

Charity registration number 1165923

Company registration number 09363242 (England and Wales)

BASELESS FABRIC THEATRE LIMITED
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022
PAGES FOR FILING WITH REGISTRAR

BASELESS FABRIC THEATRE LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Francis Pindar Mark Pharaoh Arnold Pindar Sophie Hamlet
Secretary	Francis Pindar
Charity number	1165923
Company number	09363242
Registered office	Wimbletech Zone 1 35 Wimbledon Hill Road Wimbledon London SW19 7NB
Independent examiner	Kingston Burrowes Accountants 450A London Road North Cheam Surrey SM3 8JB

BASELESS FABRIC THEATRE LIMITED

CONTENTS

	Page
Trustees' report	1-9
Independent examiner's report	10
Statement of financial activities	11
Balance sheet	12
Notes to the financial statements	13 - 21

The Trustees present their annual report and financial statements for the year ended 31 December 2022.

The financial statements have been prepared in accordance with the accounting policies set out in Note 1 to the financial statements and comply with the Charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Our formal objective (Articles of Association):

The Charity is established to promote and advance education through the arts for the public benefit, and to promote and advance the appreciation and understanding of the arts for the public benefit, with particular but not exclusive reference to the dramatic arts.

The main achievements & performance of the Charity during the period

2022 was a hugely busy year for us with the full *Carmen* programme well underway, which included a wide range of activities plus additional care home concerts funded by the Postcode Community Trust. The running of activities had mostly now returned to 'normal' following Covid & its effect on the practical running of activities. Some Covid testing was still required in care homes and occasionally schools, but we worked this out on an individual basis with each organisation/venue we partnered with. Overall, the confidence in the practicalities of running our activities returned and we were extremely busy with the overall programme of work. Unfortunately, this did mean that we were too busy running activities to have time to fundraise for future projects and so 2023 will be a time of significant fundraising. Going forwards, the Charity continues to consider and fundraise for additional projects alongside our ongoing school workshops. In doing so, we continue to balance how our small team runs these activities whilst fundraising for future projects as effectively as possible.

Overall, we were delighted with the range of activities we were able to provide in 2022, the effect of activities on participants, audiences and feedback from all, and the general impact of the Charity.



Street Opera Performances - Summer 2022

Following on from the adaptation & R&D in 2021 we created a free street opera production of Bizet's *Carmen* re-imagined for London life today performed in 10 different high street locations across London boroughs of Merton and Wandsworth, each popping into 3 or 4 businesses – ie performing in 35 supermarkets, cafes, libraries, pubs, town squares & shopping centres. The street performances took place in summer 2022 following a successful Research & Development period in autumn 2021. We learned that our creative adaptation of opera for the high street could work with a classic 'tragedy' just as well as our

previously adapted comedies *Così fan tutte* & *Die Fledermaus*. We also presented the production at the Arcola Theatre's Grimeborn Festival in Studio 1 for 5 performances gaining various 4-star reviews which helps to raise our profile as a small organisation. The production worked equally well on the high street & in a traditional theatre setting with additional design elements. Audiences were larger than in previous years and fairly equally mixed between those who receive our e-newsletter, follow us on social media, had seen our print advertising, heard about us through our partners or stumbled across the performance & decided to stay. We reached 3445 live audiences & 18,112 digitally (higher than expected due to an Arcola Instagram takeover).



Performance locations in Merton: Mitcham, Pollards Hill, Colliers Wood, Wimbledon, Wimbledon Village, Raynes Park, Roehampton, Wandsworth Town, Putney, Clapham Junction

From our feedback forms:

Overall, 97% loved or liked it
Of those who had seen live opera 'never' or 'less than 5 times' 99% loved or liked the performance

Of those who had seen live opera 'more than 10 times' 100% loved or liked the performance

Comments included:

"Wow this was an amazing experience. It made me feel so emotional and full of joy. What a brilliant idea to make it relevant to today's world and accessible. THANK YOU."

"Fantastic performance live on street, loved it!! This makes the town so much alive, want to see more!!"

"It was so wonderful to have this happen in my neighbourhood. I heard one man in the pub say "you just brought a world to me that I never knew, thank you". We need more of this!!"

"Amazing. Magnificent singing. Community coming together - old and young, kids sitting on pavement, people buying ice cream. Rarely listen to opera - loved the modern-day references. Super."

