

**Registered Charity Number 1166449**

**ALPHABETTI THEATRE**  
**(A Charitable Incorporated Organisation)**

**REPORT AND ACCOUNTS**  
**For the year ended 30 April 2023**

# **ALPHABETTI THEATRE**

## **TRUSTEES' REPORT**

### **YEAR ENDED 30 APRIL 2023**

The Trustees present their report and the unaudited financial statements of the charity for the year ended 30 April 2023.

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

<b>Charity number</b>	1166449 (England & Wales)
<b>Principal address</b>	Alphabetti Theatre, St James Boulevard, Newcastle upon Tyne NE1 4HP

#### **Trustees**

The Trustees of the charity during the year and to the date of signing this report are as follows:

Mr Jon Farthing (Chair)	
Mr Hamish Carter	Appointed 20 February 2023
Ms Christina Dawson	Appointed 20 February 2023
Ms Janet Plater	Resigned 20 February 2023
Ms Joanne Hodson	
Ms Ruth Patterson	

<b>Independent Examiner</b>	Pete O'Hara FCA, Chartered Accountant, 4 Stoneyhurst Road West, Gosforth, Newcastle upon Tyne NE3 1PG
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<b>Bankers</b>	HSBC, 110 Grey Street, Newcastle upon Tyne NE1 6JG
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#### **Governing Documents**

Theatre In Motion was established as a Charitable Incorporated Organisation (CIO) on 8 April 2016. The company subsequently changed its name to Alphabetti Theatre. As a CIO it is governed by its constitution.

#### **Objectives and Activities**

The charity's objects are to promote, develop and maintain the public's understanding and appreciation of the arts, in particular the dramatic arts.

#### **Activities for the Public Benefit**

The Trustees confirm that they have complied with the duty in section 17(5) of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

The main activities undertaken for the public benefit are as follows:

- Working with local communities to engage individuals in the arts
- Making work to provoke new thinking about how cultures interact
- Developing audiences for contemporary performance

# **ALPHABETTI THEATRE**

## **TRUSTEES' REPORT**

### **YEAR ENDED 30 APRIL 2023**

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

##### **Recruitment & Appointment of Trustees**

New Trustees are identified and appointed on the recommendation of the existing Trustees.

##### **Operation of the Board of Trustees**

The Board of Trustees typically meets four times per year and, additionally, holds an Annual General Meeting.

##### **Trustee Induction & Training**

In the first year of appointment an induction and training year is provided, covering both the distinctiveness of the organisation, as well as the duties and responsibilities of acting as a charity Trustee.

##### **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.

Alphabetti 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 are in place.

The Trustees consider the key risks facing the charity at this time to be the financial risks arising if the organisation is unable to attract sufficient income to realise its planned projects to the scale and quality to which the organisation aspires.

The Trustees have managed the potential impact of these risks by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a low cost base
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target

# ALPHABETTI THEATRE

## TRUSTEES' REPORT

### YEAR ENDED 30 APRIL 2023

#### ACHIEVEMENTS AND PERFORMANCE

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

*Below are just a few of the highlights of the period, all made possible by the incredibly hard-working small team who all play an integral role in the organisation. A special thanks to the Alphabetti Theatre Board of Trustees who continue to guide the theatre from strength to strength, supporting all around it. A final thanks to all of the funders, artists, participants and audience members who invested time, money and emotion to make something special.*

- We had **290 performances** over the period: 186 part of our main theatre programme (shows listed below), 45 artist development performances, 59 music, comedy, community or cabaret performances /events.
- All of these were socioeconomically accessible performances, with **80% Pay What You Feel**, with the remaining 20% being ticketed with prices ranging from £15 - £3.
- **58% were accessible performances** (captioned, audio described or relaxed)
- We worked with **307 artists**, of these **85% are from underrepresented backgrounds** in the performing arts ecology.
- We welcomed **9,750 audience members** – this is an **average audience capacity of 50%** across the period. This is slightly lower than we aimed for (60%), however on talking at Venues North (a network of 43 venues from across the North of England) this is higher than the majority as we are all still battling the Covid-19 hangover and the cost of living crisis. We also decided to keep social distanced seating and thus a reduced capacity until June 22, due to Covid-19 and intimacy of Alphabetti.
- We engaged with **1,441 community participants** who may not normally attend arts & culture, they were able to attend and participant in making art.
- We won **Fringe Theatre of the Year** at The Stage Awards, to the best of anyone's knowledge we are the first venue outside of London to win this category in the 150+ years of the awards running.
- We were one of three finalists for **Best Cultural Venue in the Northeast – for the Journal Cultural Awards**. Three associate artists were also nominated in different categories for their work linked to Alphabetti Theatre. Kemi-Bo Jacobs was winner in their category of Best New Writer.

