward at 1 April		35,187	-	35,187	84,868
Balance carried forward at 31 March	14	£42,244	£14,600	£56,844	£35,187

The notes on pages 24 to 32 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2025

	Notes	2025 £	2024 £
Fixed Assets			
Tangible Fixed Assets	9	471	277
Current Assets			
Debtors	10	7,243	25,177
Cash At Bank & In Hand		53,537	42,380
		<u>60,780</u>	<u>67,566</u>
Creditors – Amounts Falling Due Within 1 Year	11	(4,407)	(32,656)
Net Current Assets/(Liabilities)		<u>56,373</u>	<u>34,910</u>
Total Net Assets	12	<u>£56,844</u>	<u>£35,187</u>
Represented by:			
Unrestricted Reserves	13	42,244	35,187
Restricted Reserves	13	14,600	-
		<u>£56,844</u>	<u>£35,187</u>

The notes on pages 24 to 32 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 March 2025 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

- (i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 7 July 2025.



Ms Rebekah Bowsher
Trustee
Company Registration Number 06764666

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

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

Taxation Status

Unfolding Theatre is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

There are no material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Unfolding Theatre contributes to a defined contribution pension scheme. Further details can be found in Note 9. For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income from Investments

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Interest on Cash Deposits	325	-	325	933
	£325	£-	£325	£933

The 2024 total of £933 related wholly to Unrestricted Funds.

4. Income from Donations & Legacies

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Sponsorship	833	-	833	1,000
Donations - General	47	-	47	338
	£880	£-	£880	£1,338

Of the 2024 total of £1,338, £1,200 related to Unrestricted Funds and £138 to Restricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

5. Income from Charitable Activities

	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
Grant Income				
Arts Council England – National Portfolio Organisation	106,932	-	106,932	106,932
Byker Ward Committee – East End Story Makers	-	1,210	1,210	600
Catherine Cookson Charitable Trust – A Street Like This tour	-	-	-	500
Garfield Weston Foundation – Here Be Dragons	-	10,000	10,000	-
Joicey Trust	-	-	-	1,400
Leche Trust – Night Classes	-	-	-	4,000
Leeds City Council – Leeds Inspired	-	-	-	1,200
Mayor’s Opportunity Fund – Here Be Dragons	-	9,600	9,600	-
Newcastle Cultural Investment Fund	15,000	-	15,000	15,000
Port of Tyne Community Action Fund – East End Story Makers	-	3,000	3,000	-
Sylvia Waddilove Foundation – Night Classes	-	-	-	1,000
Tesco Community Fund (via Groundworks UK)	-	-	-	500
Tyne & Wear High Sheriff Fund via the Community Foundation	-	-	-	1,000
Walkergate Ward Committee – East End Story Makers	-	-	-	250
	121,932	23,810	145,742	132,382
Earned Income				
Project Fees	55,148	-	55,148	55,535
Box Office/Venue Fees	5,807	-	5,807	3,695
	60,955	-	60,955	59,230
	£182,887	£23,810	£206,697	£191,612

Of the 2024 total of £191,612, £183,062 related to Unrestricted Funds and £8,550 to Restricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

6. Income – Other

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Theatre Tax Relief	22,109	-	22,109	6,256
	£22,109	£-	£22,109	£6,256

The 2024 total of £6,256 related wholly to Unrestricted Funds.

7. Expenditure on Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Production/Project Costs				
Salaries & On Costs	80,759	-	80,759	90,987
Core/Tour Producer Costs	680	-	680	-
Production/Project Costs	22,073	9,210	31,283	42,262
Production/Project Staffing	62,087	-	62,087	84,002
Marketing & Research	4,165	-	4,165	9,698
Project Travel & Subsistence	5,820	-	5,820	4,878
Other Project Costs	261	-	261	1,587
	175,845	9,210	185,055	233,414
Support Costs				
Rent & Storage	8,544	-	8,544	7,832
Depreciation	513	-	513	678
Insurance	1,428	-	1,428	1,342
Other Administration & Running Costs	10,411	-	10,411	4,581
	20,896	-	20,896	14,433
Governance Costs				
Independent Examiner's Fees	1,200	-	1,200	1,200
Other Accountancy Costs	681	-	681	650
Board/Governance Costs	522	-	522	123
	2,403	-	2,403	1,973
	£199,144	£9,210	£208,354	£249,820

Of the 2024 total of £249,820, £228,191 related to Unrestricted Funds and £21,629 to Restricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

8. Net Income/(Expenditure)

	2025	2024
	£	£
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,200	1,200
Independent Examiner – Other Services	300	300
Depreciation of owned Fixed Assets	513	678
	<hr/>	<hr/>

9. Staff Costs & Trustees' Remuneration

	2025	2024
	£	£
Gross Salary Costs	77,528	86,398
Employer's National Insurance	1,233	2,507
Employer's Pension Contributions	1,998	2,082
	<hr/>	<hr/>
	£80,759	£90,987

No employee received remuneration of more than £60,000 during the year (2024 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2025	2024
	No	No
Artistic Production and Support	2.4	2.4

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2025 Unfolding Theatre made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. Contributions of £132 were outstanding at 31 March 2025 (2024: £Nil).

No remuneration has been paid to any Trustees/Directors in the year (2024: £Nil).

No reimbursement of Travel and Subsistence expenses in respect of their attendance at meetings of the charity was made in the year (2024: £Nil).

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Tangible Fixed Assets

	IT & Stage Equipment	Total
	£	£
Cost		
At 1 April 2024	9,215	9,215
Additions in year	707	707
Disposals	-	-
At 31 March 2025	<u>9,922</u>	<u>9,922</u>
Accumulated Depreciation		
At 1 April 2024	8,938	8,938
Charge for year	513	513
Disposals	-	-
At 31 March 2025	<u>9,451</u>	<u>9,451</u>
Net Book Value		
At 31 March 2025	<u>£471</u>	<u>£471</u>
At 1 April 2024	<u>£277</u>	<u>£277</u>

11. Debtors

	2025	2024
	£	£
Trade Debtors	4,801	20,174
Other Taxes & Social Security Costs - VAT	-	308
Accrued Income	150	-
Prepayments	2,266	4,688
Other Debtors	26	-
	<u>£7,243</u>	<u>£25,170</u>

12. Creditors – Amounts Falling Due Within 1 Year

	2025	2024
	£	£
Other Taxes & Social Security Costs – PAYE/NI	-	5,647
Other Taxes & Social Security Costs - VAT	194	-
Trade Creditors	171	6,117
Deferred Income	1,396	10,522
Accruals	2,514	10,370
Other Creditors	132	-
	<u>£4,407</u>	<u>£32,656</u>

UNFOLDING THEATRE
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FOR THE YEAR ENDED 31 MARCH 2025

13. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Fixed Assets	471	-	471	277
Debtors	7,243	-	7,243	25,170
Cash at Bank and In Hand	38,234	15,303	53,537	42,396
Creditors – Amounts Due Within 1 Year	(3,704)	(703)	(4,407)	(32,656)
	£42,244	£14,600	£56,844	£35,187

14. Analysis of Charitable Funds

	Fund at 1 April 2024	Incoming Resources in Year	Resources Expended in Year	Fund at 31 March 2025
	£	£	£	£
Unrestricted Funds				
Charity General Fund	35,187	206,201	(199,244)	42,244
Restricted Funds				
Byker Ward Committee – East End Story Makers	-	1,210	(1,210)	-
Mayor’s Opportunity Fund – Here Be Dragons	-	9,600	-	9,600
Garfield Weston Foundation – Here Be Dragons	-	10,000	(5,000)	5,000
Port of Tyne Community Action Fund – East End Story Makers	-	3,000	(3,000)	-
Total Restricted Funds	-	23,810	(9,210)	14,600
Total Funds	£35,187	£230,011	£(208,354)	£56,844

**UNFOLDING THEATRE
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025**

14. Analysis of Charitable Funds (Cont.)

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Byker Ward Committee – East End Story Makers	Towards the cost of the East End Story Makers project
Mayor’s Opportunity Fund – Here Be Dragons	Towards the cost of the Here Be Dragons
Garfield Weston Foundation – Here Be Dragons	Towards the cost of the Here Be Dragons
Port of Tyne Community Action Fund – East End Story Makers	Towards the cost of the East End Story Makers project

15. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £106,932 (2024: £106,932) was received from Arts Council England in the year.

At 31 March 2025, no sums were owing to Unfolding Theatre from Arts Council England (31 March 2024: £Nil).

In the year to 31 March 2025, sponsorship of £833 (2024: £1,000) was received from xsite Architecture, of which Tim Bailey, a Trustee of the charity, is a partner. The charity also rents office space from xsite.

16. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

17. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

18. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter. There are currently 6 members of the company (2024 - 5 members).

UNFOLDING THEATRE

England & Wales - Charity number 1165182

Accounts

Company Registration Number 06764666

Registered Charity Number 1165182

UNFOLDING THEATRE

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2024

UNFOLDING THEATRE
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TRUSTEES' REPORT
For the year ended 31 March 2024

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2024.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered charity name	Unfolding Theatre
Charity registration number	1165182
Company registration number	06764666
Registered office	Arch 6, Stepney Bank, Newcastle upon Tyne NE1 2NP

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Unfolding Theatre during the period and to the date of signing this report are as follows:

Mr T G Bailey	
Ms R H Bowsher	
Mrs G Hufton	
Ms M Kambo	
Mr A M Robinson	
Ms S Kyne	- Resigned 10 July 2023
Mr K R Wilson	- Resigned 10 July 2023

Company Secretary	Mr M Barrass (to 8 July 2024) Ms A Rigby (from 8 July 2024)
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Bankers	TSB, 217 Chillingham Road, Newcastle upon Tyne NE6 5LJ
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Independent Examiner	Mr P O'Hara FCA, Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF
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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Unfolding Theatre is a charitable company limited by guarantee, incorporated on 3 December 2008 and registered as a charity on 15 January 2016.

The charity is controlled by its governing document, its Memorandum & Articles of Association, as amended by Special Resolution on 15 May 2015 and 11 July 2022, and constitutes a limited company, limited by guarantee, as defined by the Companies Act.

The Directors of the company are also Trustees of the charity.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Governing Documents (Cont.)

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Charitable Purpose

Unfolding Theatre's charitable objects are to advance the arts for the public benefit through the promotion of, in particular, but not exclusively, the art of drama.

Structure and Governance

The charity currently has a board of five non-executive Trustees.

The Board meets a minimum of five times per year. Detailed written Board reports and an agenda are prepared by the Director and circulated in advance of meetings.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources to support their understanding of Unfolding Theatre activities.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystallise if Unfolding Theatre's funding were to be withdrawn and/or it were unable to continue operating. At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £35,000.

The Trustees then aspire to retain an additional allowance of £15,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be identified outside of its annual budgeting process. The optimum level of Reserves is therefore £50,000.

The charity's Unrestricted Reserves at 31 March 2024 are £35,187. Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Tangible Fixed Assets, are £34,910. Trustees intend, via their budgeting processes, to reach the target level within two years.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

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For the year ended 31 March 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Grant Making Policy

The charity does not currently engage in grant-making activity.

The Contribution of Volunteers

The charity makes extensive use of volunteers within its productions and to support its activities.

OBJECTIVES AND ACTIVITIES

Aims & Objectives

The charity's main current aims, and the changes or differences it seeks to make through its activities, are to:

- engage a wide range of children and adults in rewarding drama workshops
- offer public audiences in the North East and beyond high quality, joyful theatre experiences (including performances that are free to access)
- enable young people and adults from under-served communities to access drama activities that help improve wellbeing, develop skills and raise confidence
- develop and fundraise for a programme of organisational development that supports Unfolding Theatre to increase audiences

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

Unfolding Theatre brings people together to co-create and experience remarkable theatre that builds connections across social divisions.

Unfolding Theatre works to achieve its vision by co-creating big-hearted theatre with surprising combinations of people. We bring people together around theatre, music, food, laughter, good stories or all of those things at once.

Our work has a positive, sometimes profound impact on the artists, audiences and community co-creators we work with.

“Unfolding Theatre is one of the North East’s most precious cultural assets, making eclectic big-hearted performance work rooted in community participation & co-production.” North East Bylines

Long-term, we aim that:

- People feel happier & more creatively fulfilled
- Audiences are more diverse & feel reflected in UT’s theatre
- People build new social connections, strengthening communities

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Principle 2 - Benefit must be to the public, or a section of the public

Each element of our work provides benefit to one or more clearly identified sections of the public, as follows:

Creating new inclusive theatre with communities:

A Street Like This

During 2023-24, Unfolding Theatre co-created, produced and toured *A Street Like This*, a new music production with our 'house band' community group based in Sunderland.

The creative team of Artistic Director, Annie Rigby, Musical Director, Ross Millard, Writer, Alison Carr, designer Imogen Cloët and performers Alex Elliott, Kylie Ann Ford and Karen Traynor worked alongside 31 local residents over the course of 30 community workshops in venues in Sunderland. The group co-wrote songs, developed creative writing to contribute to the script, with 14 going on to rehearse and perform in the production.

The touring production premiered with 2 performances at The Fire Station in Sunderland in June. It then toured 7 performances to venues across the North East in September to October, including in locations with low levels of arts provision. Venues included Jarrow Focus (South Tyneside), Gosforth Civic Theatre (Newcastle upon Tyne), Thornley Village Centre (East Durham), The Tute (Cambois), Seventeen Nineteen (Sunderland) and BALTIC (Gateshead).

The tour engaged 679 audience members and received overwhelmingly positive feedback. We were delighted to see the show win Performance of the Year in the North East Culture Awards.

- *"A show full of heart & life & neighbourliness. Loved it."* Audience, The Tute, Cambois
- *"Amazing show. It was great that this was accessible to local community. and it was lovely to meet up with friends. Thank you."* Audience, Thornley Village Centre
- *"I LOVED the show. I loved how it was put together, how it was kind but truthful. It couldn't have been anything other than a theatre show. It was so 3D. I loved the set. The actors were brilliant. I loved the music which was gentle, atmospheric, lively, thought provoking – and the harmony singing was impressive. It was great to see with a full house and the buzz was really good."* Audience, The Tute, Cambois

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

We are delighted that 9 members of the community company brought together for the show have kept meeting weekly. They have formed a band together and are continuing to write and rehearse music. This is a brilliant legacy of the project, with new friendships, confidence and skills forged.

- *“James and I really enjoyed the show, from the creative process, to working with professionals, to the buzz of performing to a live audience. ... I cannot begin to tell you how important it was to [James] that he made a success of it – and to Sue and me too. And to come out at the end as one of the more capable amateur performers, getting compliments for what he did – that is to say, ‘good’, not just ‘good for someone on the [autistic] spectrum’ - was something he will not forget. Most remarkable of all was the half-hour in the bar after the show. James was chatting with one group, moving to another, chatting to them, taking selfies.... just like the rest of us. This is the best I have EVER seen James socially mixing. That is not hyperbole – it is fact. So thank you. You truly live the inclusive values that Unfolding Theatre stands for. The show is great, but creative arts is about so much more than just the show!” Steve, Community company performer & drummer*

Development of this project was supported by Foyle Foundation, Sir James Knott Trust, Catherine Cookson Foundation and Arts Council England National Portfolio Organisation funding. In addition, Unfolding Theatre participated in The Big Give Christmas Challenge in 2022 raising funding via online donations from the public matched by our Charity Pledgers and The Reed Foundation.

The Odyssey

Unfolding Theatre was commissioned to direct one of National Theatre’s Public Acts productions of *The Odyssey*. This nationally significant project saw the epic tale of Odysseus being reimaged and staged by community companies in five locations across England. Annie Rigby directed *Episode Four: The Island of the Sun* performed at The Fire Station, Sunderland in April 2023.

This ambitious music theatre production engaged a community cast of 25 people in a programme of 15 workshops in 2023-24 (building on workshops in 2022-23). They rehearsed the show alongside 2 professional performers, Christina Berriman Dawson and Steven Stobbs. The creative team brought together writer, Lindsay Rodden, designer, Caitlin McWhinney, choreographer, Patrick Ziza and songwriter, Sean Cooney. It was performed to an audience of 664 people across 2 performances. An additional public event outside The Fire Station reached 140 audience members.

- *“Marvellous to watch and for YAV [Young Asian Voices] children & community members to participate & perform in the very magical The Odyssey at Fire Station” Young Asian Voices via Twitter*
- *“Your kindness and belief in me has changed my life forever.” Deniece, Sunderland performer*
- *“Thank you for this amazing opportunity and the safe space to explore things I never thought possible.” Cheryl, Sunderland performer*

Associate Directors, Annie Rigby and Natasha Hawes went on to work with 11 members of the Sunderland Culture over 31 workshop sessions to rehearse for Episode 5: The Underworld. This was performed at on the Olivier stage at the National Theatre in London in August.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Night Classes

In 2023-24, Unfolding Theatre also produced *Night Classes*. This new immersive piece of theatre was inspired by disabled writer Lisette Auton's observation that we live in a society that prizes independence highly, but that this is problematic if (or when) you need to ask for help.

We brought together a creative team, including co-writers Becci Sharrock and Lisette Auton, director, Annie Rigby, designer, Lady Kitt, composer, Beccy Owen and access dramaturg, Vici Wreford-Sinnott. The show was performed in English and BSL by a cast made up of deaf performer, EJ Raymond, hearing performers Alex Elliott and Harrison Rowley-Lynn and 2 interpreters. Collaborating with a team including a number of talented disabled artists has significantly developed Unfolding Theatre's inclusive practice.

ARC Stockton co-commissioned the show and supported a programme of community engagement that enabled 4 people to take part in workshops throughout the creative process and 26 people to attend work-in-progress sharings. Their insights helped form the show's content, as well as creating video pieces that were featured in the show. ARC also supported a paid internship via Tees Valley New Creatives that enabled Hira Ramzan to join the team as a Design Assistant.

The production explored ideas of learning and unlearning. It took audiences on a promenade journey through 3 'classes'. The set created an extraordinary environment for audiences to travel through, made of large-scale paper structures.

Night Classes premiered at ARC Stockton in March 2024, engaging 128 audience members. We were delighted to attract our largest deaf audience to date, with 10 deaf audience members attending. We were also delighted by the feedback received from audiences.

- *"Sublime - what joy for a Wednesday evening. Inclusive, warm - all the gooey good parts of theatre" Audience via Twitter*
- *"Absolutely fantastic. Made me think about a lot of things I wouldn't have thought about otherwise." Audience vox pop*
- *"When the time comes to reflect on theatre shows that made an impact in 2024, Night Classes — memorable for being unusual and innovative — will be in the mix." David Whetstone, The QT*

Night Classes was supported by ARC Stockton, Arts Council England National Portfolio Organisation funding, as well as grants from Leche Trust and The Sylvia Waddlove Foundation. The production will tour from March 2025.

Edberts House Community Panto

We were delighted to return to Edberts House in Felling, Gateshead, to co-create a community panto with families in the local estate. The pantomime was directed by Abigail Lawson and co-created with writer Becci Sharrock. 24 children and family members helped write the script and songs and performed. The pantomime was enjoyed by an audience of 60 at Colegate Primary.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Accessible and inspiring creative opportunities for children and young people:

North East Deaf Youth Theatre

Our *North East Deaf Youth Theatre* grew its reach this year with a total of 47 deaf children and young people engaging in our programme of monthly workshops on Saturdays, a weeklong Summer Camp, and taster workshops at deaf units within 3 Newcastle schools.

Led by theatre maker, EJ Raymond, these workshops offer free drama, creative writing, arts and performance opportunities for deaf children. EJ is a brilliant deaf role model, inspiring creativity and confidence for the children taking part. The children worked towards creating their own short films and show, performed at the Summer Camp. They created an original story about a group of children going on an adventure when a circus comes to town.

"Best thing that has happened in such a long time for the deaf community children and young people!" Parent of NE Deaf Youth Theatre participant

The programme moved from Jesmond Park Academy to Gosforth Civic Theatre in Autumn 2023. This enables more connections to the venue's family programme and social space for deaf families to socialise in the café while children take part in workshops. There are currently eight children attending regular sessions. We look forward to continuing to develop relationships with the Deaf community in the North East and growing the number of beneficiaries. In 2023-24 we advertised a Deaf Creatives Call-Out to broaden our networks and offer more deaf roles models for the children.

This project was supported by Wellesley Trust and Tyne and Wear High Sheriff Award (via Community Foundation TWN), Newcastle Cultural Investment Fund, Arts Council England National Portfolio Organisation funding and Tesco Community Fund. It also received crowdfunding through a campaign with Space Hive, which was match funded by North of Tyne Combined Authority through the UK Shared Prosperity Fund.

East End Story Makers

Unfolding Theatre has continued to offer ongoing, free to access creative activities to children and young people in the East End of Newcastle upon Tyne through its *East End Story Makers* groups. In 2023-24 we ran 67 sessions that engaged a total of 34 children.

The junior and senior groups developed their own original scripts, working with Drama Facilitator, Abigail Lawson and Creative Associate and writer, Becci Sharrock. They presented their performances *A Wheelie Good Tale* (by the Junior group) and *A Fair Ride* (by the Senior group) – at Northern Stage in Newcastle to an audience of 65 family and friends on 11 July.

"My feelings at the start – nervous, scared, worried, anxious. My feelings at the end – proud."
Junior Group member after the performance at Northern Stage

Amira, member of the Senior Group, has volunteered at the Junior Group. This has seen her develop her leadership and drama skills. As we move into 2024-25, we are combining the Junior and Senior groups, as the majority of attendees are in the younger age group. Senior members have been invited to join Amira in volunteering to support the group.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Sessions continue to take place at Byker Primary School, who are supportive of our work. We also work with local partners and networks to share information about the group, including Barnardo's Community Family Hub East at Byker Sands and the Byker Children and Young People' Partnership.

The project was supported by Newcastle Cultural Investment Fund, Newcastle City Council Ward Grants (Walkergate and Byker), The Joicey Trust, Arts Council England National Portfolio funding and Community Foundation Tyne and Wear High Sheriff.

Serving Up

Unfolding Theatre redeveloped *Free School Meals*, its young people's production set in a restaurant run by children, originally produced at Northern Stage in 2021. This new version co-created new script and content with 34 children at a summer project with Kentmere Community Centre, LS14 Trust and Fall Into Place in Seacroft, Leeds.