After School Opera Club leading to the Parallel Production performance

From January to July 2022, we led a weekly After School Opera Club for Years 4-6 at Links Primary School in Tooting culminating in a summer holiday's Parallel Production with their own professionally designed final performance for parents. They created their own production inspired by Bizet's *Carmen* but created their own new songs, scenes & characters. 120 students took part in the taster sessions, 18 signed up & 14 committed to the majority of the project. We again collaborated with local children's' charity Jigsaw4u who used their links with local schools to help us to forge the relationship with Links School in Tooting and the Mitcham Scout Hut for the final week and had the support of one their volunteers in the sessions.



The group were led by drama practitioner Bimpe Adeyemi and music director/pianist Ruth Routledge, both extremely experienced in their area, and supported by Jigsaw4u volunteer Harriette Foster. Throughout the two terms there were also visiting practitioners, including two professional opera singers Felicity Buckland and Susannah Horowitz who both played Carmen in our professional production, set and costume designers Sorchia Corcoran and Hannah Williams and fight director Natalia Bogdanova.

Set and costume designers Sorchia and Hannah attended 2 sessions to work with the group on design skills and ideas for the set & costume ideas for their final performance. The group were able to input many of their own ideas into this work and children, workshop leaders and teachers commented that the children particularly enjoyed these sessions as it allowed them to develop skills that they had not worked on as much previously. They enjoyed the variation it offered, and it allowed them to see where they could use other skills, which they perhaps had not previously associated with performance.



Fight director Natalia who worked with the professional team on the professional production also ran an unarmed combat session with the group introducing them safely to stage combat. Again, this offered a new and exciting perspective on the work involved in creating an opera performance.

As with our similar 2019 project, the group culminated in a full week's rehearsal in the first week of the summer school holidays with a final performance for parents/carers on the last afternoon.

The overall impact of the entire project on the young people was immense and commented on alike by the school teachers, parents, our workshop leaders and the young people themselves. The workshop leaders noted the students on the skills below with the mean average for the group for all skills showing a dramatic improvement:

	Confidence	Focus	Teamwork	Working Independently	Acting Skills	Singing Skills
Mean Score at Start	2.58	2.67	2.42	2.08	2.25	2.50
Mean Score at Finish	4.67	4.42	4.50	4.33	4.67	4.67

Feedback comments included:

"Parents commented on the length of the project and what a great opportunity it had been to work on something for a sustained period. It allowed children to feel that they were a part of something. The children were given the space to be vocal and to share their own ideas, working together to shape these into their final piece. The sessions offered variety. The children learnt many skills and were able to use these throughout sessions, therefore meaning they did not become bored easily."

(School teachers)

"A year ago, we could not get her to perform anything at all so to get her to do a show like that is absolutely amazing." (Parent)

"We got to make songs - that's what I liked! We got to perform in front of our parents - that's what we are doing today. We got to wear costumes, we got to set design!"

(Student)



Case Study:

"F learned how to use his energy productively over the course of the project. By the end of the sessions, it felt as though he was there to actively participate and to offer genuine ideas. He began to show more respect for the other children and adults involved, listening to their ideas and responding well when asked to join in.

In the school choir, he began to try harder and to help the group to come up with songwriting ideas. He recently sang a solo when sharing these ideas and did this with much more confidence than he may have done previously. When participating in 'Fill in the gap' exercises in Music, he may have thought of ideas which were off topic previously. He is now sharing his real ideas which he has carefully considered.

His teacher commented that he has really grown and matured over the year. He has blossomed and really come into his own. She believes that the project could be one of the pieces in the jigsaw puzzle which caused this." (Teacher feedback)

		Confidence	Focus	Teamwork	Working Independently	Acting Skills	Singing Skills
Facilitator Evaluation	Beginning	3	2	1	2	2	1
	Middle	4	4	3	4	4	3
	End	5	5	5	5	5	5
Teacher Evaluation	Beginning	2	2	2	2	2	3
	Middle	3	3	3	3	3	3
	End	4	4	4	4	4	4

School Opera Taster Workshops



In July 2022 we provided 6 primary schools and 1 secondary school with 12 workshops reaching 350 young people overall. As in previous years running these workshops, we offered 2 workshops to primary schools for Years 5 & 6 and 1 to secondary for Years 7 – 9. One primary school, Melrose Primary was a small SEN school so were only able to accommodate 1 workshop, but the workshop leaders felt that though it was at times a challenging workshop, that it was extremely beneficial for these young people.