**Opolis written & directed by Ali Pritchard, performed by Christina Berriman Dawson & Kay Greyson. An Alphabetti production and a World premiere. (Tues 19th April – Sat 7th May 2022)**

A frank, humorous, political and emotive, psychological sci-fi thriller. Described as “Sharp sci-fi” The Stage

“This compact 'psychological sci-fi thriller' provokes thoughts about social media, generational divides and the nature of memory, reality and experience” The Evening Chronicle

- 100% performances socioeconomically accessible (pay what you feel)
- 52% average audience capacity (still doing socially distanced seating due to intimate nature of venue)
- 27% accessible performances
- 8 Community engagement groups, 86 participants, 1 private workshop

**ALPHABETTI THEATRE**  
**TRUSTEES' REPORT**  
**YEAR ENDED 30 APRIL 2023**

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

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

**My Mate Ren** written by **Tamsin Rees**, Directed by **Holly Gallagher**, performed by **Jackie Edwards**. A *Sticky Theatre Production in Association with Alphabetti Theatre* (Tues 3rd - Thurs 5th May 2022)

My Mate Ren is raw, unapologetic, and unashamed storytelling. It's a queer coming of age story about growing up in the North East. We join Alex as she tells us about first kisses, sex, tinnies, cherry sourz, and her best mate Ren.

Audience Reaction:

*"The lights! The sound! The SONGS!! Mega nostalgia, many goosebumps. Very true."*

*'Beautiful storytelling by @JackieEdwards95. I laughed (a lot), had tears and remembered how scary growing up is. Thanks for your beautiful words @T\_Rees.'*

- 100% performances socioeconomically accessible (pay what you feel)
- 65% average audience capacity (still doing socially distanced seating due to intimate nature of venue)

**Whale of A Time** written by **Lucy Curry & Carl Wylie** directed by **Paula Penman**, performed by **Steve Byron & Luke Maddison**. *Peachplant Productions & Alphabetti co-production and a world premiere.* (Tues 17th May – Sat 4th June 2022).

Nominated for best newcomer in the 2022 North East Culture Award. Rave reviews from audiences and critics, receiving 4 stars from The Stage, and 5 Stars Reviews Hub describing it as *"Superbly acted, skilfully directed and brilliantly produced, Whale of a Time turns out to be one whale of a show too."* \*\*\*\*\*

What the audiences said: [https://www.youtube.com/watch?v=vjeW9MjyW7w\\_](https://www.youtube.com/watch?v=vjeW9MjyW7w_)

- 100% performances socioeconomically accessible (pay what you feel)
- 69% average audience capacity
- 27% accessible performances
- 9 Community engagement groups, 66 participants, 5 private workshops

# ALPHABETTI THEATRE

## TRUSTEES' REPORT

### YEAR ENDED 30 APRIL 2023

#### ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

**All White Everything But Me** written & performed by Kemi-bo Jacobs directed by Floriana Dezou. Kemi-Bo Jacobs & Alphabetti co-production and a World premiere. (Tues 14th June – Sat 2nd July 2022).

Inspired by the life of Althea Gibson. In the 1950s she made history by becoming the first ever black female tennis Grand Slam winner, overcoming huge racial barriers, winning Wimbledon twice. So, why is Althea Gibson part of a forgotten history?

*"Jacob's kinetic performance keeps things pacey... we see Gibson not just as a symbol but as individual – sometimes frustrating, often funny, always human."* The Stage \*\*\*\*

Audience Reaction: <https://www.youtube.com/watch?v=1awLFp97WEU>

- 100% performances socioeconomically accessible (pay what you feel)
- 58% average audience capacity
- 27% accessible performances
- 9 Community engagement groups, 76 participants, 2 private workshops

**This Show is Rubbish Book & Lyrics by Hazel Monaghan, Music & Composition by Rob Green**, Directed by Siobhán Cannon-Brownlie. Performed by Lindsay Manion & Wynne Potts. An Alphabetti co-production with the lead artists and a World premiere. (Thurs 28th July – Sat 13th Aug 2022)

A family musical, made entirely out of rubbish & recycling, innovative eco-puppetry that gave children and their grown-ups a new way of protecting the world around them – not through obligation, but through imagination.

Incredible Audience feedback, no audience reaction video due to being a family audience:

*"We thought the show was FANTASTIC! (Also what a beautiful venue). The children (aged 2-7) were all fascinated and really understood the show message"*

*"Thank you so much for putting on this pay as you feel show. We struggle financially and I could never have afforded to bring him otherwise. Seeing the joy on my little boy's face was so heart-warming. The show was brilliant! Sorry I can't give more. You are all doing a wonderful thing."*

- 100% performances socioeconomically accessible (pay what you feel)
- 59% average audience capacity
- 100% accessible performances
- 6 Community engagement groups, 59 participants, 2 private workshops

# ALPHABETTI THEATRE

## TRUSTEES' REPORT

### YEAR ENDED 30 APRIL 2023

#### ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

**Brotherhood by Vitamin Noir & Kay Greyson.** *Alphabetti, Northern Roots & Vitamin Noir co-production and a World premiere. (23rd Aug –10th Sept 2022).*

Hip-Hop dance theatre told with infectious joy and mischievous smiles, highlighting the unknown struggles of young Black men living in the UK. Given 4 stars by The Stage described as: *"Infectiously energetic dance piece about friendship, Blackness and belonging."* \*\*\*\*