Artistic Director, Annie Rigby, rapper and musician, Kay Greyson and theatre-makers, Alex Elliott and Natalie Quatermass worked with the children during a 3 week summer residency. This culminated with 32 children and young people performing a new version of the show, *Serving Up*, to an audience of 48 people at Chapel FM in Seacroft in August.

The project was funded by Leeds Inspired and was delivered as part of the Leeds Healthy Holidays programme at Kentmere Community Centre.

No Voice Too Small

This project, commissioned by Newcastle Cultural Education Partnership, continued with Gosforth Schools Trust in Spring 2023. It aimed to develop children's public speaking skills and make their voices heard through developing and presenting original speeches about environmental issues at Newcastle Council Chambers. After having worked with over 300 children in Years 3 and 4 in 2022-23, this year saw the project focus on selected groups of 15-16 children at each of the 8 schools. Children were selected based on those who had lower confidence in public speaking, and rarely spoke up in class.

Theatre-maker Luca Rutherford and Wambui Hardcastle worked with 121 children across 3 workshops at each of the 8 schools. They then came together at Newcastle Council Chambers for 2 performances of their speeches in May 2023 to audiences of 120 people.

Edberts House Community Panto

Winter 2023 saw Unfolding Theatre return to Edberts House in Felling, Gateshead, to co-create and present an original panto with families from the local estate. Drama Facilitator, Abigail Lawson and Writer, Becci Sharrock collaborated with 24 children, parents and carers over the course of 14 workshops to create their own version of A Christmas Carol. This was performed at Colegate Primary School to a sold-out audience of 60 people. An awards ceremony and screening of the recording of the show celebrated the children's achievements in February.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

The Curious Visitor

Creative Associate Alex Elliott's residency at Cragside Primary School in Newcastle culminated in March 2024. Alex Elliott visited the school as the 'Curious Visitor', observing and interacting with the school community to inform the development of video and audio pieces. 320 children engaged in the creative process. Inspired by their input, and interviews with teachers and staff, 4 pieces - each focussing on a different season - were presented at the school with QR code signage enabling the school community to access the digital pieces. This project was funded by North of Tyne Combined Authority.

Workshops and events

In addition to these projects, Unfolding Theatre delivered free one-off workshops and events to engage children, families and young people with creative activities. This included 2 vocal skills drama workshops engaging 2 classes of Year 4 children at Hotspur Primary School, a craft activity delivered for families at Ouseburn Family Pride engaging 55 people and 2 design workshops with 18 young people in Liverpool to inform the making of pop-up installation, *Young Voices Big Ideas*. This installation, commissioned by University of Liverpool, will tour children and young people's settings in Liverpool throughout 2024 culminating in an exhibition creating a platform for youth voice in Autumn 2024.

Reaching Audiences:

It's Playtime

Unfolding Theatre was commissioned by Queen's Hall Hexham, to create a playful installation and mission for families in December. Working with designer, Molly Barrett, Artistic Director, Annie Rigby and performers Addison Keen and Elle Lee, the team transformed the venue's gallery into the International Ministry of Play (IMP for short).

Free drop-in activities engaged 1,920 members of the public over the course of December. It was especially popular with families with young children, offering a space to play, relax and engage in creative activities.

A ticketed mission for families engaged a further 152 audiences. Children (and their grown-ups) had to complete a series of missions around Queen's Hall to become official IMP Agents of Play.

The Unfolding Theatre

In addition to the audiences reached through our theatre created with communities, *A Street Like This* and *Night Classes*, we engaged audiences with events in several community settings. We continued our collaboration with Projects4Change to bring our pop-up stage to Betty's Hut and Garden in Cowgate for a Family Fun Day. As part of this free programme we delivered 5 workshops with 10 young people and engaged audiences of 76 people with music, dance and storytelling. The Unfolding Theatre was also part of Northern Pride, creating a stage within their family and youth zone. We also delivered a storytelling event at Ouseburn Family Pride for an audience of 35 people. Elders Council of Newcastle commissioned Unfolding Theatre to deliver two inter-generational creative workshops with 6 people in Walker.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Developing New Theatre:

We are excited to be commissioned by The Cultural Spring to develop a new piece of theatre for families, *Here Be Dragons*. This new production will be developed in 2024, informed by workshops with children in Sunderland and South Tyneside. The show will be presented in 8 community venues in Sunderland and South Tyneside in February 2025.

Support the North East Cultural Sector

Unfolding Theatre has offered artistic support to emerging and established creatives in the North East and beyond.

Unfolding Theatre continued its *North East Culture Social* programme, bringing together cultural workers in the North East to explore issues facing the sector. An event at ARC Stockton in March asked what it would take to make the North East the best place to be a disabled cultural worker. Vici Wreford-Sinnott, EJ Raymond and Rowan Brown (Museums Northumberland & NE Culture Partnership) gave provocations before the 25 attendees took part in discussion sessions.

Annie Rigby delivered a talk at National Creative Ageing Conference in October, reflecting on our partnership project with Elders Council of Newcastle. She co-led a Participatory Arts Forum event in January for 17 North East based community arts practitioners, in collaboration with Kay Hepplewhite at Northumbria University and Adrian Sinclair (UNION). She also delivered a programme of directing workshops and feedback sessions for 39 students at Durham University as part of Durham Drama Festival.

Annie continued to be active in sector strategic networks. She continues to be a member of the North East Exchange steering group, to help deliver artist and venue networking opportunities. She has also joined the Artist Led Network steering group, which brings together touring performing arts organisations to share peer learning and address issues facing the sector.

Artist mentorship has also continued, with Annie Rigby offering artistic support to theatre-maker, Umar Butt on developing a performing arts organisation, Eilis McGowan on community based co-creation practice and musician Jack McNeill on his music theatre practice. Unfolding Theatre also hosted Hira Ramzan as a Design Assistant intern on *Night Classes* as funded by the Tees Valley New Creatives programme.

Executive Producer Michael Barrass continued to support Culture Against Racism, a collaborative North East cultural sector approach to creating an anti-racist culture in the North East. He attended Executive Director Network meetings sharing learning with peer North East organisations. He also attended Byker Children and Young People's Partnership meetings.

Unfolding Theatre's beneficiaries are therefore entirely appropriate to its aims and the public as a whole benefit from its work. All of these benefits are clear, evidenced and relate directly to Unfolding Theatre's aims. In addition, the Trustees do not consider that any significant detriment or harm flows from Unfolding Theatre's work.

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OBJECTIVES AND ACTIVITIES (Continued)

Risk Management

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

Unfolding Theatre has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

Workload of core staff and freelance team becomes unmanageable:

- Weekly staff check-ins in place to identify any workload issues at early stage and implement mitigating actions.
- Annual activity of company mapped out to understand any potential 'pinch-points' and additional resource/staffing built into project budgets and arranged as required.
- Realistic time frames built into all projects
- Health and wellbeing of team prioritised to ensure a positive and supporting working culture.

Not achieving audience targets:

- Focus on regional touring and strong audience development work with local audiences and community partners.
- Investing in Marketing Manager and good quality PR.
- Developing a robust marketing plan for the organisation and for every project. Sales reports are monitored and acted on in good time if not at target.
- Projected income from tickets sales is modest and reflects current financial climate.

Long-term absence of Artistic Director, Executive/Company Producer or Trustees due to resignation or illness:

- Resignation of Executive Director (March 2024) is managed with a robust recruitment process delivered by Artistic Director and Trustees. Appointment of a new Company Producer in place for July 2024. Freelance handover days booked in with outgoing Executive Producer to support new Company Producer. Staffing capacity, performance and training requirements monitored by Artistic Director and board during this period.
- Wider artistic team (currently 3 Creative Associates) improves succession plans for Artistic Director.
- Ongoing Trustee recruitment improves resilience and Trustee succession planning, as well as providing consistency.
- Good board capacity supports Artistic Director and Executive/Company Producer absence / recruitment.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

Not achieving income targets (trusts and foundations, earned income, individual giving):

- Uncertainty around long-term impact on Trusts and Foundations funding mitigated through Company Producer role as it seeks to build relationships with existing funders, and making applications to new funders, to build on previous fundraising success. Additional project fundraising to be supported by Marketing Manager.
- Opportunities to diversity income further currently being explored through consideration of increased individual giving and sponsorship opportunities.
- Creative Associate team increases capacity to deliver income-generating commissions.

Cost of Living crisis impacts company operations:

- Increases to salaries and freelance rates of pay have been accounted for in 2023-24 budget and supports workforce, as well as mitigating against potential staff turnover.
- Projects realistically budgeted and contingencies increased and utilised as required.
- Cost efficiencies explored throughout artistic programme, including repurposing existing sets.
- Regular financial monitoring by Artistic Director and Trustees.

Not delivering artistic excellence:

- Engaging a highly experienced artists as mentor for major projects' creative teams
- Collaborating with exceptional artists, including more artists from disabled and global majority backgrounds reflecting the demographics of our communities
- Sharing work-in-progress with audiences and peers to gain critical feedback
- Evaluating artistic achievements and shortcomings for every project. Creating plans to continually improve artistic practice.

The Trustees also manage the general financial risks arising by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a low-cost base
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved

UNFOLDING THEATRE (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT *For the year ended 31 March 2024*

ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

In 2023-24, Unfolding Theatre reaffirmed its commitment to delivering accessible, high-quality theatre and inclusive practice with an array of achievements. The organisation engaged 4,336 live audiences across 109 events, marking the highest level since 2020-21, despite significant challenges to the touring theatre landscape. Notably, this success was achieved through innovative approaches such as touring performances into non-traditional settings and developing free creative events with partner organisations. We were delighted to welcome 851 individuals to Unfolding Theatre's programme of 255 workshops in 2023-24. This resulted in 3,651 creative engagements, with children, young people and adults developing skills, forging friendships and co-creating new theatre. The company's digital audiences have continued to grow and collectively stand at 7,600 (317,000 impressions).

One standout project was *A Street Like This*, a co-created music production involving 31 local residents over 30 community workshops. The production toured across the North East, garnering positive feedback and winning Performance of the Year at the North East Culture Awards. The project's legacy includes the formation of a community band – A Band Like This - developing new friendships, confidence, and skills.

Unfolding Theatre's involvement in National Theatre's Public Acts productions of *The Odyssey* further reinforced its commitment to community engagement. Directed by Annie Rigby, *Episode 4: The Island of the Sun*, engaged a community cast of 25 individuals and received praise for its inclusivity and transformative impact on participants.

Night Classes, an immersive theatre show inspired by disability advocate and writer Lisette Auton and co-written with Becci Sharrock, showcased Unfolding Theatre's dedication to inclusive practice. The production, supported by ARC Stockton, explored societal attitudes towards independence and dependency, featuring a diverse cast and offering a unique theatrical experience.

The organisation's initiatives for children and young people also made significant strides. The North East Deaf Youth Theatre, led by EJ Raymond, provided free drama opportunities for deaf children, building creativity and confidence, and increasing in audience numbers. Similarly, East End Story Makers offered free creative activities, empowering young people living in Byker to develop their storytelling skills and self-expression.

Unfolding Theatre's commitment to artistic support and sector development was evident through its participation in various initiatives and events. From delivering workshops and mentorship programmes to contributing to strategic networks, the organisation actively supported emerging and established creatives in the North East cultural sector and also led the North East Culture Social programme.

Looking ahead, Unfolding Theatre is set to continue its impactful work with the commissioning of *Here Be Dragons*, a new piece of theatre for families. With a focus on community collaboration, artistic ambition and inclusivity, the company remains dedicated to enriching lives through transformative artistic experiences.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Thank you to everyone who engaged with Unfolding Theatre's work in 2023-24. A massive thank you to the artists and production staff, funders, venues, community partners and commissioners who made our projects possible. We are proud to have had a positive impact on the wellbeing, social connectedness and creativity of the children, young people and adults engaged in our programme.

Company Development

Unfolding Theatre has continued to grow the diversity of its team and collaborators, strengthening its community partnerships and building deeper relationships with audience and participants. The production of *Night Classes* has particularly strengthened our working relationships with deaf and disabled artists. This has led to significant development of Unfolding Theatre's inclusive practice. Our operational systems and procedures continue to be strengthened as the company evolves and develops.

Workforce

The Unfolding Theatre workforce for 2023-24 comprised 57 people. We delivered our programme through the work of 3 permanent employees (equivalent to 2.4 FTE) and utilised the services of 54 freelance artists and production staff. We also engaged 10 volunteers, as well as a Board of 7 Trustees (with 2 stepping down over the course of the year).

We bid farewell to Executive Producer, Michael Barrass, who left Unfolding Theatre in March 2024 to take up a role leading Culture Start, a new children and young people's programme in Sunderland. We are enormously grateful to Michael for his contribution to Unfolding Theatre over 4.5 years. We look forward to welcoming Imogen Charvill Ryall, our new Company Producer in July 2024.

Our annual workforce monitoring and feedback survey continues to be an important tool to understand the demographics of the workforce and the experiences of those engaged by the charity. We're delighted to continue to receive incredibly positive feedback from the workforce:

"They are a great company to work for because they have such a positive attitude towards everyone who works with them. They're inclusive, welcoming and supportive and they make great theatre." Feedback from workforce survey, 2023-24

"Unfolding Theatre continues to be a great place to work. Voices are heard, time is taken to listen to people and work is valued. It's a positive place to work and despite being busy at times there isn't an overspill of tensions. It's friendly, inclusive and welcoming." Feedback from workforce survey, 2023-24

"Fulfilling, heart-warming, life-affirming." Feedback from workforce survey, 2023-24

Unfolding Theatre continues to strive to be an accessible and inclusive workplace. Two members of the team are trained to be Mental Health First Aiders. Annie Rigby and Michael Barrass also attained Chaperones Licenses via Newcastle City Council to ensure good practice and support for children and young people in the delivery of projects.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Our monitoring data shows that we continue to engage with a diverse workforce. A sample of 28 individuals, representing all our employees, trustees and 12 of the charity's most-engaged freelancers, indicates that 36% [10 respondents] of our workforce identifies as a deaf or disabled person, or has a longer-term health condition and 18% [5 respondents] identify as a neuro-divergent person. 11% [3 respondents] are from the Global Majority and 29% [8 respondents] described their sexual orientation as bisexual, gay, lesbian, queer or pansexual. We continue to engage individuals from a range of socio-economic backgrounds, but continue to do more work to gain a greater understanding of this element of our monitoring data to inform our future planning.

A diverse workforce is fundamental to ensuring our theatre-making reflects and is enriched by society.

Board

Bex Bowsler continued as Unfolding Theatre's Chair, alongside Trustees, Gina Abolins, Tim Bailey, Mani Kambo and Mark Robinson. Steph Kyne and Kevin Wilson stood down as trustees at Unfolding Theatre's AGM on 10 July 2023.

We continue to undertake an annual skills audit of the Trustees to ensure Board has a range of relevant skillsets and experiences.

Mentoring & Volunteering

We mentored artists including theatre-makers Umar Butt, Eilis McGowan and musician Jack McNeill.

We hosted 10 volunteers on our projects.

Supporters and Partnerships

Thank you to the funders and commissioners who made our work possible in 2023/24.

Arts Council England National Portfolio Organisation was once again the charity's biggest source of income. Funding towards core costs was received via Newcastle Cultural Investment Fund.

Our work with children and young people was supported via a number of funders. *East End Story Makers* received grant support from The Joicey Trust, Comic Relief Community Fund (received in 2022-23), Newcastle City Council Ward Grants (Walkergate and Byker) and the Tyne & Wear High Sheriff via Community Foundation Tyne and Wear Northumberland. *North East Deaf Youth Theatre* received support from The Wellesley Trust, Tesco Community Fund and the Tyne & Wear High Sheriff via Community Foundation Tyne and Wear Northumberland.

A Street Like This in Sunderland and touring the North East received support from The Foyle Foundation (received in 2022-23) and Catherine Cookson Foundation. In addition, Unfolding Theatre took part in a Space Hive crowdfunding campaign and received online donations from 28 individuals that unlocked match funds from North of Tyne Combined Authority through the UK Shared Prosperity Fund.

Night Classes was supported by The Leche Trust and Sylvia Waddilove Foundation.

Serving Up (previously named *Free Schools Meals*) was supported by Leeds Inspired.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

The charity continued to receive monthly donations from xsite architecture.

Unfolding Theatre was commissioned by a number of partners to deliver creative projects over the course of 2023-24:

- ARC Stockton co-commissioned *Night Classes* supporting us to work with a community group in Stockton and produce and premiere the show in March 2024.
- National Theatre and Sunderland Culture commissioned Unfolding Theatre to direct Episode 4 and be Associate Director: Sunderland on Episode 5 of *The Odyssey* as part of their Public Acts programme.
- Queen's Hall Hexham commissioned *It's Playtime* supporting the creation of a family installation and mission based events.
- University of Liverpool commissioned us to develop pop-up installation, *Young Voices Big Ideas*.
- Newcastle Cultural Education Partnership commissioned *No Voice Too Small* supporting drama workshops in 8 Gosforth Schools.
- Durham Student Theatre commissioned us to deliver workshops and feedback sessions as part of Durham Drama Festival.
- Edberts House commissioned the co-creation of a community panto for their families.
- Fall Into Place and LS14 Trust commissioned the charity to deliver *Serving Up* with children and young people in Seacroft.
- Cragside Primary School commissioned the *Curious Visitor* project.
- The Newcastle Cultural Education Partnership and eight school part of the Gosforth Schools Trust commissioned an extension of the *No Voice Too Small* project.
- Projects4Change and Northern Pride commissioned Unfolding Theatre to bring our pop-up stage to their summer events.
- Elders Council of Newcastle commissioned us to deliver inter-generational creative workshops in Walker.
- Jack McNeill and Eilis McGowan commissioned us for mentoring sessions.
- Gateshead Council Arts Team commissioned us to host two Creative Apprentices during *Night Classes* rehearsals and at *East End Story Makers*.
- Cultural Spring and Sunderland University have commissioned us to produce and tour *Here Be Dragons* in 2024-25.

Financial Review

The out-turn for the year is an unrestricted deficit of £36,740 (2023: Surplus £1,510). The deficit will leave a balance on Unrestricted Funds at 31 March 2024 of £35,187.

The deficit was in part as a result of the planned expenditure of resources held above the company's Reserves Policy target. This supported the production, touring and community engagement activity for *Night Classes* and *A Street Like This*.

The Trustees consider the financial performance of the charity to be satisfactory.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

PLANS FOR FUTURE PERIODS

Unfolding Theatre's core funding from Arts Council England National Portfolio Organisation funding for 2023-2026 has been extended for an additional year until March 2027. We continue to be supported by the Newcastle Cultural Investment Fund until March 2025. Over this period of time, the company aims to further consolidate its reputation for high quality, innovative and accessible theatre and creative projects. This multi-year investment will enable the charity to build upon the community partnerships and relationships with participants and audiences it has developed, support the charity with its modest ambitions for growth and continue its artistic innovation.

In 2024-25 we plan to pilot *Unfolding Nights*, a new regular event to enable our communities to inspire and inform our future artistic programme.

Our free, accessible offer of creative workshops for children and young people will grow in 2024-25. We will continue to run our weekly East End Story Makers sessions at Byker Primary and monthly North East Deaf Youth Theatre sessions and weeklong Summer Camp at Gosforth Civic Theatre. In addition, we will launch Cowgate Young Theatre Makers, a new programme delivered in partnership with Projects4Change in Newcastle. These programmes will be led by Creative Associates, EJ Raymond and Abigail Lawson.

Commissioned projects include co-creating a new piece with older people in Newcastle, in partnership with Elders Council. We will also collaborate with University of Liverpool on a public installation, *Young Voices Big Ideas*, creating a platform for children and young people's voices.

In February 2025, we will produce and tour *Here Be Dragons* in Sunderland and South Tyneside. This will be Unfolding Theatre's first touring show made for family audiences. The story celebrates the mix in our communities of people who travel and people who stay in the same place. The production will be written by Lindsay Rodden, with music by Hannabiell Sanders, and supported by local project champion, Folasade Fasoyiro. It will be informed by workshops with children in Sunderland and South Tyneside.

Night Classes will tour to North East venues in March 2025, opening at Gosforth Civic Theatre. This immersive production, performed in BSL and English, invites us to re-imagine what independence looks like.

The charity will continue to create opportunities to support the region's cultural workforce through the delivery of *North East Cultural Social* and taking an active role in cultural sector learning events. We will continue to provide mentoring and volunteering opportunities.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Unfolding Theatre for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these 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 judgments 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply 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.

Signed on behalf of the Trustees



Ms Rebekah Bowsher
Trustee
Company Registration Number 06764666

8 July 2024

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF UNFOLDING THEATRE FOR THE YEAR ENDED 31 MARCH 2024

I hereby report to the Trustees of Unfolding Theatre (Charity Registration Number 1165182) on my examination of the accounts for the year ended 31 March 2024 set out on pages 21 to 32.

Responsibilities and basis of report

As the charity's Trustees (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').

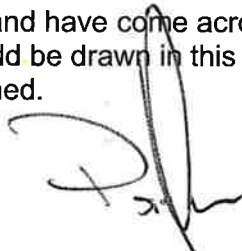
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent Examiner's Statement

I have completed my examination. I confirm that no 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
4. the accounts have not been prepared in accordance with the methods or 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 (FRS102)).