The workshops were led by an experienced Musical Director/Pianist, Drama Practitioner and Opera Singer team in our tried and tested format over the last 6 years. We also created an Education Pack that went out to schoolteachers prior to our workshop to provide additional resources for teachers both before and after our workshop and to aid the long-term impact of our work on the students. We feel that this has been a successful addition to our school's engagement work and can easily be adapted for future projects.

Schools were chosen in collaboration with both Merton and Wandsworth's Music Education Hubs who know the schools well and their existing music provision. Thus, we looked at both which areas of the boroughs the schools were based in and which schools were currently lacking in their music provision and so students might particularly benefit from the opportunity when choosing the schools to participate.

Schools (2022)

- Melrose Primary (SEN) School, Mitcham
- Abbotsbury Primary School, Morden
- SS Peter & Paul Primary, Mitcham
- Sellincourt Primary School, Tooting Broadway
- The Alton School, Roehampton
- John Burns Primary, Battersea
- Ark Putney Academy, Putney (Secondary)

90% of young people said that they “loved or liked” the workshop with 76% saying that they now “definitely or maybe wanted to see a live opera”.



Students commented that they enjoyed “Singing & acting & creating different characters and hearing Louisa [our opera singer] sing.” They said that specific things they learnt included “about the soft & hard palate and how to control breathing” as well as generally learning how to sing & act.

Comments from teachers included:

“It was engaging, interesting & inclusive. It de-mystified opera for the children. The mixture of activities & pace was great. I’d like to thank the facilitators for their work today. Your positivity & enthusiasm were much appreciated - & your talent obviously!”

“The children loved it. I am sure they will be talking about it for many weeks.”

Mini case studies included:

“Student A wouldn’t even sing in the big group to begin with and was giving it everything by the end.”

“A new child in the class with no English played the piano & it was great for the other children to see that skill.”

“We have a child with a stammer & he has shown confidence to explain his ideas & sing.”

“Our 2 deaf children 100% committed & engaged, at the front & suggesting actions.”

Carehome Concerts - May 2022 (not part of the Carmen project)



Funded by the Postcode Community Trust we were delighted to be able to provide these concerts to 8 organisations in Merton & Wandsworth, returning to many we had built relationships with during Covid. Opera Singer Claire Wild returned and was joined by pianist Carla Ruaro. They thrilled residents with a new mix of opera, musical theatre, piano solos including one inspired by the Amazon Rainforest!

We reached 176 beneficiaries with 100% reporting an improvement in mental wellbeing and 94% wanting us to return.

The concerts we provided were held at:

- Lee House, Wimbledon Village
- Manor House Care Home, Morden
- Queens Court Care Home, Wimbledon
- Kelstone Court, Morden
- Greenfield Care Home, Mitcham
- Barons Lodge, Mitcham
- St Teresa's Home for the Elderly, Wimbledon
- Ronald Gibson House, Earlsfield

Comments included:

"Everyone is so lovely and professional. The music is superb. Loved it all. The residents wanted them to come back next week!"

"A great big thank you to you all for the preparation and performance today. It really was something special. Thank you so very much and if at all possible, we would love to be a host again next year. Very happy and uplifted. Very much enjoyed the whole concert."

Concerts for Elderly Groups - September 2022 (part of the Carmen project)

We presented 8 concerts for the elderly at both care homes & local organisations reaching 183 people. It was exciting for us to revisit organisations for older people that we had not been able to visit since pre-Covid including Wimbledon Guild as well as some of the care homes that we had developed a relationship with during Covid by offering outdoor concerts in their car parks and gardens.

The concerts we provided were held at:

- Wimbledon Guild, Wimbledon
- Commonsides Trust, Pollards Hill
- Lee House Care Home, Wimbledon Village
- St Teresa's Home for the Elderly, Wimbledon
- Katherine Low Settlement, Battersea
- Autumn Rose Club, Balham
- Hestia, Tooting
- Sparkle, Putney

The concerts were delivered by opera singer Philip Smith and pianist Ylka Istrefi performing a mixture of opera, musical theatre, classical songs and talking about the pieces. They even got the audience singing along to some of the well-known classics, much to the enjoyment of all involved!



