

**Company Registration Number 06764666**

**Registered Charity Number 1165182**

# **UNFOLDING THEATRE**

**(A COMPANY LIMITED BY GUARANTEE)**

## **REPORT AND ACCOUNTS**

**For the year ending 31 March 2025**

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

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

**REFERENCE AND ADMINISTRATIVE DETAILS**

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

**Trustees**

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

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

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

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

**Governing Documents**

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

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

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

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**STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)**

**Governing Documents (Cont.)**

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

**Charitable Purpose**

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

**Structure and Governance**

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

**Recruitment and Appointment of Board of Trustees**

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

**Trustee Induction and Training**

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

**Reserves Policy**

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

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

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

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

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

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**STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)**

**Grant Making Policy**

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

**The Contribution of Volunteers**

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

**OBJECTIVES AND ACTIVITIES**

**Aims & Objectives**

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

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

**Public Benefit**

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

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

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

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

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

Long-term, we aim that:

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Public Benefit (Cont.)**

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

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

**Creating new inclusive theatre with communities:**

**Here Be Dragons**

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

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

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

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

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

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Public Benefit (Cont.)**

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

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

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

**Our Voices Were Heard**

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

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

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

**Edberts House Community Panto**

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

**Accessible and inspiring creative opportunities for children and young people:**

**North East Deaf Youth Theatre**

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Public Benefit (Cont.)**

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

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

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

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

**East End Story Makers**

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

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

- *"Best club ever!"* Participant

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

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

**Cowgate Young Theatre Makers**

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Public Benefit (Cont.)**

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

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

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

**Serving Up**

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

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

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

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

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

**Young Voices Big Ideas**

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

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



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**OBJECTIVES AND ACTIVITIES (Continued)**

**Public Benefit (Cont.)**

**Workshops and Events**

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

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

**Reaching Audiences:**

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

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

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

**Night Classes**

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

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Public Benefit (Cont.)**

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

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

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

**Unfolding Nights**

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

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

**Developing New Theatre:**

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

**Support the North East Cultural Sector:**

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Public Benefit (Cont.)**

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

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

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

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

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

**Risk Management**

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Risk Management (Cont.)**

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

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

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

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

Workload of core staff and freelance team becomes unmanageable:

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

Not achieving audience targets:

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

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

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Risk Management (Cont.)**

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

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

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

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

Not delivering artistic excellence:

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

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

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

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**OBJECTIVES AND ACTIVITIES (Continued)**

**Risk Management (Cont.)**

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

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

**ACHIEVEMENTS AND PERFORMANCE**

**Summary of the main achievements of the charity during the year**

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

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

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

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

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

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

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

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

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

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

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

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

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

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

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

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

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

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

**Company Development**

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

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

**Workforce**

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

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

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

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



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**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

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

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

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

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

**Board**

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

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

**Mentoring & Volunteering**

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

We hosted 5 volunteers on our projects.

**Supporters and Partnerships**

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

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

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

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

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

The charity continued to receive monthly donations from xsite architecture.

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*For the year ended 31 March 2025*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

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

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

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

**Financial Review**

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

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

**UNFOLDING THEATRE**  
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***For the year ended 31 March 2025***

**PLANS FOR FUTURE PERIODS**

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

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

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

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

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

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

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

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

**RESPONSIBILITIES OF THE TRUSTEES**

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


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

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Signed on behalf of the Trustees



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

7 July 2025

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

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

### **Responsibilities and Basis of Report**

As the charity's Trustees (and also its directors for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').


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

### **Independent Examiner's Statement**

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods or principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



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

7 July 2025

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

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

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

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

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



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

	Notes	2025 £	2024 £
<b>Fixed Assets</b>			
Tangible Fixed Assets	9	471	277
<b>Current Assets</b>			
Debtors	10	7,243	25,177
Cash At Bank & In Hand		53,537	42,380
		60,780	67,556
<b>Creditors – Amounts Falling Due Within 1 Year</b>	11	(4,407)	(32,656)
Net Current Assets/(Liabilities)		56,373	34,910
<b>Total Net Assets</b>	12	<b>£56,844</b>	<b>£35,187</b>
<b>Represented by:</b>			
Unrestricted Reserves	13	42,244	35,187
Restricted Reserves	13	14,600	-
		<b>£56,844</b>	<b>£35,187</b>

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

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

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

The Trustees acknowledge their responsibilities for:

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

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



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

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

**1. Accounting Policies**

**Basis of Accounting**

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

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

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

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

**Taxation Status**

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

**Going Concern**

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

**Income**

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

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

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



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

## 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
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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 2025**

**1. Accounting Policies (Continued)**

**Judgements and Key Sources of Estimation Uncertainty**

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

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

**Pensions**

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

**2. Legal Status**

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

**3. Income from Investments**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Interest on Cash Deposits	325	-	325	933
	<b>£325</b>	<b>£-</b>	<b>£325</b>	<b>£933</b>

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

**4. Income from Donations & Legacies**

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

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

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

**5. Income from Charitable Activities**

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

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

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

**6. Income – Other**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>2025 £</b>	<b>2024 £</b>
Theatre Tax Relief	22,109	-	22,109	6,256
	<b>£22,109</b>	<b>£-</b>	<b>£22,109</b>	<b>£6,256</b>

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

**7. Expenditure on Charitable Activities**

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

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

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**8. Net Income/(Expenditure)**

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

**9. Staff Costs & Trustees' Remuneration**

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

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

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

	<b>2025</b>	<b>2024</b>
	<b>No</b>	<b>No</b>
Artistic Production and Support	2.4	2.4

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

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

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

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

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**10. Tangible Fixed Assets**

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

**11. Debtors**

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

**12. Creditors – Amounts Falling Due Within 1 Year**

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

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**13. Analysis of Net Assets between Funds**

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

**14. Analysis of Charitable Funds**

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

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**14. Analysis of Charitable Funds (Cont.)**

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

**15. Related Party Transactions**

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

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

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

**16. Taxation**

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

**17. Financial Commitments**

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

**18. Company Limited by Guarantee**

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