

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.

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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 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.

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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

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.

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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

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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.

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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 diversity 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.

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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.

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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
(A COMPANY LIMITED BY GUARANTEE)
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
(A COMPANY LIMITED BY GUARANTEE)
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*.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
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.)

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.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
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).

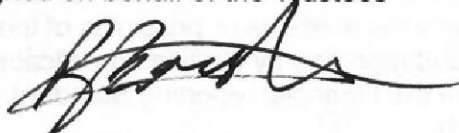
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that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

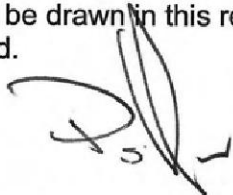
Independent Examiner's Statement

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.

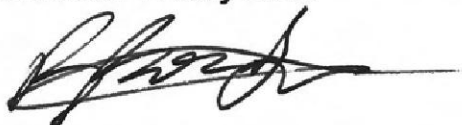
The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

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
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
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
(A COMPANY LIMITED BY GUARANTEE)
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
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022

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
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022

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
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
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
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022**

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).