We reached 183 beneficiaries with 100% reporting an improvement in mental wellbeing & 99% want us to come back.

Comments included:

"Brilliant. We'll be talking about it for weeks!"

"They were brilliant!"

"I want to see them perform every day!"

"I was singing along to my favourite songs! He was excellent!"

"I'm not usually into opera but this performance won me over."

Organisational Development

We are also extremely grateful to Wimbledon Foundation for funding some of our organisational development work. We finished the work we undertook with an impact consultant from the Foundation for Social Improvement and used her advice in evaluating all of our activities this year. The final portion of the grant towards organisational development activities will be spent in 2023.

Review of Policies

During the year the Trustees revised the following policies:

Child & Vulnerable Adult Protection Policy

Complaints Policy

Equal Opportunities Policy

Privacy Policy

Volunteers Policy

Conflicts of Interest Policy

Health & Safety Policy

Financial Review

As has already been noted within the review of the Charity's achievements throughout 2022, this has been a busy and productive year in respect of projects being brought to numerous audiences. The majority of the funding received to support our work, however, was received during 2021, meaning that the increased activity and achievements did not translate into a direct increase in the income generated.

Whilst total income including donations, ticket sales, and grants decreased from £41,962 to £27,730 (a decrease of 33.9%), funding continued to come in to support the work undertaken on our Community Outreach work. In addition, we have been able to generate a much higher level of income in respect of the box office share arising from our run at the Arcola as part of the Grimeborn festival in August 2022.

There was a flurry of activity in the year as rehearsals and performances began to ramp up, resulting in costs such as artists' fees (up to £71,588 from £21,188) and similar expenses increasing quite significantly on the prior year. All of this increase in activity was funded by grants received in the prior year for specific projects such as the Carmen Street performances. The overall total expenses for the year have increased by £55,916 (196.5%) on last year, which has resulted in a deficit for the year of £46,161 (2021: surplus of £13,517). This simply reflects the timing difference between the receipt of grants and similar funding and the subsequent spending of those amounts.

Key Partners

Jigsaw4u
Merton Music Foundation
Wandsworth Music Service
Lantern Arts Centre
Merton & Wandsworth schools in particular Links School, Tooting
Merton & Wandsworth care homes & organisations for the elderly
Merton & Wandsworth high street businesses for street performances
Areola Theatre

Funders

The work of Baseless Fabric Theatre would not be possible without the support from our funders. We gratefully acknowledge the contributions made by:

Arts Council England
Wimbledon Foundation
Merton Council
Samuel Gardner Memorial Trust
The Humphrey Richardson Taylor Charitable Trust
Cockayne Grants for the Arts – London Community Foundation
Unity Theatre Trust
Postcode Community Trust
Wandsworth Council
Three Monkeys Trust
Garfield Weston Foundation
Foyle Foundation
Royal Victoria Hall Foundation

Structure, governance and management

The charity is a company limited by guarantee. The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

- Francis Pindar
- Mark Pharaoh
- Arnold Pindar
- Sophie Hamlet
- Rachel Barnett-Jones (Resigned 27 January 2022)

The trustees are responsible for preparing the Trustees' 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 charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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 judgements 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; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

The Trustees' report was approved by the Board of Trustees.



Arnold Pindar

Chairman

Dated: 13 September 2023

BASELESS FABRIC THEATRE LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF BASELESS FABRIC THEATRE LIMITED

I report to the Trustees on my examination of the financial statements of Baseless Fabric Theatre Limited (the Charity) for the year ended 31 December 2022.

Responsibilities and basis of report

As the Trustees of the Charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

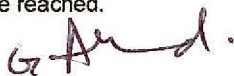
Having satisfied myself that the financial statements of the Charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable 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 that in any material respect:

- 1 accounting records were not kept in respect of the Charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements have not been prepared in accordance with the methods and 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 (FRS 102).

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 financial statements to be reached.



