

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
(A COMPANY LIMITED BY GUARANTEE)
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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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:

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.

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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

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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.

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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 Bowsher 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').

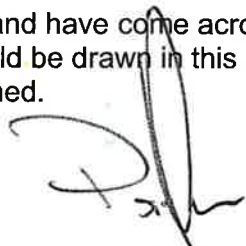
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act').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

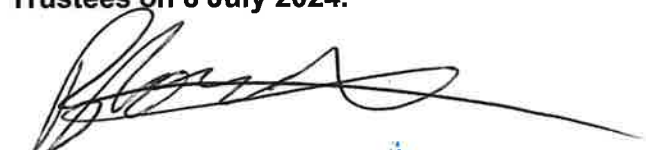
The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

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 Bowsheer
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)

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 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
	<hr/>	<hr/>

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
	<hr/>	<hr/>
	£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
(A COMPANY LIMITED BY GUARANTEE)
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

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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).