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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales
26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

8 July 2024

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	Note	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Income					
Income from Investments	3	933	-	933	323
Income from Donations & Legacies	4	1,200	138	1,338	3,488
Income from Charitable Activities	5	183,062	8,550	191,612	201,352
Other Income	6	6,256	-	6,256	8,427
Total Income		191,451	8,688	200,139	213,590
Expenditure					
Expenditure on Charitable Activities	7	228,191	21,629	249,820	201,047
Total Expenditure		228,191	21,629	249,820	201,047
Net Income/(Expenditure)		(36,740)	(12,941)	(49,681)	12,543
Balance brought forward at 1 April		71,927	12,941	84,868	72,325
Balance carried forward at 31 March	14	£35,187	£-	£35,187	£84,868

The notes on pages 23 to 32 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2024**

	Notes	2024 £	2023 £
Fixed Assets			
Tangible Fixed Assets	9	277	955
Current Assets			
Debtors	10	25,170	12,000
Cash At Bank & In Hand		42,396	82,577
		<u>67,566</u>	<u>94,577</u>
Creditors – Amounts Falling Due Within 1 Year	11	(32,656)	(10,664)
Net Current Assets/(Liabilities)		<u>34,910</u>	<u>83,913</u>
Total Net Assets	12	<u>£35,187</u>	<u>£84,868</u>
Represented by:			
Unrestricted Reserves	13	35,187	71,927
Restricted Reserves	13	-	12,941
		<u>£35,187</u>	<u>£84,868</u>

The notes on pages 23 to 32 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 March 2024 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

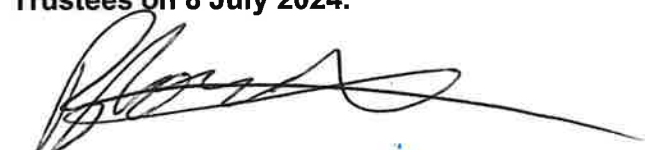
The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

(i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 8 July 2024.



**Ms Rebekah Bowshe
Trustee
Company Registration Number 06764666**

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

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

Taxation Status

Unfolding Theatre is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

There are no material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Unfolding Theatre contributes to a defined contribution pension scheme. Further details can be found in Note 9. For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income from Investments

	Unrestricted Funds	Restricted Funds	2024	2023
	£	£	£	£
Interest on Cash Deposits	933	-	933	323
	£933	£-	£933	£323

The 2023 total of £323 related wholly to Unrestricted Funds.

4. Income from Donations & Legacies

	Unrestricted Funds	Restricted Funds	2024	2023
	£	£	£	£
Sponsorship	1,000	-	1,000	1,000
Donations - General	200	138	338	2,488
	£1,200	£138	£1,338	£3,488

Of the 2023 total of £3,488, £1,000 related to Unrestricted Funds and £2,488 to Restricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

5. Income from Charitable Activities

	Unrestricted Funds	Restricted Funds	2024	2023
	£	£	£	£
Grant Income				
Arts Council England – National Portfolio Organisation	106,932	-	106,932	106,932
Joicey Trust	1,400	-	1,400	-
Byker Ward Committee – East End Story Makers	-	600	600	-
Walkergate Ward Committee – East End Story Makers	-	250	250	-
Leeds City Council – Leeds Inspired	-	1,200	1,200	-
Tesco Community Fund (via Groundworks UK)	500	-	500	-
Leche Trust – Night Classes	-	4,000	4,000	-
Sylvia Waddilove Foundation – Night Classes	-	1,000	1,000	-
Catherine Cookson Charitable Trust – A Street Like This tour	-	500	500	-
Reed Foundation – Champion Funding	-	-	-	222
Comic Relief – East End Story Makers	-	-	-	10,500
Foyle Foundation – A Street Like This	-	-	-	10,000
Newcastle Cultural Investment Fund	15,000	-	15,000	15,000
Sir James Knott Trust	-	-	-	7,000
Tyne & Wear High Sheriff Fund via the Community Foundation	-	1,000	1,000	750
Wellesley Trust - North East Deaf Youth Theatre	-	-	-	8,790
	123,832	8,550	132,382	159,194
Earned Income				
Project Fees	55,535	-	55,535	42,158
Box Office/Venue Fees	3,695	-	3,695	-
	59,230	-	59,230	42,158
	£183,062	£8,550	£191,612	£201,352

Of the 2023 total of £201,352, £171,090 related to Unrestricted Funds and £30,262 to Restricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

6. Income – Other

	Unrestricted Funds	Restricted Funds	2024	2023
	£	£	£	£
Theatre Tax Relief	6,256	-	6,256	8,427
	£6,256	£-	£6,256	£8,427

The 2023 total of £8,427 related wholly to Unrestricted Funds.

7. Expenditure on Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Production/Project Costs				
Salaries & On Costs	90,987	-	90,987	85,841
Associate Artists	41	-	41	5,419
Core/Tour Producer Costs	-	-	-	3,133
Production/Project Costs	20,633	21,629	42,262	14,755
Production/Project Staffing	84,002	-	84,002	51,849
Marketing & Research	9,698	-	9,698	11,670
Project Travel & Subsistence	4,878	-	4,878	9,636
Other Project Costs	1,546	-	1,546	306
	211,785	21,629	233,414	182,609
Support Costs				
Rent & Storage	7,832	-	7,832	7,832
Depreciation	678	-	678	678
Insurance	1,342	-	1,342	1,230
Other Administration & Running Costs	4,581	-	4,581	6,628
	14,433	-	14,433	16,368
Governance Costs				
Independent Examiner's Fees	1,200	-	1,200	1,200
Other Accountancy Costs	650	-	650	813
Board/Governance Costs	123	-	123	57
	1,973	-	1,973	2,070
	£228,191	£21,629	£249,820	£201,047

Of the 2023 total of £201,047, £197,330 related to Unrestricted Funds and £21,717 to Restricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

8. Net Income/(Expenditure)

	2024	2023
	£	£
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,200	1,200
Independent Examiner – Other Services	300	550
Depreciation of owned Fixed Assets	678	678
Operating Leases – Land & Buildings	2,144	2,144
	2,144	2,144

9. Staff Costs & Trustees' Remuneration

	2024	2023
	£	£
Gross Salary Costs	86,398	82,097
Employer's National Insurance	2,507	1,949
Employer's Pension Contributions	2,082	1,795
	£90,987	£85,841

No employee received remuneration of more than £60,000 during the year (2023 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2024	2023
	No	No
Artistic Production and Support	2.4	2.6

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2024 Unfolding Theatre made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. No contributions were outstanding at 31 March 2024 (2023: £Nil).

No remuneration has been paid to any Trustees/Directors in the year (2023: £Nil).

No reimbursement of Travel and Subsistence expenses in respect of their attendance at meetings of the charity was made in the year (2023: £Nil).

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

10. Tangible Fixed Assets

	IT & Stage Equipment £	Total £
Cost		
At 1 April 2023	9,334	9,334
Additions in year	-	-
Disposals	(119)	(119)
At 31 March 2024	9,215	9,215
Accumulated Depreciation		
At 1 April 2023	8,379	8,379
Charge for year	678	678
Disposals	(119)	(119)
At 31 March 2024	8,938	8,938
Net Book Value		
At 31 March 2024	£277	£277
At 1 April 2023	£955	£955

11. Debtors

	2024 £	2023 £
Trade Debtors	20,174	526
Other Taxes & Social Security Costs - VAT	308	484
Accrued Income	-	5,380
Prepayments	4,688	5,610
	£25,170	£12,000

12. Creditors – Amounts Falling Due Within 1 Year

	2024 £	2023 £
Other Taxes & Social Security Costs	5,647	-
Trade Creditors	6,117	1,348
Deferred Income	10,522	3,833
Accruals	10,370	5,483
	£32,656	£10,664

UNFOLDING THEATRE
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

13. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Fixed Assets	277	-	277	955
Debtors	25,170	-	25,170	12,000
Cash at Bank and In Hand	42,396	-	42,396	82,577
Creditors – Amounts Due Within 1 Year	(32,656)	-	(32,656)	(10,664)
	£35,187	£-	£35,187	£84,868

14. Analysis of Charitable Funds

	Fund at 1 April 2023	Incoming Resources in Year	Resources Expended in Year	Fund at 31 March 2024
	£	£	£	£
Unrestricted Funds				
Charity General Fund	71,927	191,451	(228,191)	35,187
Restricted Funds				
Byker Ward Committee – East End Story Makers	-	600	(600)	-
Walkergate Ward Committee – East End Story Makers	-	250	(250)	-
Leeds City Council – Leeds Inspired	-	1,200	(1,200)	-
Foyle Foundation – A Street Like This	3,401	-	(3,401)	-
Donations – A Street Like This	-	138	(138)	-
Tyne & Wear High Sheriff Fund via the Community Foundation	750	1,000	(1,750)	-
Leche Trust – Night Classes	-	4,000	(4,000)	-
Sylvia Waddilove Foundation – Night Classes	-	1,000	(1,000)	-
Catherine Cookson Charitable Trust – A Street Like This tour	-	500	(500)	-
Wellesley Trust - North East Deaf Youth Theatre	8,790	-	(8,790)	-
Total Restricted Funds	12,941	8,688	(21,629)	-
Total Funds	£84,868	£200,139	£(249,820)	£35,187

UNFOLDING THEATRE
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

14. Analysis of Charitable Funds (Cont.)

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Leche Trust / Sylvia Waddilove Foundation – Night Classes	Towards the cost of Night Classes
Byker Ward Committee / Leeds Inspired / Tyne & Wear High Sheriff Fund via the Community Foundation / Walkergate Ward Committee	Towards the cost of the East End Story Makers project
Catherine Cookson Charitable Trust / Donations / Foyle Foundation – A Street Like This	Towards the cost of A Street Like This
Wellesley Trust - North East Deaf Youth Theatre	Towards the cost of North East Deaf Youth Theatre

15. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £106,932 (2023: £106,932) was received from Arts Council England in the year.

At 31 March 2024, no sums were owing to Unfolding Theatre from Arts Council England (31 March 2023: £Nil).

In the year to 31 March 2024, sponsorship of £1,000 (2023: £1,000) was received from xsite Architecture, of which Tim Bailey, a Trustee of the charity, is a partner. The charity also rents office space from xsite.

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16. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

17. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

18. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 5 members of the company (2023 - 7 members).

UNFOLDING THEATRE

England & Wales - Charity number 1165182

Accounts

Company Registration Number 06764666

Registered Charity Number 1165182

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS
For the year ending 31 March 2023

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2023.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered charity name	Unfolding Theatre
Charity registration number	1165182
Company registration number	06764666
Registered office	Arch 6, Stepney Bank, Newcastle upon Tyne NE1 2NP

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Unfolding Theatre during the period and to the date of signing this report are as follows:

Mr T G Bailey
Ms R H Bowsher
Mrs G Hufton
Ms M Kambo
Mr A M Robinson
Ms S Kyne
Mr K R Wilson

Company Secretary	Ms A R Rigby (to 11 July 2022) Mr M Barrass (from 11 July 2022)
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Bankers	TSB, 217 Chillingham Road, Newcastle upon Tyne NE6 5LJ
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Independent Examiner	Mr P O'Hara FCA, 4 Stoneyhurst Road West, Gosforth, Newcastle upon Tyne NE3 1PG
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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Unfolding Theatre is a charitable company limited by guarantee, incorporated on 3 December 2008 and registered as a charity on 15 January 2016.

The charity is controlled by its governing document, its Memorandum & Articles of Association, as amended by Special Resolution on 15 May 2015 and 11 July 2022, and constitutes a limited company, limited by guarantee, as defined by the Companies Act.

The Directors of the company are also Trustees of the charity.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Governing Documents (Cont.)

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Charitable Purpose

Unfolding Theatre's charitable objects are to advance the arts for the public benefit through the promotion of, in particular, but not exclusively, the art of drama.

Structure and Governance

The charity currently has a board of 7 non-executive Trustees.

The Board meets a minimum of five times per year. Detailed written Board reports and an agenda are prepared by the Director and circulated in advance of meetings.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources to support their understanding of Unfolding Theatre activities.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystallise if Unfolding Theatre's funding were to be withdrawn and/or it were unable to continue operating. At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £35,000.

The Trustees then aspire to retain an additional allowance of £15,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be identified outside of its annual budgeting process. The optimum level of Reserves is therefore £50,000.

The charity's Unrestricted Reserves at 31 March 2023 are £71,927. Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Tangible Fixed Assets, are £70,972, thereby providing a degree of additional flexibility over the optimum level. This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Grant Making Policy

The charity does not currently engage in grant-making activity.

The Contribution of Volunteers

The charity makes extensive use of volunteers within its productions and to support its activities.

OBJECTIVES AND ACTIVITIES

Aims & Objectives

The charity's main current aims, and the changes or differences it seeks to make through its activities, are to:

- engage a wide range of children and adults in rewarding drama workshops
- offer public audiences in the North East and beyond high quality, joyful theatre experiences (including performances that are free to access)
- enable young people and adults from under-served communities to access drama activities that help improve wellbeing, develop skills and raise confidence
- develop and fundraise for a programme of organisational development that supports Unfolding Theatre to increase audiences

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

Unfolding Theatre brings people together to co-create and experience remarkable theatre that builds connections across social divisions.

Unfolding Theatre works to achieve its vision by co-creating big-hearted theatre with surprising combinations of people. We bring people together around theatre, music, food, laughter, good stories or all of those things at once.

Our work has a positive, sometimes profound impact on the artists, audiences and community co-creators we work with.

“Unfolding Theatre is one of the North East’s most precious cultural assets, making eclectic big-hearted performance work rooted in community participation & co-production.” North East Bylines

UNFOLDING THEATRE
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For the year ended 31 March 2023

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Long-term, we aim that:

- People feel happier & more creatively fulfilled
- Audiences are more diverse & feel reflected in UT's theatre
- People build new social connections, strengthening communities

Principle 2 - Benefit must be to the public, or a section of the public

Each element of our work provides benefit to one or more clearly identified sections of the public, as follows:

Creating new inclusive theatre with communities:

A Street Like This

During 2022-23, Unfolding Theatre continued to develop *A Street Like This*, a new music production with our 'house band' community group based in Sunderland.

The creative team of Artistic Director (Annie Rigby), Musical Director (Ross Millard) and Writer (Alison Carr) have worked alongside 23 local residents over the course of 15 community workshops at Pop Recs, Sunderland. The group have co-written songs, developed creative writing to contribute to the script and co-developed staging ideas.

"I appreciate the support and encouragement you've given everyone with ASLT [A Street Like This]. I'm absolutely loving being involved. I'm starting to wonder if I made a mistake all those years ago in being a builder, because I feel very at home in a theatrical workshop setting." Ray

Following auditions, the community company of local residents will be joined by performers Alex Elliott, Karen Traynor and Kylie Ann Ford to present the premiere of *A Street Like This* in June 2023 at The Fire Station, Sunderland. A two-week tour of the North East will follow in Autumn 2023.

Development of this project was supported by Foyle Foundation, Sir James Knott Trust, Arts Council England National Portfolio Organisation funding. In addition, Unfolding Theatre participated in The Big Give Christmas Challenge raising funding via online donations from the public that was matched by our Charity Pledgers and The Reed Foundation.

Just Us

We developed a strong partnership with the Elders Council of Newcastle upon Tyne to develop a neighbourhood project that sought to improve a sense of age friendliness and break down barriers by giving older people a voice. Through a series of informal, community-based creative taster sessions, we explored themes and began the process of creating a manifesto for age friendly communities. A creativity week of accessible and inclusive creative sessions followed, in which the manifesto was developed into a performance that combined creative writing, spoken word and bingo. The creativity week engaged 50 local residents and the resulting performance, *Just Us*, was performed in two community venues in the east and west of the city attended by 60 people.

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
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For the year ended 31 March 2023**

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

"Two fine actors relayed vital issues of our lives, which they had gleaned from workshops over four days during August, in Fenham and Byker. From this, a manifesto arose for an imagined community of hope and practical ideals." Community Co-creator

"I got someone approaching me in the street saying that was a fantastic delivery you gave."
Community Co-creator

Hansel and Gretel: The Remix

More Than Grandparents, a Sunderland-based charity supporting kinship care families (where children are being raised by family members – often grandparents – or friends), and We Make Culture, commissioned Unfolding Theatre to create a community panto. Writer and Creative Associate Becci Sharrock worked with a group of children and their carers to create *Hansel and Gretel: The Remix*. The pantomime was directed by Abigail Lawson and the team at We Make Culture. 22 children and family members performed in the pantomime and the performance was enjoyed by an audience of 80 people.

"Our kinship children created and performed their very own, very first kinship pantomime. This was a huge achievement for these children not least of all because of their traumatic start in life but also because many have conditions such as autism, ADHD and fetal alcohol spectrum disorder. Many of these children had never performed before. Many were never chosen at school to perform because of their sometimes-challenging behaviour. Yet they embraced every bit of the production from start to finish." Melanie Nichols, More Than Grandparents

The Odyssey: Episode 4

Unfolding Theatre's was commissioned by Sunderland Culture to direct National Theatre's Public Acts production of *The Odyssey* that will be told over five episodes, in five different locations. Annie Rigby is currently directing Episode Four: The Island of the Sun and working with a community company of 26 people to present the performance in April 2023.

Accessible and inspiring creative opportunities for children and young people:

North East Deaf Youth Theatre

Unfolding Theatre continued to build relationships with Deaf children and their families through *North East Deaf Youth Theatre*. Led by Creative Associate EJ Raymond, the project offered free theatre making activities and performance opportunities for Deaf children.

EJ and Annie delivered four in-school taster sessions to 29 pupils in three schools: Northern Countries School, Jesmond Park Academy and Broadwood Primary School. Following these sessions, a 5-day summer camp was organised and delivered. The summer camp offered sessions in the mornings for primary school-aged children and sessions in the afternoons for secondary school-aged children. Four children took part in the sessions over the course of the week and the summer camp culminated with the group shared their unique story 'Gary the Dragon' to an invited audience of family and friends.

A further session took place in the October half term, and monthly sessions were launched in January 2023. There are currently eight children enrolled and attending sessions each month. We look forward to continuing to develop relationships with the Deaf community in the North East and growing the number of beneficiaries.

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For the year ended 31 March 2023

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

“Our child had an absolute ball with NEDYT. We hope there will be more theatre to come as she can’t wait to come back. Sessions like this are so important for Deaf children as they help build links between children and families in out of school settings.” Parent of NEDYT taster attendee

This project was supported by Wellesley Trust, Newcastle Cultural Investment Fund and Arts Council England National Portfolio Organisation funding. A donation from 3D Derby was also received in support of North East Deaf Youth Theatre.

East End Story Makers

Unfolding Theatre has continued to offer ongoing, free to access creative activities to children and young people in the East End of Newcastle upon Tyne through its *East End Story Makers* groups.

Due to increased demand from families, we reworked our activity to offer a junior group for children aged between 5 and 8 years old and a senior group for children aged between 9 and 14 years old. The introduction of two groups has also enabled us to better tailor the creative activities for the children, as well as expand the number of beneficiaries we are able to reach each week. During 2022-23, we have delivered 62 creative sessions that have engaged 31 children.

During the sessions, the children have taken part in a range of activities that develop drama and performance skills. This has included creative writing, character development, improvisation and general drama games and exercises. The activities have been designed to develop the creative and performance skills of the children, as well as developing confidence, public speaking skills and teamworking. The group is currently led by Abigail Lawson and supported by the wider Unfolding Theatre team. We have also welcome other practitioners to the sessions, including Patrick Ziza and Holly Irving, who led four dance and movements sessions that explored attitudes to waste and recycling. We are continuing to support some children to achieve Explore and Bronze Arts Awards as part of their involvement in these groups.

The two groups experienced live theatre as part of a Go & See visit in December. The junior group visited Live Theatre to see a performance of *Wintry Tales* and the senior group visited Alphabetti to see a performance of *Song of the Goblins*.

The children have recently worked with Creative Associate and writer, Becci Sharrock to co-create two unique short plays that explore stories and themes that are important to the groups. Abigail Lawson will work with the children to direct and present their plays to audiences in July 2023.

Sessions continue to take place at Byker Primary School, who are supportive of our work. We also work with local partners and networks to share information about the group, including Barnardo’s Community Family Hub East at Byker Sands and the Byker Children and Young People’ Partnership.

“[I feel] happy, confident and included.” East End Story Maker feedback

“His confidence has really improved... even his teacher has mentioned it.” Parent feedback

The project was supported by Comic Relief Community Fund (England), Newcastle Cultural Investment Fund, Arts Council England National Portfolio funding and Community Foundation Tyne and Wear High Sheriff.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Doorstep Stories

Our *Doorstep Stories* project in South Tyneside culminated in April 2022 with the co-creation of three unique stories with pupils in Epinay School, St Joseph's RC School Jarrow and Westoe Crown Primary School. The stories – *Sweet Caroline, You Can Just Be You and Isabella the Pirate* – were presented at The Word, The National Centre for the Written Word to 91 children and their families. The project engaged over 400 children and families in total.

No Voice Too Small

Following the success of the Newcastle Cultural Education Partnership commissioned *No Voice Too Small* project, we were delighted to be invited to continue working with NCEP and the Gosforth Schools Trust. Working with over 300 children in Years 3 and 4, we are using theatre and performance to build confidence in public speaking, articulating ideas and persuasive writing. Following a series of seven workshops, the children will present their writing as part of a Student Action Day.

"No Voice Too Small was a great chance to talk to each other and listen too. Thank you, Unfolding Theatre," Havannah First School via Twitter

The Curious Visitor / Through Fresh Eyes

We also undertook a creative residency at Cragside Primary School in July 2022. Creative Associate Alex Elliott visited the school as the 'Curious Visitor', observing and interacting with the school community to inform the development of a larger cultural project. The school successfully secured funding from the North of Tyne Combined Authority and commissioned Unfolding Theatre to deliver the co-designed *Through Fresh Eyes* creative project over the course of the 2022-23 school year. We have engaged over 320 people of part of this project.

Reaching Audiences:

Hold On Let Go

Our Covid-19 pandemic delayed tour of *Hold On Let Go* was finally able to get underway in May 2022. The tour visited nine venues across England and reached audiences of 326 people. Sadly, a small number of performances in the early part of the tour were cancelled due to the continued impact of Covid-19. We carried out two audience development sessions in Leeds and Doncaster to build audiences for the performances.

"I'm still thinking the day after about how stimulating the experience was. I remember quite a lot about it!!!" Hold on Let Go audience feedback

"Very thought provoking and engaging. Liked that it was inclusive with sign language." Hold On Let Go audience feedback

The Unfolding Theatre

We were pleased to tour our pop-up structure, *The Unfolding Theatre*, to two locations in Newcastle upon Tyne. We strengthened our partnerships with Projects4Change and *The Unfolding Theatre* was the main focus of a co-designed Family Fun Day that engaged 130 young people and their families. We also developed our relationship with Northern Pride, firstly supporting their first Family Pride event and then presenting storytelling and craft activities on the pop-up stage a part of the Youth and Family Zone at UK/Northern Pride.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Multiverse Lab

2022-23 saw the culmination of *Multiverse Lab* through the delivery of two events in Newcastle and Carlisle that shared the findings from the community consultation process. The events also launched the online archive of Multiverse Lab, a searchable tool that will strengthen the legacy of this creative public engagement process.