Gouher Ahmad, ACCA
Kingston Burrowes Accountants

450A London Road
North Cheam
Surrey
SM3 8JB

Dated: 13 September 2023

BASELESS FABRIC THEATRE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2022

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Notes							
Income and endowments from:							
Donations and legacies	4	561	-	561	272	-	272
Charitable activities	3	4,700	24,131	28,831	275	38,269	38,544
Other income	5	8,807	-	8,807	3,146	-	3,146
Total income		14,068	24,131	38,199	3,693	38,269	41,962
Expenditure on:							
Charitable activities	6	3,229	81,131	84,360	4,106	24,339	28,445
Net income/(expenditure) for the year/							
Net movement in funds		10,839	(57,000)	(46,161)	(413)	13,930	13,517
Fund balances at 1 January 2022		10,984	64,370	75,354	11,397	50,440	61,837
Fund balances at 31 December 2022		21,823	7,370	29,193	10,984	64,370	75,354

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

Included as Other Income is £8,807 (2021 - £3,146) of Theatre Tax Relief claim, all of which is unrestricted.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

BASELESS FABRIC THEATRE LIMITED

BALANCE SHEET

AS AT 31 DECEMBER 2022

	Notes	2022 £	£	2021 £	£
Current assets					
Debtors	11	13,681		3,146	
Cash at bank and in hand		17,217		74,306	
		<u>30,898</u>		<u>77,452</u>	
Creditors: amounts falling due within one year	13	<u>(1,705)</u>		<u>(2,098)</u>	
Net current assets			29,193		75,354
Income funds					
Restricted funds	14		7,370		64,370
Unrestricted funds			21,823		10,984
			<u>29,193</u>		<u>75,354</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2022.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared and delivered in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 13 September 2023



Arnold Pindar
Chairman

Company Registration No. 09363242

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

1 Accounting policies

Charity information

Baseless Fabric Theatre Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Wimbletech Zone 1, 35 Wimbledon Hill Road, Wimbledon, London, SW19 7NB.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The Charity is a Public Benefit Entity as defined by FRS 102.

The Charity has taken advantage of the provisions in the second edition of the SORP for charities applying FRS 102 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the Charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Ticket and Programme sales are recognised at the time that the related event has occurred.

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2022

1 Accounting policies

(Continued)

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party. It is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Costs are recognised when they are payable and are allocated to the charitable activity to which they relate.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment	33% straight line basis
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The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the Charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Charity's balance sheet when the Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2022

1 Accounting policies

(Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Impairment of financial assets

Financial assets, other than those held at fair value through income and expenditure, are assessed for indicators of impairment at each reporting date. Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected.

If an asset is impaired, the impairment loss is the difference between the carrying amount and the present value of the estimated cash flows discounted at the asset's original effective interest rate. The impairment loss is recognised in net income/(expenditure) for the year.

If there is a decrease in the impairment loss arising from an event occurring after the impairment was recognised, the impairment is reversed. The reversal is such that the current carrying amount does not exceed what the carrying amount would have been, had the impairment not previously been recognised. The impairment reversal is recognised in net income/(expenditure) for the year.

Derecognition of financial assets

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the Charity transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the Charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2022

2 Critical accounting estimates and judgements

In the application of the Charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Charitable activities

	2022 £	2021 £
Sales within charitable activities	4,700	275
Project related grants	24,131	38,269
	<u>28,831</u>	<u>38,544</u>
Analysis by fund		
Unrestricted funds	4,700	275
Restricted funds	24,131	38,269
	<u>28,831</u>	<u>38,544</u>
For the year ended 31 December 2021		
Unrestricted funds	275	
Restricted funds	38,269	
	<u>38,544</u>	
Project related grants		
Arts Council	14,271	13,898
Royal Victoria Hall Foundation	1,500	-
Samuel Gardner Memorial Trust	1,000	-
The Humphrey Richardson Taylor Charitable Trust	2,500	-
Wandsworth Grant Fund	4,860	-
Foyle Foundation	-	7,500
Garfield Weston Foundation	-	7,500
Merton Giving	-	1,343
Wimbledon Foundation	-	8,028
	<u>24,131</u>	<u>38,269</u>

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2022

4 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Donations and gifts	561	272

5 Other income

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Theatre Tax Relief claimed	8,807	3,146

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2022

6 Charitable activities

	Charitable Expenditure 2022 £	Charitable Expenditure 2021 £
Depreciation and impairment	-	101
Storage	1,697	-
Insurance	693	693
Travel	1,504	247
Studio Hire	1,699	663
Artist fees	71,588	21,188
Audit and Accountancy Fees	1,982	3,130
Bank Charges	95	86
Advertising and Marketing	2,653	450
General Expenses	1,249	687
Staff training	1,200	1,200
	<u>84,360</u>	<u>28,445</u>
	<u>84,360</u>	<u>28,445</u>
Analysis by fund		
Unrestricted funds	3,229	4,106
Restricted funds	81,131	24,339
	<u>84,360</u>	<u>28,445</u>
For the year ended 31 December 2021		
Unrestricted funds	4,106	
Restricted funds	24,339	
	<u>28,445</u>	

7 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year, but one connected person was paid a total of £18,181 for project fees (2021 - one was reimbursed £1,875).

8 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Total	<u>1</u>	<u>1</u>

There were no employees whose annual remuneration was more than £60,000.

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2022

9 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

10 Tangible fixed assets

	Computer equipment £
Cost	
At 1 January 2022	726
At 31 December 2022	726
Depreciation and impairment	
At 1 January 2022	726
At 31 December 2022	726
Carrying amount	

11 Debtors

	2022 £	2021 £
Amounts falling due after more than one year:		
Prepayments and accrued income	13,681	3,146

12 Loans and overdrafts

	2022 £	2021 £
Directors' loans	25	25
Payable within one year	25	25

13 Creditors: amounts falling due within one year

	2022 £	2021 £
Borrowings	25	25
Trade creditors	-	473
Accruals and deferred income	1,680	1,600
	1,705	2,098

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 January 2021 £	Movement in funds		Balance at 1 January 2022 £	Movement in funds		Balance at 31 December 2022 £
	£	Incoming resources	Resources expended	£	Incoming resources	Resources expended	£
Arts Council	11,430	13,898	(12,921)	12,407	14,271	(26,678)	-
London Borough of Merton	1,500	-	(486)	1,014	-	(1,014)	-
Cockayne Grants for the Arts - London Community Foundation	1,962	-	-	1,962	-	(1,962)	-
Samuel Gardner Memorial Trust	2,000	-	(1,300)	700	1,000	(1,700)	-
The Humphrey Richardson Taylor Charitable Trust	1,500	-	-	1,500	2,500	(1,498)	2,502
Unity Theatre Trust	500	-	-	500	-	(500)	-
London Borough of Wandsworth	3,068	-	(3,068)	-	4,860	(4,860)	-
Merton Giving	278	1,343	(1,621)	-	-	-	-
Wimbledon Foundation	14,920	8,028	(4,943)	18,005	-	(13,137)	4,868
Postcode Community Trust	8,282	-	-	8,282	-	(8,282)	-
Three Monks Trust	5,000	-	-	5,000	-	(5,000)	-
Foyle Foundation	-	7,500	-	7,500	-	(7,500)	-
Garfield Weston Foundation	-	7,500	-	7,500	-	(7,500)	-
Royal Victoria Hall Foundation	-	-	-	-	1,500	(1,500)	-
	50,440	38,269	(24,339)	64,370	24,131	(81,131)	7,370

BASELESS FABRIC THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2022

15 Analysis of net assets between funds

	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £
Fund balances at 31 December 2022 are represented by:						
Current assets/(liabilities)	21,823	7,370	29,193	10,984	64,370	75,354
	<u>21,823</u>	<u>7,370</u>	<u>29,193</u>	<u>10,984</u>	<u>64,370</u>	<u>75,354</u>

Nature & Purpose of Restricted Funds

Arts Council - Research & Development & Production & associated Community Outreach for Carmen
London Borough of Merton - Production & Community Outreach for Carmen
Cockayne Grants for the Arts - London Community Foundation - Production for Carmen
Samuel Gardner Memorial Trust - Production for Carmen
Humphrey Richardson Taylor Charitable Trust - Production for Carmen
Unity Theatre Trust - Production for Carmen
London Borough of Wandsworth - Production & associated Community Outreach for Carmen
Royal Victoria Hall Foundation - Production for Carmen
Wimbledon Foundation - Carmen Community Outreach & Organisational Development
Postcode Community Trust - Carehome Concerts
Three Monkeys Trust - Carmen Community Outreach
Foyle Foundation - Production & Community Outreach for Carmen
Garfield Weston Foundation - Production & Community Outreach for Carmen

16 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).