Developing New Theatre:

Building upon the ideas drawn from the company's first Open R&D, Unfolding Theatre has continued to develop *Night Classes*. This immersive production will question the social goal of independence and challenge the guilt and sense of failure often felt when asking for help. Inspired by disabled people's insights, it asks "Wouldn't we all be better off if we celebrated inter-dependence instead?"

A further R&D, followed by an informal sharing took place in November 2022 and Unfolding Theatre was delighted to confirm ARC Stockton as a co-producer on the project. We have also commissioned Lisette Auton and Becci Sharrock as co-writers, alongside the involvement of Creative Associates EJ Raymond and Alex Elliott as performers.

"A huge THANK YOU for exploring Night Classes with us. We felt really lucky to be invited in to see how your ideas were developing. Everyone was buzzing afterwards. Some of the things we talked about will definitely sit with us for a while." Annabel Turpin, ARC Stockton

"I feel like I've had a relaxation session, it's given me the same calm and peacefulness I get from meditation or yoga. I was completely immersed and didn't think about work or any other distractions." Lynne Lawson, ARC Stockton

Working with community partners in Seacroft, Leeds, we are revisiting our production of *Free School Meals*. Over the course of a two-day R&D, Artistic Director Annie Rigby worked with young people living in Seacroft to explore their attitudes to child food poverty to inform the redevelopment of this production that will be presented in August 2023, subject to funding.

Support the North East Cultural Sector

Unfolding Theatre has offered artistic support to emerging and established creatives in the North East and beyond. Annie Rigby delivered talks to MA Arts Managements students at Middlesex University and students studying at Stockton Riverside College. Annie also contributed to a number of events across the region, including, sharing the company's approach to co-creating with communities with 37 attendees at Culture Bridge North East's 'Imagine If' Conference and discussing the future of the cultural workforce with 35 attendees as part of Newcastle University's 'Wor Culture' event. Annie also shared information about the company's production of *Free School Meals* as part of Performance Studies International Hunger Conference.

Unfolding Theatre has also been involved in the launch of North East Exchange, an event held twice a year to connect theatre makers with programmers of venues and festivals. The first event held at the Fire Station, Sunderland was attended by 66 people working in the North East cultural sector. Artist mentorship has also continued, with Annie Rigby offering artistic support to musicians Jack McNeil and Tim Burke.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Annie Rigby has supported a number of organisations applying to join Art Council England's National Portfolio Organisations (NPO), sharing insight of Unfolding Theatre's experience and becoming an NPO for the first time in 2018. Annie chaired and spoke at an online event by the Artist-Led NPO Network that discussed building staff teams and supporting the wider cultural workforce.

Executive Producer, Michael Barrass continued to support Culture Against Racism, a collaborative North East cultural sector approach to creating an anti-racist culture in the North East. He also continues to be an active attendee at Byker Children and Young People's Partnership meetings.

Unfolding Theatre's beneficiaries are therefore entirely appropriate to its aims and the public as a whole benefit from its work. All of these benefits are clear, evidenced and relate directly to Unfolding Theatre's aims. In addition, the Trustees do not consider that any significant detriment or harm flows from Unfolding Theatre's work.

Risk Management

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

Unfolding Theatre has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

Workload of core staff and freelance team becomes unmanageable:

- Weekly check-ins in place to identify any workload issues at early stage and implement mitigating actions.
- Annual activity of company mapped out to understand any potential 'pinch-points' and additional resource/staffing built into project budgets and arranged as required.
- Realistic time frames built into all projects
- Health and wellbeing of team prioritised to ensure a positive and supporting working culture.

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OBJECTIVES AND ACTIVITIES (Continued)

Not achieving audience targets:

- National touring has been paused in 23/24 to better understand audience behaviours to inform longer term planning.
- Focus on regional touring and strong audience development work with local audiences and community partners.
- Investing in Marketing Manager and good quality PR.
- Developing a robust marketing plan for the organisation and for every project. Sales reports are monitored and acted on in good time if not at target.
- Projected income from tickets sales is modest and reflects current financial climate.

Long-term absence of Artistic Director, Executive Producer or Trustees due to resignation or illness:

- Increased artistic team (currently 5 Creative Associates) improves succession plans for Artistic Director.
- Increasing Trustees to 7 has improved resilience and Trustee succession planning, as well as providing consistently.
- Increased Board capacity supports Artistic Director and Executive Producer absence / recruitment.

Not achieving income targets (trusts and foundations, earned income, individual giving):

- Uncertainty around long-term impact on Trusts and Foundations funding mitigated through Executive Producer role as it seeks to build relationships with existing funders, and making applications to new funders, to build on previous fundraising success.
- Opportunities to diversify income further currently being explored through consideration of increased individual giving and sponsorship opportunities.
- Increasing Associate Artist team increases capacity to deliver income-generating commissions.

Cost of Living crisis impacts company operations:

- Increases to salaries and freelance rates of pay have been accounted for in 2023-24 budget and supports workforce, as well as mitigating against potential staff turnover.
- Projects realistically budgeted and contingencies increased and utilised as required.
- Cost efficiencies explored throughout artistic programme, including repurposing existing sets.
- Regular financial monitoring by Executive Producer and Trustees.

Not delivering artistic excellence:

- Engaging a highly experienced artist as a mentor for major projects' creative teams
- Collaborating with exceptional artists, including more artists from ethically diverse backgrounds
- Sharing work-in-progress with audiences and peers to gain critical feedback
- Evaluating artistic achievements and shortcomings for every project. Creating plans to continually improve artistic practice.

UNFOLDING THEATRE
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TRUSTEES' REPORT
For the year ended 31 March 2023

OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

The Trustees also manage the general financial risks arising by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a low-cost base
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved

ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

Unfolding Theatre co-creates big-hearted theatre that builds social connections. Our mission remained especially relevant as communities continue to adapt to the longer-term impacts of the Covid-19 pandemic and contend with the emergence of the cost-of-living crisis.

In 2022-23, we continued to deliver a programme of affordable, high-quality theatre performances and free to access and inclusive community-based workshops and activities. We engaged 1,413 live audiences, 998 participants and reached 2,910 digital audiences online.

The charity has continued to undertake a flexible model of operations enabling it to reach beneficiaries in community settings. This has included utilising our pop-up stage to increase the visibility of the charity's work, working closely with community partners to reach beneficiaries and strengthened the our access provision.

Whilst live audience figures are below pre-pandemic numbers, our greatest achievement this year has been increasing the level of engagement we have had with community participants and the deeper relationships that have subsequently emerged. We far exceeded our delivery target and delivered 238 community-based workshops, which resulted 3,479 creative engagements.

Through *East End Story Makers*, we have delivered over 60 creative sessions to children and young people in the East End of Newcastle. This is a geographic area that experiences significant socio-economic disadvantage. We are grateful to the Comic Relief Community Fund for supporting this work. We have worked with some of the children in these groups since August 2020 and continue to attract new attendees to the group. The children have developed strong performance and ensemble skills, as well as transferable skills such as confidence and team work. It is heartening that in a recent feedback exercise, the children and young people are able to personally recognise the impact of their involvement in *East End Story Makers*.

We were delighted to launch North East Deaf Youth Theatre in Summer 2022. Following a series of school taster sessions, we offered a 5-day summer camp for children aged between 7 and 16 years old. The children that attended took part in a series of drama and theatre making workshops and co-created an original story that was performed for friends and family. Following the success of the summer camp, we launched a monthly session and have a core of seven children currently engaging.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

We have also continued to offer BSL integrated performances. *Hold On Let Go* was presented with integrated BSL when performed at Gosforth Civic Theatre, Newcastle and artsdepot, London. We also offered a meet and greet with Creative Associate EJ Raymond as part of the performance in Newcastle to further engage deaf audiences.

Following significant delays as a result of the Covid-19 pandemic, we were pleased to resume production of *A Street Like This*. The creative team of Artistic Director (Annie Rigby), Writer (Alison Carr) and Musical Director (Ross Millard), reconnected with the Sunderland 'house band' to co-create the production. The production will include original songs created by members of the house band, so of whom have never written music before. The premiere of *A Street Like This* will take place in June 2023 at The Fire Station, Sunderland, before embarking on a regional tour in Autumn 2023.

We have had a successful year working in partnership with a range of arts, community, health and education providers. We have been commissioned by local partners to deliver creative activities with communities.

Elders Council of Newcastle commissioned Unfolding Theatre to co-create a new community theatre performance that explored themes around ageing and created a manifesto for age friendly sessions. Presented over two performances in the East and West of the city, *Just Us*, was part bingo game and theatre performance and featured as part of ImAGE Festival to celebrate International Day for Older Persons. We also created a community panto with *More Than Grandparents* and *We Make Culture*. Working with their kinship families we co-created a version of *Hansel & Gretel* that was presented to appreciative audiences.

We have engaged with a number of schools over 2022-23. We were approached by Gosforth Schools Trust and the Newcastle Cultural Education Partnership to continue our Inspire By...project *No Voice Too Small*, working with 374 Year 3 and 4 pupils to improve confidence and ability in performance and public speaking. We are also delighted to be undertaking the *Through Fresh Eyes* creative residency in Cragside Primary School and working with the entire school community to celebrate the school and its achievements.

Our performances and creative projects continue to be well-received by audiences and participants.

We are proud to have engaged 38 talented freelance artists and production staff in 2022-23 alongside our core staff team of 4 (2 full-time, 2 part-time). We have also supported the involvement of 8 volunteers across projects.

Thank you to everyone who engaged with Unfolding Theatre's work in 2022-23. A massive thank you to the artists and production staff, funders, venues, community partners and commissioners who made our projects possible. We are proud to have had such a positive impact on the wellbeing, social connectedness and creativity of the children, young people and adults through the delivery of our programme of performances and creative activities.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Company Development

Unfolding Theatre has continued to grow the diversity of its team and collaborators, strengthening its community partnerships and building deeper relationships with audience and participants. Our operational systems and procedures continue to be strengthened as the company evolves and develops.

Workforce

The Unfolding Theatre workforce for 2022-23 comprised 57 people. We welcomed a Marketing Manager to the team, increasing our employees from 3 to 4 (equivalent to 2.6 FTE) and utilised the services of 38 freelance artists and production staff. We also engaged 8 volunteers, as well as our Board of 7 Trustees.

Our annual workforce monitoring and feedback survey continues to be an important tool to understand the demographics of the workforce and the experiences of those engaged by the charity. We're delighted to continue to receive incredibly positive feedback from the workforce:

"The work they [Unfolding Theatre] make is rich in human connection and that plays out into the working environment, and you feel like you're really put in the forefront of the working experience. From accommodation and travel options to the ease and flexibility of the get-in process, it feels like a well-supported environment to work in." Feedback via annual workforce survey 2022-23

"Feeling part of a team - a team that cared. Feeling absolutely valued. Meeting amazing new creative and kind people. Feeling a part of doing something meaningful. Employment. Making something new." Feedback via annual workforce survey 2022-23

"As always, I've felt very supported, been given opportunities to develop both professionally and creatively and been able to work on a wide range of exciting artistic projects." Feedback via annual workforce survey 2022-23

"The passion of all those involved with Unfolding Theatre. It is a real joy to be around people who are so passionate about what they do." Feedback via annual workforce survey 2022-23

Unfolding Theatre continues to strive to be an accessible and inclusive workplace. Members of our team took part in Unconscious Bias, Diversity and Anti-Racism Training, led by Talawa Theatre Company. Three members of the team also trained to be Mental Health First Aiders.

Our monitoring data shows that we continue to engage with an increasingly diverse workforce. A sample of 27 individuals, representing all our employees, trustees and 16 of the charity's most-engaged freelancers, indicates that 26% [7 respondents] of our workforce identifies as a deaf or disabled person, or has a longer-term health condition and 19% [5 respondents] identify as a neuro-divergent person. 12% [3 respondents] are from the Global Majority and 33 [9 respondents] described their sexual orientation as bisexual, gay, lesbian, queer or pansexual. We continue to engage individuals from a range of socio-economic backgrounds, but continue to do more work to gain a greater understanding of this element of our monitoring data to inform our future planning.

A diverse workforce is fundamental to ensuring our theatre-making reflects and is enriched by society.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Board

Bex Bowsher continued as Unfolding Theatre's Chair, alongside Trustees, Gina Abolins, Tim Bailey, Mani Kambo, Steph Kyne, Mark Robinson, and Kevin Wilson.

We continue to undertake an annual skills audit of the Trustees to ensure Board has a range of relevant skillsets and experiences.

Mentoring & Volunteering

We mentored artists including, musicians Jack McNeill and Tim Burke.

We hosted 8 volunteers on our projects.

Supporters and Partnerships

Thank you to the funders and commissioners who made our work possible in 2022/23.

Arts Council England National Portfolio Organisation was once again the charity's biggest source of income. Funding towards core costs was received via Newcastle Cultural Investment Fund and The Sir James Knott Trust.

Our work with children and young people was supported via a number of funders. *East End Story Makers* received grant support from Comic Relief Community Fund and the Tyne & Wear High Sheriff via Community Foundation Tyne and Wear Northumberland. *North East Deaf Youth Theatre* received support from The Wellesley Trust.

The development of *A Street Like This* in Sunderland received support from The Foyle Foundation. In addition, Unfolding Theatre took part in The Big Give's Christmas Challenge and received online donations from 34 individuals that unlocked match funds from individual champion pledges and The Reed Foundation.

The charity continued to receive monthly donations from xsite architecture. A donation was received from 3D Derby in support of *North East Deaf Youth Theatre*. Four individual donations were received over the course of the year also.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Unfolding Theatre was commissioned by a number of partners to deliver creative project over the course of 2022-23:

- South Tyneside Council commissioned *South Tyneside Doorstep Stories* that involved working with three education settings in the Borough.
- Elders Council of Newcastle commissioned *Just Us* and delivery of intergenerational workshops in the East and West of the city.
- Projects4Change commissioned Cowgate Family Fun Day that utilised Unfolding Theatre's pop-up stage.
- More Than Grandparents and We Make Culture commissioned the co-creation of a community panto for their kinship families.
- LS14 Trust commissioned the charity to carry out drama and theatre making workshops with their beneficiaries.
- Sunderland Culture and National Theatre commissioned Unfolding Theatre to direct Episodes 4 and 5 of *The Odyssey* as part of their Public Acts programme.
- Cragside Primary School commissioned the *Curious Visitor*, which led to a larger residency in the school titled *Through Fresh Eyes*.
- The Newcastle Cultural Education Partnership and eight school part of the Gosforth Schools Trust commissioned an extension of the *No Voice Too Small* project.
- Newcastle University, VOICE, The National Innovation Centre for Ageing (NICA), the National Institute for Health Research (NIHR) and the Newcastle Hospitals NHS Foundation Trust commissioned the final iteration of *Multiverse Lab*, including an online archive of the voices collected.
- The Common Room of the North, Northern Pride and Ouseburn Festival commissioned Unfolding Theatre to deliver storytelling and performance activities as part of their larger celebrations.

Financial Review

The out-turn for the year is an unrestricted surplus of £1,510 (2022: Surplus £17,967). The surplus will leave a balance on Unrestricted Funds at 31 March 2023 of £71,927.

The Trustees consider the financial performance of the charity to be satisfactory.

PLANS FOR FUTURE PERIODS

Unfolding Theatre was successful in securing Arts Council England National Portfolio Organisation funding for 2023-2026. We also continue to be supported by the Newcastle Cultural Investment Fund. Over this period of time, the company aims to further consolidate its reputation for high quality, innovative and accessible theatre and creative projects. This multi-year investment will enable the charity to build upon the community partnerships and relationships with participants and audiences it has developed, support the charity with its modest ambitions for growth and continue its artistic innovation.

In June 2023, we will present *A Street Like This*, to audiences in Sunderland, followed by a regional tour of the North East in Autumn 2023. We first embarked upon this project in February 2020 and are excited to finally be able to share this exciting production with audiences.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023

PLANS FOR FUTURE PERIODS (CONTINUED)

Working with production partner ARC Stockton, we will continue to develop our new immersive theatre show *Night Classes*. An R&D residency will take place in Stockton in October 2023, during which co-writers Becci Sharrock and Lisette Auton and the wider creative team will work with members of the community to co-create the production. *Night Classes* will be presented in March 2023. We plan to then tour *Night Classes* to national theatre audiences and are in the process of developing our touring partners and venues.

A reworking of *Free School Meals* with children and young people living in Seacroft, Leeds will also be presented in August 2023. This production is made possible through our relationship with Seacroft-based LS14 Trust.

Building upon the success of The Odyssey Episode 4, Annie Rigby will direct a group of Sunderland-based participants in Episode 5 on behalf of National Theatre Public Acts and Sunderland Culture.

Our accessible and inspiring work with children and young people will continue through the delivery of our weekly East End Story Makers sessions. Over 20 children are currently engaged in these sessions. Abigail Lawson will direct the children in two short plays – *A Wheely Good Time* and *A Fair Ride* – that the group co-created with writer Becci Sharrock. The two performances will be presented to family, friends and invited guests in July 2023.

Thanks for funding from the Wellesley Trust, *North East Deaf Youth Theatre* will continue on a monthly basis throughout 2023-24, with a 5-day summer camp scheduled for August 2023. The group continues to be led by EJ Raymond and supports the development of the children's performance, writing and film making skills.

School-based projects *No Voice Too Small* with Newcastle Cultural Education Partnership and the Gosforth Schools Trust and *Through Fresh Eyes* with Cragside Primary School, will culminate in Summer 2023 with the presentation of a selection of co-created work and installations.

Our work reaching local audiences continues through our partnerships with Projects4Change and Northern Pride. We look forward to utilising our pop-up stage and sharing an exciting programme of theatre and performance with audiences as part of the Cowgate Family Fun Day, Ouseburn Family Pride and Newcastle Pride.

The charity will continue to create opportunities to support the region's cultural workforce through the delivery of two *North East Cultural Social* events. We will continue to provide mentoring and volunteering opportunities.

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2023**

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Unfolding Theatre for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

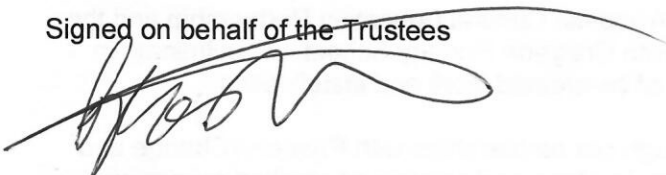
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these 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 judgments 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply 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.

Signed on behalf of the Trustees



**Ms Rebekah Bowsher
Trustee
Company Registration Number 06764666**

12 July 2023

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF UNFOLDING THEATRE FOR THE YEAR ENDED 31 MARCH 2023

I hereby report to the Trustees of Unfolding Theatre (Charity Registration Number 1165182) on my examination of the accounts for the year ended 31 March 2023 set out on pages 20 to 31.

Responsibilities and basis of report

As the charity's Trustees (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').

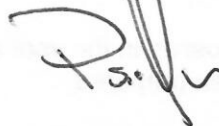
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent Examiner's Statement

I have completed my examination. I confirm that no 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
4. the accounts have not been prepared in accordance with the methods or 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 (FRS102)).

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.



**Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales**

4 Stoneyhurst Road West, Gosforth, Newcastle upon Tyne NE3 1PG

12 July 2023

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2023

	Note	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Income					
Income from Investments	3	323	-	323	-
Income from Donations & Legacies	4	1,000	2,488	3,488	1,044
Income from Charitable Activities	5	171,090	30,262	201,352	254,859
Other Income	6	8,427	-	8,427	-
Total Income		180,840	32,750	213,590	255,903
Expenditure					
Expenditure on Charitable Activities	7	179,330	21,717	201,047	236,878
Total Expenditure		179,330	21,717	201,047	236,878
Net Income/(Expenditure)		1,510	11,033	12,543	19,025
Balance brought forward at 1 April		70,417	1,908	72,325	53,300
Balance carried forward at 31 March	14	£71,927	£12,941	£84,868	£72,325

The notes on pages 22 to 31 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2023**

	Notes	2023 £	2022 £
Fixed Assets			
Tangible Fixed Assets	9	955	800
Current Assets			
Debtors	10	12,000	7,917
Cash At Bank & In Hand		82,577	71,857
		<u>94,577</u>	<u>79,774</u>
Creditors – Amounts Falling Due Within 1 Year	11	(10,664)	(8,249)
Net Current Assets/(Liabilities)		<u>83,913</u>	<u>71,525</u>
Total Net Assets	12	<u>£84,868</u>	<u>£72,325</u>
Represented by:			
Unrestricted Reserves	13	71,927	70,417
Restricted Reserves	13	12,941	1,908
		<u>£84,868</u>	<u>£72,325</u>

The notes on pages 22 to 31 form part of the financial statements.

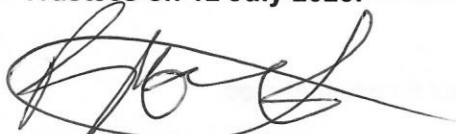
The Trustees are satisfied that for the year ended 31 March 2023 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

- (i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 12 July 2023.



**Ms Rebekah Bowsher
Trustee**

Company Registration Number 06764666

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

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

Taxation Status

Unfolding Theatre is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

There are no material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

1. Accounting Policies (Continued)

Operating Leases

The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

Tangible Fixed Assets and Depreciation

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT & Stage Equipment - 33% per annum straight line

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost where there is a material adjustment.

Fund Accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the purposes of the charity.

Designated funds are unrestricted funds earmarked by the trustees for specific purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Unfolding Theatre contributes to a defined contribution pension scheme. Further details can be found in Note 9.

For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income from Investments

	Unrestricted Funds	Restricted Funds	2023	2022
	£	£	£	£
Interest on Cash Deposits	323	-	323	-
	£323	£-	£323	£-

4. Income – Donations & Legacies

	Unrestricted Funds	Restricted Funds	2023	2022
	£	£	£	£
Sponsorship	1,000	-	1,000	1,000
Donations - General	-	2,488	2,488	44
	£1,000	£2,488	£3,488	£1,044

The 2022 total of £1,044 related wholly to Unrestricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

5. Income from Charitable Activities

	Unrestricted Funds £	Restricted Funds £	2023 £	2022 £
Grant Income				
Arnold Clark Community Fund - Free School Meals Participation	-	-	-	1,000
Arts Council England – National Portfolio Organisation	106,932	-	106,932	106,932
Arts Council England - Cultural Recovery Fund	-	-	-	34,000
Blue Stone Consortium - East End Story Makers	-	-	-	12,025
Reed Foundation – Champion Funding	-	222	222	-
Comic Relief – East End Story Makers	-	10,500	10,500	-
Foyle Foundation – A Street Like This	-	10,000	10,000	-
Newcastle Cultural Investment Fund	15,000	-	15,000	18,000
Sir James Knott Trust	7,000	-	7,000	-
Tyne & Wear High Sheriff Fund via the Community Foundation	-	750	750	2,500
Wellesley Trust - North East Deaf Youth Theatre	-	8,790	8,790	3,160
	128,932	30,262	159,194	177,617
Other Income				
Project Fees	42,158	-	42,158	76,892
Other Income	-	-	-	350
	42,158	-	42,158	77,242
	£171,090	£30,262	£201,352	£254,859

Of the 2022 total of £254,859, £220,674 related to Unrestricted Funds and £34,185 to Restricted Funds.

6. Income – Other

	Unrestricted Funds £	Restricted Funds £	2023 £	2022 £
Theatre Tax Relief	8,427	-	8,427	-
	£8,427	£-	£8,427	£-

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

7. Expenditure on Charitable Activities

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Production/Project Costs				
Salaries & On Costs	85,841	-	85,841	75,246
Associate Artists	5,419	-	5,419	10,198
Core/Tour Producer Costs	3,133	-	3,133	7,820
Production/Project Costs	5,500	9,255	14,755	29,004
Production/Project Staffing	40,301	11,548	51,849	71,450
Marketing & Research	10,960	710	11,670	16,482
Project Travel & Subsistence	9,432	204	9,636	5,222
Other Project Costs	306	-	306	1,055
	160,891	21,717	182,609	216,477
Support Costs				
Rent & Storage	7,832	-	7,832	7,865
Depreciation	678	-	678	844
Insurance	1,230	-	1,230	1,715
Other Administration & Running Costs	6,628	-	6,628	7,868
	16,368	-	16,368	18,292
Governance Costs				
Independent Examiner's Fees	1,200	-	1,200	1,200
Other Accountancy Costs	813	-	813	596
Board/Governance Costs	57	-	57	313
	2,070	-	2,070	2,109
	£179,330	£21,717	£201,047	£236,878

Of the 2022 total of £236,878, £203,751 related to Unrestricted Funds and £33,127 to Restricted Funds.

8. Net Income/(Expenditure)

	2023 £	2022 £
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,200	1,200
Independent Examiner – Other Services	550	500
Depreciation of owned Fixed Assets	678	844
Operating Leases – Land & Buildings	2,144	2,144

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

9. Staff Costs & Trustees' Remuneration

	2023	2022
	£	£
Gross Salary Costs	82,097	71,515
Employer's National Insurance	1,949	2,132
Employer's Pension Contributions	1,795	1,599
	£85,841	£75,246

No employee received remuneration of more than £60,000 during the year (2022 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2023	2022
	No	No
Artistic Production and Support	2.6	2.3

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2023 Unfolding Theatre made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. No contributions were outstanding at 31 March 2023 (2022: £Nil).

No remuneration has been paid to any Trustees/Directors in the year (2022: £Nil).

No reimbursement of Travel and Subsistence expenses in respect of their attendance at meetings of the charity was made in the year (2022: £Nil).

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

10. Tangible Fixed Assets

	IT & Stage Equipment £	Total £
Cost		
At 1 April 2022	8,501	8,501
Additions in year	833	833
At 31 March 2023	<u>9,334</u>	<u>9,334</u>
Accumulated Depreciation		
At 1 April 2022	7,701	7,701
Charge for year	678	678
At 31 March 2023	<u>8,379</u>	<u>8,379</u>
Net Book Value		
At 31 March 2023	<u>£955</u>	<u>£955</u>
At 1 April 2022	<u>£800</u>	<u>£800</u>

11. Debtors

	2023 £	2022 £
Trade Debtors	526	2,192
Other Taxes & Social Security Costs	484	-
Accrued Income	5,380	-
Prepayments	5,610	5,725
	<u>£12,000</u>	<u>£7,917</u>

12. Creditors – Amounts Falling Due Within 1 Year

	2023 £	2022 £
Other Taxes & Social Security Costs	-	388
Trade Creditors	1,348	220
Deferred Income	3,833	4,765
Accruals	5,483	2,876
	<u>£10,664</u>	<u>£8,249</u>

UNFOLDING THEATRE
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

13. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2023	Total 2022
	£	£	£	£
Fixed Assets	955	-	955	800
Debtors	6,620	5,380	12,000	7,917
Cash at Bank and In Hand	73,966	8,611	82,577	71,857
Creditors – Amounts Due Within 1 Year	(9,614)	(1,050)	(10,664)	(8,249)
	£71,927	£12,941	£84,868	£72,325

14. Analysis of Charitable Funds

	Fund at 1 April 2022	Incoming Resources in Year	Resources Expended in Year	Fund at 31 March 2023
	£	£	£	£
Unrestricted Funds				
Charity General Fund	70,417	180,840	(179,330)	71,927
Restricted Funds				
Comic Relief – East End Story Makers	-	10,500	(10,500)	-
Donations – A Street Like This	-	2,088	(2,088)	-
Donations – North East Deaf Youth Theatre	-	400	(400)	-
Foyle Foundation – A Street Like This	-	10,000	(6,599)	3,401
Reed Foundation – Champion Funding	-	222	(222)	-
Tyne & Wear High Sheriff Fund via the Community Foundation	-	750	-	750
Wellesley Trust - Creative Sessions for Young People	1,908	-	(1,908)	-
Wellesley Trust - North East Deaf Youth Theatre	-	8,790	-	8,790
Total Restricted Funds	1,908	32,750	(21,717)	12,941
Total Funds	£72,325	£213,590	£(201,047)	£84,868

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023**

14. Analysis of Charitable Funds (Cont.)

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Comic Relief / Tyne & Wear High Sheriff Fund via the Community Foundation	Towards the cost of the East End Story Makers project
Donations / Foyle Foundation / Reed Foundation – A Street Like This	Towards the cost of A Street Like This
Donations / Wellesley Trust - North East Deaf Youth Theatre	Towards the cost of North East Deaf Youth Theatre
Wellesley Trust - Creative Sessions for Young People	Towards the cost of creative sessions for young people

15. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £106,932 (2022: £140,932) was received from Arts Council England in the year.

At 31 March 2023, no sums were owing to Unfolding Theatre from Arts Council England (31 March 2022: £Nil).

In the year to 31 March 2023, sponsorship of £1,000 (2022: £1,000) was received from xsite Architecture, of which Tim Bailey, a Trustee of the charity, is a partner. The charity also rents office space from xsite.

UNFOLDING THEATRE
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16. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

17. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

18. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 7 members of the company (2022 - 7 members).

UNFOLDING THEATRE

England & Wales - Charity number 1165182

Accounts

Company Registration Number 06764666

Registered Charity Number 1165182

UNFOLDING THEATRE

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2022

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2022

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2022.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered charity name Unfolding Theatre
Charity registration number 1165182
Company registration number 06764666
Registered office Arch 6, Stepney Bank, Newcastle upon Tyne NE1 2NP

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Unfolding Theatre during the period and to the date of signing this report are as follows:

Mrs A V Disley	Resigned 27 September 2021
Mr T G Bailey	
Ms R H Bowsher	
Mrs G Hufton	Appointed 28 February 2022
Ms M Kambo	
Mr A M Robinson	
Ms S Kyne	Appointed 27 September 2021
Mr K R Wilson	

Company Secretary

Ms A R Rigby

Bankers

TSB, 217 Chillingham Road, Newcastle upon Tyne
NE6 5LJ

Independent Examiner

Mr P O'Hara FCA, 4 Stoneyhurst Road West, Gosforth,
Newcastle upon Tyne NE3 1PG

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Unfolding Theatre is a charitable company limited by guarantee, incorporated on 3 December 2008 and registered as a charity on 15 January 2016.

The charity is controlled by its governing document, its Memorandum & Articles of Association, as amended by Special Resolution on 15 May 2015, and constitutes a limited company, limited by guarantee, as defined by the Companies Act.

The Directors of the company are also Trustees of the charity.

UNFOLDING THEATRE
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TRUSTEES' REPORT
For the year ended 31 March 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)
Governing Documents (Cont.)

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Charitable Purpose

Unfolding Theatre's charitable objects are to advance the arts for the public benefit through the promotion of, in particular, but not exclusively, the art of drama.

Structure and Governance

The charity currently has a board of 7 non-executive Trustees.

The Board meets a minimum of five times per year. Detailed written Board reports and an agenda are prepared by the Director and circulated in advance of meetings.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources to support their understanding of Unfolding Theatre activities.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystallise if Unfolding Theatre's funding were to be withdrawn and/or it were unable to continue operating.

At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £35,000. The Trustees then aspire to retain an additional allowance of £15,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be identified outside of its annual budgeting process. The optimum level of Reserves held is therefore £50,000.

The charity's Unrestricted Reserves at 31 March 2022 are £70,417. Free Reserves, defined as Unrestricted Reserves minus the value of Tangible Fixed Assets, are £69,617, thereby providing a degree of additional flexibility over the optimum level identified, which is felt prudent at this time with a decision from Arts Council England on future NPO funding due in October 2022 and current challenges arising from both the pandemic and price increases in many areas.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

UNFOLDING THEATRE
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For the year ended 31 March 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Grant Making Policy

The charity does not currently engage in grant-making activity.

The Contribution of Volunteers

The charity makes extensive use of volunteers within its productions and to support its activities.

OBJECTIVES AND ACTIVITIES

Aims & Objectives

The charity's main current aims, and the changes or differences it seeks to make through its activities, are to:

- engage a wide range of children and adults in rewarding drama workshops
- offer public audiences in the North East and beyond high quality, joyful theatre experiences (including performances that are free to access)
- enable young people and adults from under-served communities to access drama activities that help improve wellbeing, develop skills and raise confidence
- develop and fundraise for a programme of organisational development that supports Unfolding Theatre to increase audiences

Ensuring our Work delivers our Aims

We review our aims, objectives and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aims, objectives and activities remained focused on our stated purposes.

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

In a time of social division, Unfolding Theatre brings people together to co-create and experience remarkable theatre that builds connections.

Unfolding Theatre works to achieve its vision by co-creating big-hearted theatre with surprising combinations of people. We bring people together around theatre, music, food, laughter, good stories or all of those things at once.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2022

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Our work has a positive, sometimes profound impact on the artists, audiences and community co-creators we work with.

"Unfolding Theatre is one of the North East's most precious cultural assets, making eclectic big-hearted performance work rooted in community participation & co-production." North East Bylines

Long-term, we aim that:

- People feel happier and more creatively fulfilled
- Audiences are more diverse and feel reflected in UT's theatre
- People build new social connections, strengthening communities

Principle 2 - Benefit must be to the public, or a section of the public

Each element of our work provides benefit to one or more clearly identified sections of the public, as follows:

Free School Meals: co-production with Northern Stage

Free School Meals was a new theatre production performed at Northern Stage, Newcastle, to 277 audience members over 7 performances in August 2021. The show featured a cast of 16 local children from Byker and Walker who co-created the work with a creative team including rapper Kay Greyson, director Annie Rigby, choreographer Patrick Ziza and pot washer Alex Elliott.

Free School Meals was inspired by Marcus Rashford's campaign to end child food poverty. Set in a restaurant run by children, the show served audiences super fresh ingredients and a healthy portion of home truths.

The project created a show where children were powerful. Where children were in charge. Where they talked about the change they want to see in the world. The show was about believing that the world can be better. About not accepting the things we know are not good enough. Most of all, it was a show made with a remarkable group of children.

"Bold and big-hearted. Local but universal. A defiantly live experience, directed with empathy by Annie Rigby." ★★★★★ The Stage

"It's lovely to see children who haven't been given that platform talk about politics and things they're affected by. It was really empowering." Audience member

"So much hope and imagination and confrontation." Audience member

Over the course of 10 weekly rehearsals in Byker, Unfolding Theatre engaged 55 children to co-create the work. The children were recruited through relationships with local families from previous projects, and a newly developed partnership with Byker Primary School. This helped to engage children who had never made theatre before. There was no audition requirement for the children and anyone who wanted to be involved was welcome.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

In the week prior to performances, a full-time rehearsal week took place at Northern Stage. 16 children continued in this intensive co-creation and rehearsal process for the final presentation. 100% of the children said the activity made them feel happy and that they enjoyed being creative. 92% said they met people who were different to them.

"The best time I've had in my life." Child co-creator & performer

"We shared laughter and we talked about what mattered in the world. We let everyone have a chance to speak." Child co-creator & performer

The estimated reach of press & PR activity was 1,996,764. The production featured on BBC1's Look North and attracted numerous features and reviews in local press and online.

"Free School Meals typifies the ability of theatre to be fully inclusive, entertaining and not afraid to make a point. But more than that, this show is tasty too!" North East Theatre Guide

The production was supported by a DCMS/Arts Council England Cultural Recovery Fund Grant and Northern Stage (via their Garfield Weston funding).

East End Story Makers

East End Story Makers built on relationships developed during *Free School Meals* by offering ongoing, free to access creative activities for families in Byker and Walker, Newcastle.

The project had two strands: the delivery of intergenerational Doorstep Stories in Byker and the piloting of an East End Story Makers Creative Collective, a weekly group that used drama, music, movement, creative writing and food to create and share stories.

Over 22 weekly sessions, the East End Story Makers engaged in creative writing, shadow puppet theatre, mime, character development and creating soundscapes and sound effects. The group often made food together, learning cooking skills.

A 'work in progress' sharing took place on 16th March to showcase what the children and families had co-created. The sharing was attended by 22 family members and supporters of the group, who enjoyed the creative work and smoothies and quesadillas prepared by the children.

Doorstep Stories were interactive visits that took place on the doorsteps of families living in Byker and Walker. The visits were facilitated by Unfolding Theatre's storytellers and offered a chance for families to enjoy books and stories together and use their imagination to create and improvise their own stories. Each family was left with a storytelling pack so they could continue to create stories together.

We worked with local partners and networks, such as Byker Primary School, Barnardo's Community Family Hub East at Byker Sands, the Byker Children and Young People's Partnership, Byker Mutual Aid group, as well as via our existing relationships with families to reach 63 families who received a visit on their doorstep. Approximately 2/3 of families were new to Unfolding Theatre. Therefore, the project was successful in reaching new families, as well as deepening our engagement with the existing families that took part.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

The project engaged 251 people (151 children, 100 adults). It had a positive impact on creativity, wellbeing, connectedness, as well as helping people develop new skills and reducing isolation.

"It was really fun because I made new friends & it was a safe place to share ideas." Participant

"My daughter absolutely LOVED the East End Story Makers. She made lots of new friends of all ages from different schools and the staff were all so brilliant. She thoroughly enjoyed every single session. Her confidence has massively grown since joining the group, she performed in front of parents with no worries which was amazing! We've tried some of the food recipes at home and now play the games which she learned at the group. Amazing." Parent

"It was great to get the families from the street together and engaging their imaginations. We all really enjoyed it. Thank you!" Participant

The project was supported by Well Newcastle Gateshead, Arts Council England National Portfolio funding and Community Foundation Tyne and Wear High Sheriff Top Award.

The Unfolding Theatre

Building on the success of our *Doorstep Stories* programme, funding enabled Unfolding Theatre to build a pop-up structure *The Unfolding Theatre* to host community co-creation activities. Use of the structure was piloted with 2 residencies for young people & families in Cowgate, Newcastle, and Seacroft, Leeds – both areas in the lowest 10% of Indices of Multiple Deprivation.

The Unfolding Theatre enables the theatre company to be bold and bring more of its practice to the community – with cooking, hosting and set building engaging young people, alongside drama, music and visual arts practice. The visibility of the structure in communities also increased access by attracting passers-by, who would not have engaged otherwise. This built some new, ongoing volunteering relationships for both Unfolding Theatre and partners, Projects4Change.

The residencies culminated in celebration days that invited local residents to see the creative work the children and young people had developed – including benches designed and built, backdrops painted, stories and music created – and take part in activities themselves. Follow up sessions in Cowgate have included a session learning how to use the pizza oven that was donated by Creative Associate, Alex Elliott, and installed during the residency and a Halloween spooky stories event. The project resulted in 275 creative engagements (90 individuals) over 14 sessions.

The Unfolding Theatre also supported development of environmentally sustainable practice. The theatre structure and benches were all built from old pallets and reclaimed wood.

The Unfolding Theatre was supported by a DCMS/Arts Council Cultural Recovery Grant and funding from Newcastle Cultural Investment Fund (Community Foundation).

"It was good because it gave us a chance to see how far we'd come. And to celebrate that. That's why Kelly cried! And I cried. It was emotional to think about how much we've done together."
Young Person, Cowgate

"It was good. There were all the different layers - storytelling, the food, music, making the banner - and they all came together. It felt we are a community. It felt tight knit." Young Person, Cowgate

UNFOLDING THEATRE
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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Hold On Let Go

Unfolding Theatre returned to touring, with its critically acclaimed show, *Hold On Let Go*, performed to 98 audiences at Streatham Space Project, South London. This is a new venue relationship for Unfolding Theatre, enabling the company to reach new audiences.

"Last night I attended 'Hold On Let Go' with my 12-year-old daughter and we just loved it. It's a great show, beautifully performed, exquisite writing and design, and the perfect welcome back to theatre after such a long time away." Audience member

Multiverse Lab

After the success of delivering *Multiverse Lab* as an online experience during lockdown in 2020-21, the project was redeveloped as a pop-up installation touring to communities across the North East and Cumbria in summer 2021. Commissioned by health research partners Newcastle University, National Institute of Health Research Newcastle and VOICE, *Multiverse Lab* asks, "What is the health or social care research breakthrough you hope to see in your lifetime?"

Multiverse Lab reached 1,250 public audiences at outdoor spaces, community centres, cultural venues and festivals in South Shields, Hetton, Newcastle, Gateshead, Workington, Carlisle, Cramlington, Wooler, Bensham and Sunderland. It was built to be accessible, including BSL interpretation and captioning of audio, and was hosted by Alex Elliott and Wambui Hardcastle to support people to take part.

The creative installation invited people to add their voices and talk about what mattered to them. The most-talked about issues included cancer, dementia, mental health and equality as well as the impacts of poverty and long-term conditions. The commissioners are now using this public engagement to inform their research priorities and activity.

The learning from making this innovative public engagement piece has been shared regionally and international at sector events. Artistic Director, Annie Rigby, spoke at Assembly Middlesbrough, an A-N and Navigator North event for Tees Valley creative practitioners and at the Arts, Culture & Wellbeing International Conference. She also spoke at online events for National Co-ordinating Centre for Public Engagement Engage conference.

Right Now People & Deaf Youth Theatre

2021/22 saw redevelopment of Unfolding Theatre's regular creative offer to young people. The award-winning group of creative, neurodiverse young people, *Right Now People*, continued to meet weekly via Zoom throughout Spring and Summer 2021. They learned about podcasting and developed their own original recordings. Group member, Sharney McLaughlin, took part in a virtual Royal visit with HRH The Earl of Wessex, showcasing the group's work. She also went on to volunteer on *Free School Meals* learning about directing and theatre production.

As the year went on, the group started to come to a natural close with the young people pursuing other interests. We recruited new Creative Associates in Winter 2021 with the brief of re-developing the regular creative offer to young people. Among those appointments was deaf theatre-maker, EJ Raymond, who proposed developing a Deaf Youth Theatre Project.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Funding from Wellesley Trust has supported *Right Now People* and the development of Unfolding Theatre's Deaf Youth Theatre Project. The grant period was gratefully extended into 2022-23, enabling Unfolding Theatre to build relationships with Deaf Units at Newcastle Schools and plan taster workshops for Spring 2022.

Supporting the North East Cultural Sector

In 2020-21 Unfolding Theatre delivered 2 sector skills events reaching 104 practitioners as part of *North East Culture Social*.

The first was an online event as part of Gateshead International Festival of Theatre in April 2021. It brought together artists to discuss international collaboration and learning.

The second was a hybrid live/digital event delivered with Curious Monkey and Northern Stage in October 2021. It invited cultural workers to discuss the opportunities and challenges experienced as venues re-opened to public audiences. It shared perspectives on access from disabled artist, Lisette Auton, and experiences of returning to live performance from Kema Sikazwe. It also shared venue perspectives from Northern Stage's Natalie Ibu and Gosforth Civic Theatre's Rob Huggins.

In March 2021 we co-delivered a *North East Culture Social Pop-Up Retreat* with Curious Monkey, supported by Newcastle Cultural Investment Fund (Community Foundation). It invited creative practitioners to share their learning from working in communities in new ways during the pandemic. Unfolding Theatre shared its learning from developing *The Unfolding Theatre*.

Unfolding Theatre also collaborated with theatre critic and writer, Maddy Costa, and musician, Ross Millard to produce *Pandemic Songs*. Maddy brought together reflections from Unfolding Theatre's team, collaborators and project participants to tell stories of how Unfolding Theatre had re-shaped its practice through the pandemic. *Pandemic Songs* was published as part of the *Unfolding Conversations* podcast and also as a text piece on the website.

Artist mentorship has continued, with Annie Rigby offering artistic support to stand-up poet, Kate Fox, musician Jack McNeill, emerging director Rosie Bowden and producer Claire Newton. Annie also chaired and spoke at an online event led by the Artist-Led NPO Network for arts organisations applying to become Arts Council England National Portfolio Organisations for the first time, attended by 73 people.

Executive Producer, Michael Barrass spoke at University of Sunderland's Creative Futures panel, to support young people thinking of developing careers in the creative industries. Michael supported Culture Against Racism, a collaborative North East cultural sector programme, offering staff time to help plan and deliver a 'town hall' discussion event and training session. He also contributed to Byker Children & Young People's Partnership meetings.

Commissions

Unfolding Theatre were commissioned to deliver a number of projects that reached children, young people and communities across the North of England.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

High Street Duets was a commission by Historic England's High Street Action Zones programme in North Shields and Lancaster. Through conversations about their local high streets with people in the two towns, Unfolding Theatre's creative team co-created four songs. The songs – purposefully written in different musical styles by Beccy Owen and Daniel Bye – reflected the range of perspectives and emotions that local communities shared. Exploring the impact of shipping - both maritime and Amazon Prime - people's dreams, concerns and memories, the songs took listeners on a journey from soulful sadness, punk energy of resistance, folkly resilience and upbeat hope for the future.

The project engaged 67 local people in developing content and performing the songs. The songs were premiered to 110 live audiences as part of two Beccy Owen's Pop-Up Choirs events in North Shields and Lancaster and reached 550 digital audiences via QR code signage and postcards across North Shields and Lancaster.

No Voice Too Small was a commission from Newcastle Cultural Education Partnership's Inspired By programme. It supported Unfolding Theatre to engage 288 children across 5 first schools in Gosforth. The project recommenced in 2021-22 after being paused in 2020-21 due to COVID-19 and it began with video creative missions to engage Year 3 children while in-person visits were still restricted. This was followed by in-school workshops developing creative writing and speaking skills. The children co-wrote and audio-recorded original stories exploring environmental themes. They drew illustrations to present the stories as films, which were shared with their school, families and online.

"I really like No Voice Too Small. They were so kind and inspiring. When the video got recorded I was really shy but they were all really happy and didn't do a face at me so I carried on and I luckily did it! My words weren't too long and I made up some bits of it myself and me and the No Voice Too Small people thought it was great! I really enjoyed it." Child at Gosforth Park

In early 2021, South Tyneside Council commissioned Unfolding Theatre to deliver a programme of Doorstep Stories with children at Westoe Crown Primary, South Shields and Epinay School and St Joseph's RC Primary School, Jarrow. Across the 3 schools, 172 children worked with Creative Associates, Alex Elliott, Wambui Hardcastle and Becci Sharrock to co-write original stories. Over the course of 3 workshops, and visits to selected families on their doorsteps, children developed characters, storylines and illustrations. The stories will be performed to family audiences in April 2022 at The World, South Shields, and shared online.

Finally, Unfolding Theatre were commissioned by Elders Council to develop a theatre piece celebrating ageing in 2022. The first taster workshop took place in March in Walker, Newcastle. It invited older people to share thoughts about what they had gained as they had aged and to sign up for further engagement as the project develops.

Developing New Theatre

Unfolding Theatre undertook two research and development activities in 2021-22 for new theatre productions. The first is rooted in an ongoing relationship with its 'house band' community group in Sunderland. This music theatre project, made with writer Alison Carr and musician Ross Millard, had to be paused during lockdowns in 2020-21. It brought community members via Zoom in 2021 to share songs, draft narratives and discuss plans for recommencing community workshops in 2022.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

The second activity was Unfolding Theatre's first Open R&D. This brought Artistic Director (Annie Rigby), Executive Producer (Michael Barrass), Creative Associates (Alex Elliott, Wambui Hardcastle, Garry Lydon, EJ Raymond, Becci Sharrock) and freelance writer, Lisette Auton together to develop ideas for new theatre. Open R&D is designed to enable diverse voices to shape Unfolding Theatre's future programme.

Over the course of a week, ideas emerged about the things non-disabled people could learn from disabled communities. Lisette Auton discussed inter-dependence and challenging the social goal of independence. The creative team developed early ideas for a new production called *Night Classes*, that takes audiences on a learning journey to explore these themes. ARC Stockton have expressed an interest in co-producing the show with Unfolding Theatre in 2023-24.

Unfolding Theatre's beneficiaries are therefore entirely appropriate to its aims and the public as a whole benefits from its work. All of these benefits are clear, evidenced and relate directly to Unfolding Theatre's aims. In addition, the Trustees do not consider that any significant detriment or harm flows from Unfolding Theatre's work.

Risk Management

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

Unfolding Theatre has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

Failure to secure status as an Arts Council England's National Portfolio Organisation for the 2023-26 period:

- Application submitted that utilised various knowledge and expertise from the staff and Trustees' wealth of experience.
- Let's Create and Investment Principles align well with organisation's vision and aims and are articulated in organisation's application.
- Maintaining positive relationship with Arts Council England Relationship Management.
- Funding from Arts Council England represents 41.7% of organisation's annual turnover currently. Contingency planning if application is unsuccessful includes exploring alternative funding streams to replace this funding.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2022

OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

Long-term absence of Artistic Director, Executive Producer or Trustees due to resignation or illness:

- Increased artistic team (currently 5 Creative Associates) improves succession plans for Artistic Director.
- Increasing Trustees to 7 has improved resilience and Trustee succession planning, as well as providing consistently.
- Increased Board capacity supports Artistic Director and Executive Producer absence / recruitment.

Not achieving income targets (trusts and foundations, earned income, individual giving):

- Uncertainty around long-term impact on Trusts and Foundations funding mitigated through Executive Producer role as it seeks to build relationships with existing funders, and making applications to new funders, to build on previous fundraising success.
- Opportunities to diversify income continually explored through consideration of increased individual giving and sponsorship opportunities.
- Collaboration with national touring producers, LittleMighty, improves awareness of relevant commissioning, touring and funding opportunities
- Increasing Creative Associate team increases capacity to deliver income-generating commissions.

Workload of core staff and freelance team becomes unmanageable:

- Weekly check-ins in place to identify any workload issues at early stage and implement mitigating actions.
- Annual activity of company mapped out to understand any potential 'pinch-points' and additional resource/staffing built into project budgets and arranged as required.
- Realistic time frames built into all projects
- Health and wellbeing of team prioritised to ensure a positive and supporting working culture.

Not achieving audience targets:

- Audience behaviour continues to be difficult to predict due to ongoing impacts of Covid-19 pandemic and cost of living crisis, however the recent appointment of Marketing Manager has enabled increased capacity to focus on building new audiences and retaining existing audiences.
- Marketing Manager role also enables a robust marketing plan to be developed for the organisation as a whole to increase awareness, as well as developing a detailed marketing plan for every project. Sales reports continue to be monitored and acted on in good time if not at target.
- Developing strong links with community organisations to ensure local audiences are engaged. Greater consideration given to ticket pricing and discount/promo codes to attract audiences to mitigate against cost of living crisis.
- Introduction of the Impact and Insight Toolkit, alongside existing data collection tools including Audience Finder Survey and ShowStats ensure data collected is reflective of the organisations audiences as far as possible.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2022

OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

Not delivering artistic excellence:

- Engaging a highly experienced artist as a mentor for major projects' creative teams
- Collaborating with exceptional artists, including more artists from ethically diverse backgrounds
- Sharing work-in-progress with audiences and peers to gain critical feedback
- Evaluating artistic achievements and shortcomings for every project. Creating plans to continually improve artistic practice.
- Introduction of Impact and Insight Toolkit enables organisation to benchmark its artistic work alongside other regional and national organisations through peer and audience assessment statements.

The Trustees also manage the general financial risks arising by ensuring that:

- Cost of living crisis is considered within budgeting ensuring realistic project budgets are set for the next financial year.
- Staff have been provided with a realistic cost of living increase of 6% (in line with company's pay policy) to aid staff retention and morale.
- The charity maintains a low cost base.
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved

Ongoing Covid-19 situation affects operations of company:

- Whilst Covid-19 mitigation measures are no longer utilised fully by the company, the organisation remain agile and up-to-date on any advice and guidance issued by the UK Health Security Agency should any measures need to be reintroduced to enabled company activity to continue and staff and audiences to be safe.
- The physical and mental wellbeing of the staff/freelance team continues to be are prioritised and acknowledges that there is a differing level of comfort towards the virus and as such any requests from the team for additional mitigation are considered.

ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

Unfolding Theatre co-creates big-hearted theatre that builds social connections. Its mission remained especially relevant as communities grappled with the long-term impacts of the COVID-19 pandemic.

Unfolding Theatre engaged 2,466 live audiences and 685 participants in 2021-22 and reached 3,452 online. This is a significant achievement in a year where uncertainty dominated every aspect of operations and when many venues were just beginning to reopen doors. Unfolding Theatre achieved reach through an ongoing commitment to flexible, inventive models of community engagement. The 2021-22 programme of 142 workshops (resulting in 2,265 engagements) and 96 performances took place on doorsteps, on a newly created pop-up theatre, outdoors, online, in schools, community centres and cultural venues.

UNFOLDING THEATRE
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TRUSTEES' REPORT
For the year ended 31 March 2022

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Unfolding Theatre is enormously proud of the positive impact its programme has had on people's wellbeing, sense of social connectedness and creativity. Evaluation data revealed that 99% of people who took part in activities had fun, 93% of people felt happier, 93% said they met people new to them and 99% stated that they had enjoyed being creative.

"Absolutely brilliant! The children were engaging with the story and sharing their own ideas. Really got their imagination going." Parent, Doorstep Stories, Byker & Walker

"Thank you so much for visiting my children. They loved the experience. It took our minds off a particularly difficult day." Parent, Doorstep Stories, Byker & Walker

"It was mint! It was fun! I enjoyed being here!" Young person, An Unfolding Theatre, Cowgate

"It is a place where we can make friends of any race." Child participant, East End Story Makers

One of Unfolding Theatre's main achievements in 2021-22 was its artistic ambition and success in co-creating remarkable theatre with under-served communities. *Free School Meals* explored themes of food poverty, activism and hopes for the future. Co-created with 55 children in Byker and Walker, the show invited audiences into a restaurant run by children. This extraordinary setting created a space where a cast of 16 children had agency and a platform to make their voices heard.

"We talked about things that were important and things to do with humanity." Child co-creator

"It was fantastic. I think some of the topics raised were inspirational really." Audience member

"Punchy and powerful. A thought-provoking and exciting piece of theatre." NE Culture review

Free School Meals was the show that reopened Northern Stage in Newcastle after over a year of closure during the pandemic. The critically acclaimed touring show, *Hold On Let Go*, was also part of Streatham Space Project's reopening programme reaching new audiences for Unfolding Theatre.

Unfolding Theatre is proud to have deepened the relationships built with children through *Free School Meals* by offering an ongoing programme of creative activities, *East End Story Makers*. Over 6-months of weekly sessions, the group made shadow puppets, developed an original story, cooked together and recorded sound effects. It was brilliant to share their creativity and talents with an audience of their families, teachers at Byker Primary and funders in March 2021.

The strength of community partnerships enabled Unfolding Theatre to explore new models of engagement that increased access and the visibility of work in areas of socio-economic deprivation. Unfolding Theatre collaborated with Projects4Change in Cowgate, Newcastle, and LS14 Trust in Seacroft, Leeds, to develop *The Unfolding Theatre*. This pop-up theatre structure, made from reclaimed wood, enabled Unfolding Theatre to bring new theatre experiences into communities and engage young people in set building, cooking and hosting, alongside performing arts activities. The visibility of the outdoor structure attracted people who might not otherwise have engaged.

UNFOLDING THEATRE
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TRUSTEES' REPORT
For the year ended 31 March 2022

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Unfolding Theatre worked with multiple partners and commissioners to engage new audiences, make people's voices heard through creative projects and influence change. Its major commission, *Multiverse Lab*, captured and amplified the voices of 500 people from across the North East and Cumbria to shape future health and social care research. This innovative project was featured in NCCPE's Engage Conference and was part of the activity that achieved Newcastle University's Gold Engagement Watermark Award.

Another achievement of 2021-22 was the growth and increasing diversity of Unfolding Theatre's team of Creative Associates. New members of the team, Wambui Hardcastle, EJ Raymond and Becci Sharrock, joined Alex Elliott, Garry Lydon and Artistic Director, Annie Rigby to deliver the programme. Even in the first months of joining the team, it has been invigorating to see how their perspectives, including being deaf, disabled, black mixed heritage, non-binary and queer, have massively developed the relevance and creativity of Unfolding Theatre's work. This includes developing a new Deaf Youth Theatre, calling for action against racism in *Free School Meals* and exploring insights of disabled people through research and development on a new show, *Night Classes*. A diverse team is fundamental to how Unfolding Theatre delivers its public benefit and relevance to the local community in Newcastle, where 1 in 4 school-age children are Black, Asian or global majority compared with 1 in 10 adults, and in the North East which has the highest proportion of disabled people (28% vs UK average of 22%).

Unfolding Theatre is proud to have employed 59 talented freelance artists and production staff in 2021-22 alongside its core staff team of 3 (2 full-time, 1 part-time).

"Such a great environment to work in - felt very supported and valued. Felt very lucky to be working with a team of brilliant creative people making exceptional work. It always feels like a special treat - not work!" Freelancer feedback via annual workforce survey 2021-22

Thank you to everyone who engaged with Unfolding Theatre's work in 2021-22. A massive thank you to the artists and production staff, funders, venues, community partners and commissioners who made projects possible. Unfolding Theatre is proud to have had such a positive impact on the wellbeing, social connectedness and creativity of the children, young people and adults reached during a critical time as communities begin to recover from the impacts of the pandemic.

Company Development

Unfolding Theatre has made major progress in 2021-22 in growing the diversity of its team and collaborators, strengthening its community partnerships and building deeper relationships with audience and participants.

Workforce

We employed 3 salaried staff and engaged 59 freelance artists and production staff in 2021-22.

Our annual workforce survey received incredibly positive feedback on people's experiences of working with Unfolding Theatre.

"The company cares for the importance of different people and their welfare within the work." Freelancer feedback via annual workforce survey 2021-22

UNFOLDING THEATRE
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TRUSTEES' REPORT
For the year ended 31 March 2022

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

"The Unfolding Theatre team are an absolute dream to work with - clear communication, decisive (they get things done), collaborative, ambitious, open to new ideas and ways of working."
Freelancer feedback via annual workforce survey 2021-22

"I felt very welcome. I always know I'm going to be well looked after - paid well, treated fairly, quick payment. The work is always very fulfilling and feels valuable to the community and people I'm working with." Freelancer feedback via annual workforce survey 2021-22

Monitoring demonstrated growth in the diversity of Unfolding Theatre's team of employees, freelance workforce and trustees. We worked with 9 deaf or disabled practitioners [21% of 43 workforce survey respondents], 4 non-binary creatives [6% of 69 respondents], 6 Black, Asian or Global Majority artists [13% of 48 respondents] and 4 creatives from white backgrounds other than British [8% of 48 respondents]. 12 practitioners identify as gay, lesbian, bisexual or queer [31% of 39 respondents]. While monitoring and sector analysis of socio-economic background is still in development, our workforce survey reflected a range of socio-economic backgrounds.

A diverse workforce is fundamental to ensuring Unfolding Theatre's theatre-making reflects and is enriched by society.

Board

Anna Disley stood down as Chair and Trustee in September 2021. Unfolding Theatre thanks Anna for her fantastic contribution over 13 years, including 5 years as Chair of Trustees.

Bex Bowsher was appointed as Unfolding Theatre's new Chair in December 2021. New trustees, Steph Kyne in September 2021 and Gina Abolins in January 2022 were also appointed. Steph brings legal expertise and Gina brings expertise in Diversity & Equality practice. They join Bex Bowsher, Tim Bailey, Mani Kambo, Mark Robinson and Kevin Wilson as a board of 7 trustees.

Unfolding Theatre plan to recruit 1 new Trustee in 2022-23 to support succession planning, grow diversity and ensure Unfolding Theatre's board has a range of relevant skillsets.

Mentoring & Volunteering

Unfolding Theatre mentored artists including stand-up poet, Kate Fox, musician Jack McNeill, emerging director Rosie Bowden and producer Claire Newton.

Unfolding Theatre hosted 10 volunteers on projects.

Supporters and Partnerships

Thank you to the funders and commissioners who made Unfolding Theatre's work possible in 2021/22.

Arts Council England National Portfolio Organisation continued to be the organisation's biggest source of income. This funding supported the artistic programme and core activity. Funding via Newcastle City Council and their Newcastle Cultural Investment Fund enabled the exploration of a model of community-based practice in Cowgate and build a pop-up structure, *The Unfolding Theatre*.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Well Newcastle Gateshead continued to support the organisation's work with children, young people and families in Byker and Walker (*Doorstep Stories* and *East End Story Makers*). A grant from the Wellesley Trust supported the young people's collective *Right Now People* and the piloting of the new *Deaf Youth Theatre Project*.

A partnership with Northern Stage enabled the co-production of *Free School Meals*, with funding from Arnold Clark Community Fund and the Tyne and Wear High Sheriff's Top Award supporting the participation of over 55 children in this project.

Unfolding Theatre secured support from Cultural Recovery Fund 2 via Arts Council England/DCMS to support the creation of *Free School Meals* and *The Unfolding Theatre*.

The company received monthly donations from xsite architecture and two individual donations from parents whose children are involved in the company's work in Byker.

Following the success of the online experience *Multiverse Lab*, Unfolding Theatre were commissioned once again by VOICE, The National Innovation Centre for Ageing (NICA), the National Institute for Health Research (NIHR), Newcastle University and The Newcastle Hospitals NHS Foundation Trust to create a physical installation of *Multiverse Lab* to tour to community settings across the North East and Cumbria. Historic England commissioned *High Streets Duets*. Unfolding Theatre were also commissioned by South Tyneside Council to deliver *South Tyneside Doorstep Stories*. The continued support of Newcastle's Local Cultural Education Partnership enabled the organisation to conclude its #InspiredBy... commission *No Voice Too Small* project with Gosforth Schools Trust.

Unfolding Theatre continued to offer support to the North East's cultural sector by co-leading *North East Culture Social*, working closely with Curious Monkey.

Financial Review

The out-turn for the year is an unrestricted surplus of £17,967 (2021: Surplus £20,310). The surplus will leave a balance on Unrestricted Funds at 31 March 2022 of £70,417.

The Trustees consider the financial performance of the charity to be satisfactory.

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TRUSTEES' REPORT
For the year ended 31 March 2022

PLANS FOR FUTURE PERIODS

Unfolding Theatre's future plans have been made possible by the artistic innovation, team growth and community relationships built in 2021-22.

Unfolding Theatre will return to its 'house band' community in Sunderland to develop the show paused by the pandemic. Working with writer, Alison Carr and musician, Ross Millard, the show follows the stories on a normal street stuck in its ways, when a sinkhole opens up and changes everything. It is planned to be produced in Sunderland in 2023.

Unfolding Theatre's Open R&D inspired the making of new show, *Night Classes*, to be a co-production with ARC Stockton in 2023-24. Planned as an immersive theatre show it is inspired by disabled people's experiences and questions the social goal of independence. *Night Classes* challenges the guilt and sense of failure often felt when we ask for help. Wouldn't we all be better off if we celebrated inter-dependence instead? Research and development will continue in 2022-23.

As well as generating new theatre, Unfolding Theatre will tour its existing programme of big-hearted theatre and reach national audiences. In 2022-23, *Hold On Let Go* will be presented for the first time in the North East, at Arts Centre Washington and Gosforth Civic Theatre, as well as touring to audiences in Diss, Doncaster, Leeds, Crawley, Exeter and Farnham. Unfolding Theatre will also develop its relationship with LS14 Trust to explore how *Free School Meals* can be redeveloped in Seacroft in 2023-24.

Unfolding Theatre will continue to engage local communities in creative activities with *The Unfolding Theatre* residencies with Projects4Change in Cowgate, Newcastle, and story-making activities with Ouseburn Festival and Pride Festival.

Programmes for children and young people will continue in 2022-23 with *East End Story Makers* engaging children in Byker and Walker and the launch a new Deaf Youth Theatre project, following summer 2022 taster sessions.

2022-23 commissions include Artistic Director, Annie Rigby, directing *The Odyssey: Episode 4* for National Theatre's Public Acts programme & Sunderland Culture. This high-profile community production will engage people in Sunderland to take part as performers and as audiences. A new show with Elders Council that explores and celebrates age will be developed. The piece will be co-created with older people in Newcastle's East and West End. Unfolding Theatre will perform *Doorstep Stories*, developing with children at three South Tyneside schools at The Word in April 2022. Finally, Unfolding Theatre is working with Newcastle Local Cultural Education Partnership and Gosforth First Schools to develop a second phase of *No Voice Too Small*, making children's voices heard about the environmental issues they see in their local communities.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2022

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Unfolding Theatre for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

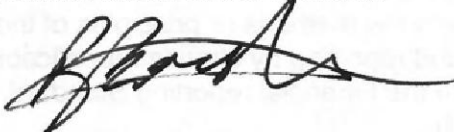
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these 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 judgments 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply 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.

Signed on behalf of the Trustees



Ms Rebekah Bowsher
Trustee
Company Registration Number 06764666

11 July 2022

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF UNFOLDING THEATRE FOR THE YEAR ENDED 31 MARCH 2022

I hereby report to the Trustees of Unfolding Theatre (Charity Registration Number 1165182) on my examination of the accounts for the year ended 31 March 2022 set out on pages 21 to 32.

Responsibilities and basis of report

As the charity's Trustees (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.

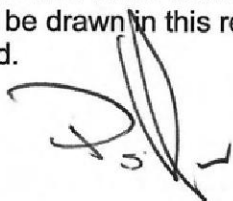
Independent Examiner's Statement

Since the Company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountant in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no 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
4. the accounts have not been prepared in accordance with the methods or 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 (FRS102)).

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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales

4 Stoneyhurst Road West, Gosforth, Newcastle upon Tyne NE3 1PG

11 July 2022

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2022

	Note	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Income					
Donations & Legacies	3	1,044	-	1,044	1,167
Income from Charitable Activities	4	220,674	34,185	254,859	161,613
Other Income	5	-	-	-	12,500
Total Income		221,718	34,185	255,903	175,280
Expenditure					
Expenditure on Charitable Activities	6	203,751	33,127	236,878	155,370
Total Expenditure		203,751	33,127	236,878	155,370
Net Income/(Expenditure)		17,967	1,058	19,025	19,910
Balance brought forward at 1 April		52,450	850	53,300	33,390
Balance carried forward at 31 March	13	£70,417	£1,908	£72,325	£53,300

The notes on pages 23 to 32 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2022

	Notes	2022 £	2021 £
Fixed Assets			
Tangible Fixed Assets	9	800	444
Current Assets			
Debtors	10	7,917	7,577
Cash At Bank & In Hand		71,857	54,802
		<u>79,774</u>	<u>62,379</u>
Creditors – Amounts Falling Due Within 1 Year	11	(8,249)	(9,523)
Net Current Assets/(Liabilities)		<u>71,525</u>	<u>52,856</u>
Total Net Assets	12	<u>£72,325</u>	<u>£53,300</u>
Represented by:			
Unrestricted Reserves	13	70,417	52,450
Restricted Reserves	13	1,908	850
		<u>£72,325</u>	<u>£53,300</u>

The notes on pages 23 to 32 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 March 2022 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

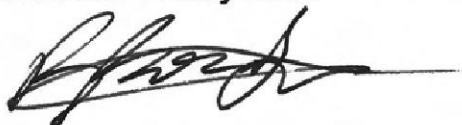
The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

(i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 11 July 2022.



Ms Rebekah Bowsher
Trustee
Company Registration Number 06764666

11 July 2022

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022**

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

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

Taxation Status

Unfolding Theatre is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

There are no material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022

1. Accounting Policies (Continued)

Operating Leases

The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

Tangible Fixed Assets and Depreciation

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT & Stage Equipment - 33% per annum straight line

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost where there is a material adjustment.

Fund Accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the purposes of the charity.

Designated funds are unrestricted funds earmarked by the trustees for specific purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor.

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022**

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Unfolding Theatre contributes to a defined contribution pension scheme. Further details can be found in Note 8.

For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income – Donations & Legacies

	Unrestricted Funds	Restricted Funds	2022	2021
	£	£	£	£
Sponsorship	1,000	-	1,000	1,167
Donations - General	44	-	44	-
	£1,044	£-	£1,044	£1,167

The 2021 total of £1,167 related wholly to Unrestricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022

4. Income from Charitable Activities

	Unrestricted Funds £	Restricted Funds £	2022 £	2021 £
Grant Income				
Arnold Clark Community Fund - Free School Meals Participation	-	1,000	1,000	-
Arts Council England – National Portfolio Organisation	106,932	-	106,932	106,932
Arts Council England - Cultural Recovery Fund	34,000	-	34,000	-
Blue Stone Consortium - East End Story Makers	-	12,025	12,025	4,980
Catherine Cookson Trust	-	-	-	100
Comic Relief via Groundwork Trust	-	-	-	4,000
Newbiggin Town Council	-	-	-	300
Newcastle Cultural Investment Fund - Pilot	-	18,000	18,000	10,000
Tesco Community Fund	-	-	-	500
Tyne & Wear High Sheriff Fund via the Community Foundation	2,500	-	2,500	750
Wellesley Trust - Creative Sessions for Young People	-	3,160	3,160	-
	143,432	34,185	177,617	127,562
Other Income				
Project Fees	76,892	-	76,892	34,051
Other Income	350	-	350	-
	77,242	-	77,242	34,051
	£220,674	£34,185	£254,859	£161,613

Of the 2021 total of £161,613, £140,983 related to Unrestricted Funds and £20,630 to Restricted Funds.

5. Income – Other

	Unrestricted Funds £	Restricted Funds £	2022 £	2021 £
Theatre Tax Relief	-	-	-	12,500
	£-	£-	£-	£12,500

The 2021 total of £12,500 related wholly to Unrestricted Funds.

UNFOLDING THEATRE
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FOR THE YEAR ENDED 31 MARCH 2022

6. Expenditure on Charitable Activities

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Production/Project Costs				
Salaries & On Costs	75,246	-	75,246	67,378
Associate Artists	10,198	-	10,198	13,638
Core/Tour Producer Costs	7,820	-	7,820	7,705
Production/Project Costs	5,877	23,127	29,004	7,846
Production/Project Staffing	61,450	10,000	71,450	40,737
Marketing & Research	16,482	-	16,482	4,521
Project Travel & Subsistence	5,222	-	5,222	53
Other Project Costs	1,055	-	1,055	310
	183,350	33,127	216,477	142,188
Support Costs				
Rent & Storage	7,865	-	7,865	5,696
Depreciation	844	-	844	2,004
Insurance	1,715	-	1,715	1,415
Other Administration & Running Costs	7,868	-	7,868	2,867
	18,292	-	18,292	11,982
Governance Costs				
Independent Examiner's Fees	1,200	-	1,200	1,200
Other Accountancy Fees	596	-	596	-
Board/Governance Costs	313	-	313	-
	2,109	-	2,109	1,200
	£203,751	£33,127	£236,878	£155,370

Of the 2021 total of £155,370, £134,340 related to Unrestricted Funds and £21,030 to Restricted Funds.

7. Net Income/(Expenditure)

	2022 £	2021 £
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,200	1,200
Independent Examiner – Other Services	500	-
Depreciation of owned Fixed Assets	844	2,004
Operating Leases – Land & Buildings	2,144	2,100

UNFOLDING THEATRE
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022

8. Staff Costs & Trustees' Remuneration

	2022	2021
	£	£
Gross Salary Costs	71,515	64,908
Employer's National Insurance	2,132	1,068
Employer's Pension Contributions	1,599	1,402
	£75,246	£67,378

No employee received remuneration of more than £60,000 during the year (2021 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2022	2021
	No	No
Artistic Production and Support	2.3	2.3

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2022 Unfolding Theatre made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. No contributions were outstanding at 31 March 2022 (2021: £Nil).

No remuneration has been paid to any Trustees/Directors in the year (2021: £Nil).

No reimbursement of Travel and Subsistence expenses in respect of their attendance at meetings of the charity was made in the year (2021: £Nil).

UNFOLDING THEATRE
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9. Tangible Fixed Assets

	IT & Stage Equipment £	Total £
Cost		
At 1 April 2021	7,301	7,301
Additions in year	1,200	1,200
At 31 March 2022	<u>8,501</u>	<u>8,501</u>
Accumulated Depreciation		
At 1 April 2021	6,857	6,857
Charge for year	844	844
At 31 March 2022	<u>7,701</u>	<u>7,701</u>
Net Book Value		
At 31 March 2022	<u>£800</u>	<u>£800</u>
At 1 April 2021	<u>£444</u>	<u>£444</u>

10. Debtors

	2022 £	2021 £
Trade Debtors	2,192	1,557
Other Taxes & Social Security Costs	-	2,232
Prepayments	5,725	3,788
	<u>£7,917</u>	<u>£7,577</u>

11. Creditors – Amounts Falling Due Within 1 Year

	2022 £	2021 £
Other Taxes & Social Security Costs	388	-
Trade Creditors	220	-
Other Creditors	-	9
Deferred Income	4,765	8,300
Accruals	2,876	1,214
	<u>£8,249</u>	<u>£9,523</u>

UNFOLDING THEATRE
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12. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Fixed Assets	800	-	800	444
Debtors	7,917	-	7,917	7,577
Cash at Bank and In Hand	69,949	1,908	71,857	54,802
Creditors – Amounts Due Within 1 Year	(8,249)	-	(8,249)	(9,523)
	£70,417	£1,908	£72,325	£53,300

13. Analysis of Charitable Funds

	Fund at 1 April 2021	Incoming Resources in Year	Resources Expended in Year	Fund at 31 March 2022
	£	£	£	£
Unrestricted Funds				
Charity General Fund	52,450	221,718	(203,751)	70,417
Restricted Funds				
Arnold Clark Community Fund - Free School Meals Participation	-	1,000	(1,000)	-
Blue Stone Consortium - East End Story Makers	-	12,025	(12,025)	-
Catherine Cookson Trust	100	-	(100)	-
Newcastle Cultural Investment Fund - Pilot	-	18,000	(18,000)	-
Tyne & Wear High Sheriff Fund via the Community Foundation	750	-	(750)	-
Wellesley Trust - Creative Sessions for Young People	-	3,160	(1,252)	1,908
Total Restricted Funds	850	34,185	(33,127)	1,908
Total Funds	£53,300	£255,903	£(236,878)	£72,325

**UNFOLDING THEATRE
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FOR THE YEAR ENDED 31 MARCH 2022**

13. Analysis of Charitable Funds (Cont.)

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Arnold Clark Community Fund	Towards the cost of participation in Free School Meals
Blue Stone Consortium	Towards the cost of the East End Story Makers project
Catherine Cookson Trust	Towards the cost of Doorstep Stories
Newcastle Cultural Investment Fund	Towards the cost of piloting a new model for sharing live performance and community co-creation in Blakelaw
Tyne & Wear High Sheriff Fund via the Community Foundation	Towards the cost of Right Now People
Wellesley Trust - Creative Sessions for Young People	Towards the cost of creative sessions for young people

14. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £140,932 (2021: £106,932) was received from Arts Council England in the year.

At 31 March 2022, no sums were owing to Unfolding Theatre from Arts Council England (31 March 2021: £Nil).

In the year to 31 March 2022, sponsorship of £1,000 (2021: £1,167) was received from xsite Architecture, of which Tim Bailey, a Trustee of the charity, is a partner. The charity also rents office space from xsite.

UNFOLDING THEATRE
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15. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

15. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

16. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 7 members of the company (2021 - 6 members).

UNFOLDING THEATRE

England & Wales - Charity number 1165182

Accounts

Company Registration Number 06764666

Registered Charity Number 1165182

UNFOLDING THEATRE

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2021

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2021

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2021.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered charity name	Unfolding Theatre
Charity registration number	1165182
Company registration number	06764666
Registered office	Arch 6, Stepney Bank, Newcastle upon Tyne NE1 2NP

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Unfolding Theatre during the period and to the date of signing this report are as follows:

Mrs A V Disley (Chair)	
Mr T G Bailey	
Ms R H Bowsher	
Ms M Kambo	Appointed 2 December 2020
Mr A M Robinson	
Mr K R Wilson	

Company Secretary Ms A R Rigby

Bankers TSB, 217 Chillingham Road, Newcastle upon Tyne
NE6 5LJ

Independent Examiner Mr P O'Hara FCA, 4 Stoneyhurst Road West, Gosforth,
Newcastle upon Tyne NE3 1PG

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Unfolding Theatre is a charitable company limited by guarantee, incorporated on 3 December 2008 and registered as a charity on 15 January 2016.

The charity is controlled by its governing document, its Memorandum & Articles of Association, as amended by Special Resolution on 15 May 2015, and constitutes a limited company, limited by guarantee, as defined by the Companies Act.

The Directors of the company are also Trustees of the charity.

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TRUSTEES' REPORT
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STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Governing Documents (Cont.)

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Charitable Purpose

Unfolding Theatre's charitable objects are to advance the arts for the public benefit through the promotion of, in particular, but not exclusively, the art of drama.

Structure and Governance

The charity currently has a board of 6 non-executive Trustees.

The Board meets a minimum of five times per year. Detailed written Board reports and an agenda are prepared by the Director and circulated in advance of meetings.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources to support their understanding of Unfolding Theatre activities.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystallise if Unfolding Theatre's funding were to be withdrawn and/or it were unable to continue operating.

At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £15,000. The Trustees then aspire to retain an additional allowance of £15,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be identified outside of its annual budgeting process. The optimum level of Reserves held is therefore £30,000.

The charity's Unrestricted Reserves at 31 March 2021 are £52,450, thereby providing a modest degree of additional flexibility over the optimum level identified.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

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TRUSTEES' REPORT
For the year ended 31 March 2021

STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Grant Making Policy

The charity does not currently engage in grant-making activity.

The Contribution of Volunteers

The charity makes extensive use of volunteers within its productions and to support its activities.

OBJECTIVES AND ACTIVITIES

Aims & Objectives

The charity's main current aims, and the changes or differences it seeks to make through its activities, are to:

- engage a wide range of children and adults in rewarding drama workshops
- offer public audiences in the North East and beyond high quality, joyful theatre experiences (including performances that are free to access)
- enable disadvantaged young people and adults to access drama activities that help improve wellbeing, develop skills and raise confidence
- develop and fundraise for a programme of organisational development that supports Unfolding Theatre to increase audiences

Ensuring our Work delivers our Aims

We review our aims, objectives and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aims, objectives and activities remained focused on our stated purposes.

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit, and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

In a time of social division, Unfolding Theatre brings people together to co-create and experience remarkable theatre that builds connections.

Unfolding Theatre works to achieve its vision by co-creating big-hearted theatre with surprising combinations of people. We bring people together around theatre, music, food, laughter, good stories or all of those things at once. Our work has a positive, sometimes profound impact on the artists, audiences and community co-creators we work with.

"[I] felt like an active participant in a group of mostly strangers. A community built in no time whatsoever." Audience member

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Long-term, we aim that:

- People feel more positive because they can express themselves creatively.
- Theatre better reflects the experiences of diverse communities.
- Through cultural experiences, people build social connections, get out of echo chambers and listen to others better.

Principle 2 - Benefit must be to the public, or a section of the public

Each element of our work provides benefit to one or more clearly-identified sections of the public, as follows:

Doorstep Stories & Co-Creating with Families

Throughout lockdown, Unfolding Theatre has visited doorsteps to offer uplifting, creative experiences to families. Doorstep Stories engaged 28 families in Byker, Walker and Blakelaw. These are all areas facing significant socio-economic disadvantage (in the lowest 10% indices of multiple deprivation). Across a total of 54 visits, performers brought stories to life on families' doorsteps before inventing brand new stories with the children.

"After a really rubbish year of having things cancelled, the usual Christmassy treats not going ahead, disappointment and uncertainty, this performance from Unfolding Theatre was an absolute breath of fresh air. Thank you so much, the children thought it was amazing. My mother-in-law called all her friends in Romania afterwards to tell them what wonderful things they are doing for children in the UK! Thanks so much." Byker resident

Unfolding Theatre created family story trails in Byker and Newbiggin-by-the-Sea. The original stories were inspired by the ideas of 120 children and parents in Byker and 127 children in Newbiggin-by-the-Sea. The stories were inspired by the question, "What do children see that adults are too busy to notice." The children imagined the adventures of all kinds of magical creatures from salty sea dogs to lonely giants to astronaut bunnies.

Audiences discovered the audio stories through QR codes on signage in their neighbourhoods. Also shared on social media, the children's stories reached 1,644 audiences.

"Outstanding! Thank you so much! I will be telling everybody I know about this fantastic activity, fun outdoors!" Audience member feedback via online survey

We also worked with families on creative projects that captured their experiences during lockdown. *The Story of You, Me & Us*, delivered in partnership with Barnardo's Family Hub East engaged 9 new mums through phone calls and creative packs sent in the post. Over 3 months, the mums worked with writer, Luca Rutherford and illustrator, Josie Brookes, to create memory books for them and their new babies. The books captured their experiences in the early days of motherhood and also navigating the challenges of lockdown.

"I would personally like to thank Luca for the amazing work and amazing packages she has sent out. She deserves a holiday for the hard work she has done. She has kept smiles on many faces including mine and my daughter, Silvana!" New mum & participant in Byker

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

We collaborated with Young Mums Support Network in Wandsworth to create the short film *Lockdown Stories*. The project engaged 30 mums from diverse communities in the North East and London. It created a platform for parents, including young mums, to tell their stories. They reflected on their toughest challenges and proudest moments. The film they helped create reached 928 digital audiences in March 2021.

"I need to remember that I'm much stronger than I think I am." Participant

"A positive and supportive project I was invited to participate in telling the stories of Mums across the UK. Thank Unfolding Theatre. It was a pleasure" Participant

Right Now People: Young People's Creative Collective

Before the pandemic our young people's group, *Right Now People*, met once a month. Early in lockdown the group expressed how much they valued online sessions to be creative, share ideas and discuss mental health. The group includes neuro-diverse young people and those with learning disabilities, and the impact on lockdown was significant for their own wellbeing. In response, we increased the frequency to meeting every week throughout the year. During that time the group created an original audio drama, created resources for supporting mental health and planned making their own podcasts.

"If you don't feel like you fit the puzzle that life has given you, there is a place in Right Now People to fit you in." Young person, Right Now People

"I'm not really an out-going person, I get along with people but I don't usually introduce myself to people but after right now people I feel like I can" Young person, Right Now People

"We celebrate that each of us are unique and special in our own way." Young person, Right Now People

Multiverse Lab

After the success of our young people's installation, *Multiverse Arcade*, we were delighted to be commissioned by health research partners including Newcastle University, National Institute of Health Research Newcastle and VOICE to create *Multiverse Lab*. Originally planned as a pop-up touring installation, we instead delivered the project as an interactive website. This digital experience has engaged 1,378 audiences and enabled over 200 to add their voice to influence health research in the North East. So far, the most talked about issues have been dementia, cancer, mental health and equality.

We brought together a creative team for *Multiverse Lab* that reflects the diversity of the communities we want to reach with the project. This included performers EJ Raymond, offering a performance in British Sign Language, Kay Greyson, Tony Neilson and Umar Butt, who performed in both English and Urdu. Hosts of online Zoom events included Maria Crocker, Hattie Eason, Alex Elliott, Luce Rutherford and Wambui Hardcastle.

**UNFOLDING THEATRE
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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Supporting the North East Cultural Sector

In April 2020 we collaborated with North East theatre organisations to create *North East Culture Social*. This programme of online events was aimed at creating space for cultural sector workers, freelancers and furloughed workers to connect, share experiences and discuss challenges faced during the pandemic.

The event created platforms for artists from diverse experiences to share provocations and creative responses. This included non-binary theatre-maker Melody Sproates, who talked about their lockdown 'zine for LGBTQ+ young people #StayHomeStayQueer, Vici Wreford-Sinnott who talked about the impact of the pandemic on disabled people and artists, Hannabiell Sanders who performed a Black Lives Matter protest song, Natalie Ibu and Anand Bhatt who talked about starting new roles as Artistic Directors and Chief Executives of Newcastle cultural venues in the midst of the pandemic and EJ Raymond who talked about moving to Newcastle as a deaf artist and her ambitions for new creative projects.

3 events over the year attracted 353 online audiences.

"Lovely to see so many creative people from the North East gathering to share their experiences and responses to Covid-19. #NECultureSocial" Audience member via Twitter

"Massive thanks to the orgs & artists who have reached out to Little Cog this week since our director Vici Wreford-Sinnott spoke at the #NECultureSocial. Thank you to the organisers who took on access recommendations. Some great conversations." LittleCog via Twitter

We launched *Unfolding Conversations*. This new podcast brought together artists, our community co-creators and production staff to discuss social division and less heard stories. It has reached 109 digital audiences. Annie also appeared on Curiosity Creative's podcast *The Geordie Guide to Happiness* reaching a further 81 digital audiences.

We continued to mentor artists, including offering artistic support to choreographer Jennifer Essex. We delivered 8 one-to-one mentoring sessions to support North East artists and companies with their bids to Arts Council England's Emergency Response Fund and Cultural Recovery Fund. We also co-sponsored Liv Hunt to join the Freelancers Taskforce, an initiative set up to support freelance theatre-makers to make their voices heard during the pandemic.

Reaching Audiences during Lockdown

With touring postponed, we were excited to work with East Durham Creates to present *Best in the World* online. The creative team delivered a series of online creative challenges before audiences in East Durham were invited to watch a filmed version of the show. This programme of online engagement reached 741 digital audiences. Working with East Durham Creates enabled us to reach audiences in areas of low arts engagement and socio-economic disadvantage. We were also commissioned by Active Newcastle to create online content around the themes of *Best in the World* and wellbeing. This reached 2,184 online audiences.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

"My enjoyment of this production was greatly enhanced by the fact that I was a keen darts player myself, played in local teams for over 30 years and even scored the magic 180 a few times! Apart from that I enjoyed the unpredictability of the performance and the mixture of triumph and tragedy. I even made a paper dart!" Feedback from East Durham audience member unable to attend live events due to Parkinson's.

We were delighted to be commissioned by Museums Northumberland to create *Quest of Missing Questions* for Woodhorn Museum. This audio and visual installation engaged 2,963 visitors at Woodhorn returning to the museum after lockdown. Through the quest they explored the magic that the public brings to cultural spaces.

"Loved it. The questions quest was a brilliant new way to see the site." Visitor feedback

Our project with 5 Gosforth schools, *No Voice Too Small*, was paused for much of the year. However, we were pleased to offer a video creative mission for pupils in the second lockdown. The children created their own ideas for characters to develop as the project recommences in 2021-22.

Our Artistic Director, Annie Rigby, was invited to direct *The Soldier's Return* with Opera Sunderland. Originally conceived as a live performance, the production was reworked as a film during lockdown. Annie worked with a community chorus who recorded their vocal tracks at home, and professional opera singers to film this production. It reached 500 audiences and received critical acclaim and positive feedback.

"Annie Rigby's direction is complex, detailed and always accurate and nuanced, making the performance of this new opera emotionally and, with her film and design collaborators, visually powerful." British Theatre Guide review

Our Associate Artist, Luca Rutherford also created a Queer Creative Challenge for young LGBTQ+ people as part of Curious Festival.

Unfolding Theatre's beneficiaries are therefore entirely appropriate to its aims and the public as a whole benefits from its work. All of these benefits are clear, evidenced and relate directly to Unfolding Theatre's aims. In addition, the Trustees do not consider that any significant detriment or harm flows from Unfolding Theatre's work.

Risk Management

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

Unfolding Theatre has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

UNFOLDING THEATRE
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OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

Ongoing Covid-19 situation affects operations of company:

- Scenario planning with staff and Trustees continues to ensure appropriate measures in place, in light of the impact of Covid-19, including adequate contingency planning.
- Physical and mental wellbeing of core staff and freelance team is prioritised to ensure positive and supportive working culture and environment.
- Robust risk assessments in place to prioritise safety of staff/freelance team, participants and audiences.
- Piloting of 'An Unfolding Theatre' will enable the company to be more responsive and deliver more activity locally and safely, reducing reliance on traditional theatre touring models.
- Increased use and understanding of digital enables company to continue engaging with audiences and participants.
- Re-budgeting to anticipate uncertain income and cashflow forecasting to ensure good financial management through this challenging period
- Regular communications continue with key funders and commissioners, including Arts Council England, Community Foundation and Newcastle University

Long-term absence of Artistic Director, Company Producer or Trustees due to resignation or illness:

- Increased artistic team (currently 3 Associate Artists) improves succession plans for Artistic Director. Plans in place to introduce a fourth Associate Artist position strengthen this further.
- Increasing Trustees to 6 has improved resilience and Trustee succession planning, as well as providing consistently. Plans to introduce a seventh Trustee are underway.
- Increased Board capacity supports Artistic Director and Company Producer absence / recruitment.

Not achieving income targets (trusts and foundations, earned income, individual giving):

- Uncertainty around long-term impact on Trusts and Foundations funding mitigated through Company Producer role as it seeks to build relationships with existing funders, and making applications to new funders, to build on previous fundraising success.
- Opportunities to diversify income further currently being explored through consideration of increased individual giving and sponsorship opportunities.
- Collaboration with national touring producers, LittleMighty, improves awareness of relevant commissioning, touring and funding opportunities
- Increasing Associate Artist team increases capacity to deliver income-generating commissions.

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OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

Workload of core staff and freelance team becomes unmanageable:

- Weekly check-ins in place to identify any workload issues at early stage and implement mitigating actions.
- Annual activity of company mapped out to understand any potential 'pinch-points' and additional resource/staffing built into project budgets and arranged as required.
- Realistic time frames built into all projects
- Health and wellbeing of team prioritised to ensure a positive and supporting working culture.

Not achieving audience targets:

- Investing in good quality PR
- Developing a robust marketing plan for the organisation and for every project. Sales reports are monitored and acted on in good time if not at target.
- Developing strong links with community organisations to ensure local work is accessed through as part of 'An Unfolding Theatre' pilot.
- Embedding Audience Finder Survey and ShowStats into data collection processes to ensure data collected is reflective of audiences as far as possible. Conversations also ongoing with Arts Council England as part of a group of Artist-led National Portfolio Organisations to improve data collection and evaluation methodology for Band 1 organisations.

Not delivering artistic excellence:

- Engaging a highly experienced artist as a mentor for major projects' creative teams
- Collaborating with exceptional artists, including more artists from ethically diverse backgrounds
- Sharing work-in-progress with audiences and peers to gain critical feedback
- Evaluating artistic achievements and shortcomings for every project. Creating plans to continually improve artistic practice.

Uncertainty regarding future relationship with Arts Council England's National Portfolio Organisation due to upcoming 2022-23 extension and 2023 onwards application process:

- Utilising the Trustees' wealth of experience
- Building staff and Trustee knowledge of Let's Create and Investment Principles
- Maintaining positive relationship with Arts Council England Relationship Management
- Robust business planning and project planning leading up to application and submission process.
- Seeking guidance and advice from mentors and peers.

The Trustees also manage the general financial risks arising by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a low cost base
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved

UNFOLDING THEATRE

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT

For the year ended 31 March 2021

ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

In 2020-21 the world changed. Some change was sudden. The pandemic caused trauma, isolation & fear. It exposed inequality. Yet it also revealed new ways for communities to live alongside each other. Some change grew steadily. Climate change became a crisis. Social division grew through social media echo chambers & divisive press.

Unfolding Theatre's mission has never been more relevant. Our work brings people together to co-create remarkable theatre that builds connection across social division.

Unfolding Theatre's main achievement this year has been re-shaping the way we work to reach, inspire and connect people during lockdown. We have deepened community partnerships, engaged diverse communities in creative processes, innovated our live and digital practice, offered sector support, achieved critical acclaim and received an award for our work with young people.

Unfolding Theatre is grateful for funding from Arts Council England and Newcastle Cultural Investment Fund which has been fundamental to its ability to operate throughout this time.

In 2020/21 we reached 3,583 live audiences. This is an incredible achievement in the context of 2020-21's lockdowns and uncertainty. This reach means we have now reached 90% of our 4-year target to reach 31,200 live audiences (2018-22). We also reached 11,016 digital audiences with interactive online experiences, pre-recorded shows and Zoom events. We engaged 255 people who took part in projects as co-creators, generating insightful theatre that reflects our diverse society.

We were delighted win the Tyne & Wear High Sheriff's Top Award 2021 for our work with children and young people. The award especially recognised our young people's collective Right Now People. This neuro-diverse inclusive group uses creativity to express individuality and support mental health.

We delivered 54 doorstep visits across Newcastle engaging 28 families with young children during lockdown. Through co-creating with children, we made family story trails that brought children's original ideas to public audiences in Byker and Newbiggin-by-the-Sea. We worked with new mums with Barnardo's Family Hub (Byker) and Young Mums Support Network (Wandsworth) on projects that told their stories through lockdown.

We were commissioned by Museums Northumberland to create *The Quest for Missing Questions*. This installation, that welcomed 2,963 visitors back to Woodhorn Museum after lockdown, celebrated the role they play in bringing museums to life. A commission from health research partners including National Institute of Health Research Newcastle, VOICE, ARC and Newcastle University enabled us to create *Multiverse Lab*. Originally conceived as a touring event, we reimagined the project as an online experience. This playful, interactive website is enabling diverse communities to make their voices heard and influence the future of North East health and social care research.

We also looked to the future in 2020-21. We brought artists together for research and development on 2 new productions.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2021

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

One production deepens our relationships with our Sunderland 'house band' – a community group we have worked with since 2015. The other production, made in response to the inadequate food parcels distributed during lockdown, will bring together a cast of children to co-create a show about food poverty, inequality and power.

We reached audiences online with filmed shows. This included presenting *Best in the World* with East Durham Creates to reach audiences in areas of low arts engagement and socio-economic disadvantage. We also collaborated with Opera Sunderland to create the filmed production, *The Soldier's Tale*. This new community opera was inspired by local veterans' experiences.

As the performing arts sector faced crisis, we were proud to offer sector support in 2020-21. We co-led the creation of *North East Culture Social*, an online gathering for cultural workers to share experiences and connect during lockdown. We delivered one-to-one mentoring to 8 North East artists and companies to support their applications to Arts Council's Emergency Response Fund and the Cultural Recovery Fund. We co-sponsored a freelancer to be part of the Freelancer Taskforce which lobbied for support for freelancers impacted by the pandemic. Perhaps most importantly, we stayed open, employing 37 freelancers and 3 staff during a year that saw so many cultural projects cancelled.

Thank you to everyone who engaged with Unfolding Theatre's work in 2020-21. A massive thank you to the 37 artists and production staff, funders, venues, community partners and commissioners who made our projects possible. 2020-21 has been the most challenging year we have faced. We are proud of the positive impact we have had on the wellbeing of children, young people and adults in our communities.

Company Development

Unfolding Theatre has continued to develop and diversify its team, strengthen its community partnerships and build deeper relationships with audience and participants.

Workforce

We feel proud and grateful to our funders that we were able to operate throughout the lockdowns of 2020-21. We employed 3 salaried staff and 39 freelance artists and production staff in 2020-21.

Our annual workforce survey received incredibly positive feedback on people's experiences of working with Unfolding Theatre. It also showed how we have continued to diversify our workforce. We worked with 5 disabled practitioners, 1 non-binary artist and 4 artists of colour and 1 creative from white backgrounds other than British. This means 28% of our workforce came from communities under-represented in the arts.

This year, our largest funder, Arts Council England, also asked us to monitor our workforce's socio-economic backgrounds for the first time. While monitoring and sector analysis is in early stages, we were pleased to see our workforce reflected a range of socio-economic backgrounds. A diverse workforce is fundamental to ensuring our theatre-making reflects and is enriched by society.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2021

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

- “*My role involves starting a new project and working in a way that is new to me. Challenging but in a good way! Having this project at this uncertain, ever-changing time, I've sometimes felt anxious or stressed about being able to deliver when I'm feeling creatively-spent and unmotivated, but I've had nothing but support and patience from the Unfolding team.*” Artist feedback
- “*Great to feel like what a disabled person had to say was relevant and worth sharing with a large online audience.*” Artist feedback
- “*In every aspect, Unfolding Theatre has been the most creatively inspiring, diverse and supportive company I've ever had the pleasure of working in.*” Artist feedback

Board

We welcomed Mani Kambo to Unfolding Theatre's Board in December 2020. She joins Anna Disley, Tim Bailey, Bex Bowsher, Mark Robinson and Kevin Wilson. We plan to recruit 1 new Trustee in 2021-22 to increase diversity and skillset and bring the board to 7 Trustees.

Mentoring & Volunteering

We mentored dance artist, Jennifer Essex, on the making of *How Long Is A Piece of String*, a new production for children. We delivered one-to-one mentoring to 8 North East artists and companies to support their applications to Arts Council's Emergency Response Fund and the Cultural Recovery Fund.

Due to Covid-19 restrictions we were unable to host volunteers on our projects this year.

Supporters and Partnerships

Thank you to the funders and commissioners who made our work possible in 2020/21.

Arts Council England National Portfolio Organisation funding supported our artistic programme and core activity. Newcastle Cultural Investment Fund supported Right Now People and our projects with families in Byker (Doorstep Stories & the Story of You, Me & Us). Well Newcastle Gateshead supported Byker Storytime Exchange. Comic Relief supported Doorstep Stories: Winter Tales in Byker, Walker & Blakelaw. Tesco Bags of Help Covid-19 Community Fund supported Right Now People during lockdown.

Museums Northumberland commissioned *Quest of Missing Questions* at Woodhorn Museum. VOICE, The National Innovation Centre for Ageing (NICA), National Institute for Health Research (NIHR), Newcastle University and The Newcastle Hospitals NHS Foundation Trust commissioned *Multiverse Lab*. 2021-22 touring is also supported by NIHR ARC. We collaborated with Opera Sunderland on *The Soldier's Return*, East Durham Creates and Active Newcastle on *Best in the World* activities and performance online and Young Mums Support Network on *Lockdown Stories*.

Unfolding Theatre contributed to strategic thinking and action in response to the Covid crisis in the North East's cultural sector through co-leading *North East Culture Social*, offering one-to-one support to artists applying for Arts Council Emergency Response Funding and co-sponsoring an artist to join the Freelancers Task Force. We continued delivering pilot project #InspiredBy *No Voice Too Small* with Gosforth Schools Trust and Newcastle Local Cultural Education Partnership.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2021

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Financial Review

The out-turn for the year is an unrestricted surplus of £20,310 (2020: Deficit £7,611). The surplus will leave a balance on Unrestricted Funds at 31 March 2021 of £52,450.

The Trustees consider the financial performance of the charity to be satisfactory.

PLANS FOR FUTURE PERIODS

Unfolding Theatre's experiences during the pandemic have shaped its artistic plans for 2021-22. The stories we have heard from local communities, and the fundamental need for connection we have seen, have inspired our programme.

The success of *Doorstep Stories* has led us to develop a pilot project, *The Unfolding Theatre*. Working with communities in Blakelaw (Newcastle) and Seacroft (Leeds), and community partners Projects4Change and LS14 Trust, we will work with communities to create and programme a pop-up performance space. This structure aims to support creative exchange in areas of socio-economic disadvantage and support the co-creation of new theatre. This pilot is supported by Newcastle Cultural Investment Fund and Arts Council England.

We are proud to be co-producing a new show to re-open Northern Stage (Newcastle) in August 2021. The show *Free School Meals* will be made and performed with a company of children alongside a professional creative team. The show invites audiences into a restaurant run by children. It explores food poverty, inequality and what children need to thrive. This project is supported by a Cultural Recovery Fund grant from DCMS and Arts Council England.

Multiverse Lab will continue to engage audiences online, and will also be toured as a pop-up installation, reaching audiences across the North East and Cumbria. This project aims to enable 2,000 people from under-represented communities make their voices heard and influence health research priorities at Newcastle University's Biomedical Research Teams.

Our young people's collective *Right Now People* will continue to meet, with a return to in-person activity from the Summer. They are planning to create a series of podcasts.

We will return to touring, bringing *Hold On Let Go* to Streatham Space Project in Summer 2021.

Commissioned projects include *High Street Duets*, generating a song trail in North Shields and Lancaster with writer, Daniel Bye and songwriter, Beccy Owen. *No Voice Too Small* will also continue with Gosforth schools generating and recording their own original stories.

We will also invest in research and development on a new show with our Sunderland house band. Working with writer, Alison Carr and musician, Ross Millard, the piece explores the characters on a fictional street, living divided lives. When a sinkhole opens up it shakes up the community to forge new relationships and do things they never thought possible.

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2021**

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Unfolding Theatre for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

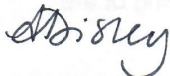
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these 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 judgments 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply 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.

Signed on behalf of the Trustees



**Mrs A V Disley
Trustée**

Company Registration Number 06764666

12 July 2021

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF UNFOLDING THEATRE FOR THE YEAR ENDED 31 MARCH 2021

I hereby report to the Trustees of Unfolding Theatre (Charity Registration Number 1165182) on my examination of the accounts for the year ended 31 March 2021 set out on pages 17 to 28.

Responsibilities and basis of report

As the charity's Trustees (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').

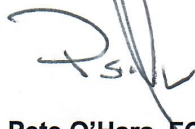
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent Examiner's Statement

I have completed my examination. I confirm that no 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
4. the accounts have not been prepared in accordance with the methods or 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 (FRS102)).

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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales
4 Stoneyhurst Road West, Gosforth, Newcastle upon Tyne NE3 1PG

12 July 2021

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2021

	Note	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Income					
Donations & Legacies	3	1,167	-	1,167	800
Income from Charitable Activities	4	140,983	20,630	161,613	169,052
Other Income	5	12,500	-	12,500	-
Total Income		154,650	20,630	175,280	169,852
Expenditure					
Expenditure on Charitable Activities	6	134,340	21,030	155,370	186,213
Total Expenditure		134,340	21,030	155,370	186,213
Net Income/(Expenditure)		20,310	(400)	19,910	(16,361)
Balance brought forward at 1 April		32,140	1,250	33,390	49,751
Balance carried forward at 31 March	13	£52,450	£850	£53,300	£33,390

The notes on pages 19 to 28 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2021**

	Notes	2021 £	2020 £
Fixed Assets			
Tangible Fixed Assets	9	444	2,448
Current Assets			
Debtors	10	7,577	12,908
Cash At Bank & In Hand		54,802	27,962
		<u>62,379</u>	<u>40,870</u>
Creditors – Amounts Falling Due Within 1 Year	11	(9,523)	(9,928)
Net Current Assets/(Liabilities)		<u>52,856</u>	<u>30,942</u>
Total Net Assets	12	<u>£53,300</u>	<u>£33,390</u>
Represented by:			
Unrestricted Reserves	13	52,450	32,140
Restricted Reserves	13	850	1,250
		<u>£53,300</u>	<u>£33,390</u>

The notes on pages 19 to 28 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 March 2021 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

(i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 12 July 2021.



**Mrs A V Disley
Trustee
Company Registration Number 06764666**

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021**

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

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

Taxation Status

Unfolding Theatre is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

There are no material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021**

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Unfolding Theatre contributes to a defined contribution pension scheme. Further details can be found in Note 8.

For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income – Donations & Legacies

	Unrestricted Funds	Restricted Funds	2021	2020
	£	£	£	£
Sponsorship	1,167	-	1,167	450
Donations - General	-	-	-	350
	£1,167	£-	£1,167	£800

The 2020 total of £800 related wholly to Unrestricted Funds.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

4. Income from Charitable Activities

	Unrestricted Funds £	Restricted Funds £	2021 £	2020 £
Grant Income				
Arts Council England – National Portfolio Organisation	106,932	-	106,932	105,000
Blue Stone Consortium	-	4,980	4,980	-
Catherine Cookson Trust	-	100	100	250
Comic Relief via Groundwork Trust	-	4,000	4,000	-
Foyle Foundation	-	-	-	7,500
Newbiggin Town Council	-	300	300	-
Newcastle Cultural Investment Fund	-	10,000	10,000	10,000
Tesco Community Fund	-	500	500	-
Tyne & Wear High Sheriff Fund via the Community Foundation	-	750	750	-
Virgin Money Foundation Big Lottery Fund #iwill fund Grant	-	-	-	18,000
Total Grant Income	106,932	20,630	127,562	140,750
Other Income				
Project Fees	34,051	-	34,051	27,997
Other Income	-	-	-	305
Total Other Income	34,051	-	34,051	28,302
	£140,983	£20,630	£161,613	£169,052

Of the 2020 total of £169,052, £133,302 related to Unrestricted Funds and £35,750 to Restricted Funds.

5. Income – Other

	Unrestricted Funds £	Restricted Funds £	2021 £	2020 £
Theatre Tax Relief	12,500	-	12,500	-
	£12,500	£-	£12,500	£-

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

6. Expenditure on Charitable Activities

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Production/Project Costs				
Salaries & On Costs	67,378	-	67,378	64,352
Associate Artists	13,638	-	13,638	7,380
Core/Tour Producer Costs	7,705	-	7,705	7,000
Production/Project Costs	-	7,846	7,846	13,812
Production/Project Staffing	27,553	13,184	40,737	50,319
Marketing & Research	4,521	-	4,521	4,362
Project Travel & Subsistence	53	-	53	23,897
Other Project Costs	310	-	310	2,837
	121,158	21,030	142,188	173,959
Support Costs				
Rent & Storage	5,696	-	5,696	1,894
Depreciation	2,004	-	2,004	2,237
Insurance	1,415	-	1,415	1,415
Other Administration & Running Costs	2,867	-	2,867	5,268
	11,982	-	11,982	10,814
Governance Costs				
Independent Examiner's Fees	1,200	-	1,200	1,440
	1,200	-	1,200	1,440
	£134,340	£21,030	£155,370	£186,213

Of the 2020 total of £186,213, £141,713 related to Unrestricted Funds and £44,500 to Restricted Funds.

7. Net Income/(Expenditure)

	2021 £	2020 £
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,440	1,440
Independent Examiner – Other Services	-	420
Depreciation of owned Fixed Assets	2,004	2,237
Operating Leases – Land & Buildings	2,100	2,100

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

8. Staff Costs & Trustees' Remuneration

	2021	2020
	£	£
Gross Salary Costs	64,908	61,336
Employer's National Insurance	1,068	1,639
Employer's Pension Contributions	1,402	1,377
	£67,378	£64,352

No employee received remuneration of more than £60,000 during the year (2020 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2021	2020
	No	No
Artistic Production and Support	2.3	2.3

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2021 Unfolding Theatre made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. No contributions were outstanding at 31 March 2021 (2020: £Nil).

No remuneration has been paid to any Trustees/Directors in the year (2020: £Nil).

No reimbursement of Travel and Subsistence expenses in respect of their attendance at meetings of the charity was made in the year (2020: £Nil).

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

9. Tangible Fixed Assets

	IT & Stage Equipment £	Total £
Cost		
At 1 April 2020	7,301	7,301
Additions in year	-	-
At 31 March 2021	<u>7,301</u>	<u>7,301</u>
Accumulated Depreciation		
At 1 April 2020	4,853	4,853
Charge for year	2,004	2,004
At 31 March 2021	<u>6,857</u>	<u>6,857</u>
Net Book Value		
At 31 March 2021	<u>£444</u>	<u>£444</u>
At 1 April 2020	<u>£2,448</u>	<u>£2,448</u>

10. Debtors

	2021 £	2020 £
Trade Debtors	1,557	10,314
Other Taxes & Social Security Costs	2,232	387
Prepayments	<u>3,788</u>	<u>2,207</u>
	£7,577	£12,908

11. Creditors – Amounts Falling Due Within 1 Year

	2021 £	2020 £
Other Taxes & Social Security Costs	-	1,586
Trade Creditors	-	-
Other Creditors	9	65
Deferred Income	8,300	6,477
Accruals	<u>1,214</u>	<u>1,800</u>
	£9,523	£9,928

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

12. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2021	Total 2020
	£	£	£	£
Fixed Assets	444	-	444	2,448
Debtors	7,577	-	7,577	12,908
Cash at Bank and In Hand	53,952	850	54,802	27,962
Creditors – Amounts Due Within 1 Year	(9,523)	-	(9,523)	(9,928)
	£52,450	£850	£53,300	£33,390

13. Analysis of Charitable Funds

	Fund at 1 April 2020	Incoming Resources in Year	Resources Expended in Year	Fund at 31 March 2021
	£	£	£	£
Unrestricted Funds				
Charity General Fund	32,140	154,650	(134,340)	52,450
Restricted Funds				
Blue Stone Consortium	-	4,980	(4,980)	-
Catherine Cookson Trust	-	100	-	100
Comic Relief via Groundwork Trust	-	4,000	(4,000)	-
Foyle Foundation	500	-	(500)	-
Newbiggin Town Council	-	300	(300)	-
Newcastle Cultural Investment Fund	-	10,000	(10,000)	-
Tesco Community Fund	-	500	(500)	-
Tyne & Wear High Sheriff Fund via the Community Foundation	-	750	-	750
Virgin Money Foundation Big Lottery Fund #iwill fund Grant – Hold On Let's Go	750	-	(750)	-
Total Restricted Funds	1,250	20,630	(21,030)	850
Total Funds	£33,390	£175,280	£(155,370)	£53,300

**UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021**

13. Analysis of Charitable Funds (Cont.)

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Blue Stone Consortium	Towards the cost of the Byker Storytime Exchange
Catherine Cookson Trust	Towards the cost of Doorstep Stories
Comic Relief via Groundwork Trust	Towards the cost of Doorstep Stories
Foyle Foundation	Towards the cost of Hold On Let's Go
Newbiggin Town Council	Towards the cost of a Family Story Trail
Newcastle Cultural Investment Fund	Towards the cost of Hold On Let's Go, Right Now People and core costs
Tesco Community Fund	Towards the cost of Right Now People
Tyne & Wear High Sheriff Fund via the Community Foundation	Towards the cost of Right Now People
Virgin Money Foundation Big Lottery Fund #iwill fund Grant	Towards the cost of Hold On Let's Go

14. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £106,932 (2020: £105,000) was received from Arts Council England in the year.

At 31 March 2021, no sums were owing to Unfolding Theatre from Arts Council England (31 March 2020: £Nil).

In the year to 31 March 2021, sponsorship of £1,167 (2020: £450) was received from xsite Architecture, of which Tim Bailey, a Trustee of the charity, is a partner. The charity also rents office space from xsite.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

15. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

15. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

16. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 6 members of the company (2020 - 5 members).