- 100% performances socioeconomically accessible (pay what you feel for 1 week)  
Ticketed £3 - £15 (2 weeks)
- 51% average audience capacity
- 27% accessible performances
- 5 Community engagement groups, 122 participants, 2 private workshops

**Sugar Baby by Alan Harris** *directed by Natasha Haws, performed by Ben Gettins. An Alphabetti production and a North East premiere. (20th Sept - 8th Oct 2022)*

A comedy romance set in Cardiff. Given 4 stars by The Stage described as *"A raucous, surreally funny tale of escalating misadventures, grounded by a highly engaging solo performance from Ben Gettins."* \*\*\*\*

- 100% performances socioeconomically accessible (pay what you feel for 1 week)  
Ticketed £3 - £15 (2 weeks)
- 49% average audience capacity
- 27% accessible performances
- 12 Community engagement groups, 127 participants, 6 private workshops

**Out-Out! written & performed by Joana Geronimo,** *directed by Wambui Hardcastle. An Alphabetti co-production and a World premiere. (18th Oct - 5th Nov 2022)*

A development of Joana Geronimo's recent work as part of Alphabetti Theatre's Reaction Artist programme. Joyful, bright and lyrical, it brings people together in a moment of connection, and reminds us all that some things can't be downloaded.

Audience reaction video: <https://www.youtube.com/watch?v=TgETdAqIOqk>

- 100% performances socioeconomically accessible (pay what you feel for 1 week)  
Ticketed £3 - £15 (2 weeks)
- 20% average audience capacity
- 27% accessible performances
- 5 Community engagement groups, 47 participants, 4 private workshops

# ALPHABETTI THEATRE

## TRUSTEES' REPORT

### YEAR ENDED 30 APRIL 2023

#### ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

###### **In reaction to the fuel and food poverty**

In October 2022 we spoke to our beneficiaries and local community deciding to alter our opening hours to 11am - 11pm, providing a warm, welcoming space where there isn't pressure to spend money. A much-needed space in a cold city like ours but also an enjoyable space – a social and community driven space with art and creativity at its core. We continued to offer high quality socioeconomically accessible art for all. Whilst also providing a free pool table, darts board, play library and arts and crafts resources.

**More Blacks, More Dogs, More Irish written and performed by Rhian Jade & Papi Jeovani, directed by Rosie Bowden.** *An Alphabetti co-production and a world premiere. (Tues 15th Nov – Sat 3rd Dec 2022).*

A resonant two-hander from physical theatre led company SoreSlap explores toxic masculinity, sexuality and misogyny in a future dystopian world, with clever movement and beautiful poetry.

Described by The Stage as: *"An engaging cast and lyrical writing make for an emotionally powerful two-hander."*

Audience reaction video: <https://www.youtube.com/watch?v=G1FOsyVWWk8&t=1s>

- 100% performances socioeconomically accessible (pay what you feel for 1 week)  
Ticketed £3 - £15 (2 weeks)
- 37% average audience capacity
- 27% accessible performances
- 5 Community engagement groups, 50 participants, 4 private workshops

###### **Song Of The Goblins written by Ali Pritchard & Pupils from Hotspur Primary School.**

*Directed by Ali Pritchard, performed by Emily Ash, Wilf Stone and Alexandra Tahnee. An Alphabetti Theatre production and a World premiere. (13th Dec –31st Dec 2022).*

A fantastical family adventure with live music that was co-created by an award-winning professional creative team and pupils from Hotspur Primary School. The pupils have co-written the script, co-composed the music, co-designed and co-built the set, and much more!

Described by The British Theatre Guide as: *"...a 'must see' show with an important message delivered with passion, shot through with silliness, weird words and song and dance."*

Audience reaction video: <https://www.youtube.com/watch?v=cTlpU9bj0L4>

- 100% performances socioeconomically accessible (pay what you feel for 1 week)  
Ticketed £3 - £15 (2 weeks)
- Plus 100+ free tickets given out.
- 70% average audience capacity
- 100% accessible performances
- 9 Community engagement groups, 474 participants, 4 months of weekly school workshops



**ALPHABETTI THEATRE**  
**TRUSTEES' REPORT**  
**YEAR ENDED 30 APRIL 2023**

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

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

**Tiny Fragments Of Beautiful Light By Allison Davies** *directed by Karen Traynor, performed by Hannah Genesis, Zoe Lambert and Yemisi Oyinloye. An Alphabetti co-production and a World premiere. (31st Jan - 18th Feb 2023)*

A beautiful and uplifting love story and exploration into the neurodiverse spectrum, focussed on one woman's journey of self-discovery, and a celebration of the joy and freedom that comes when we live as we truly are.

*"Elsa has an octopus inside her head, she tells us, at the start of this sweet, affecting play about one woman's experience of autism, from schoolyard bullying and ostracism to uncaring therapists, romantic rejections and contending with an often-uncomprehending adult world." The Guardian. \*\*\*\**

- 100% performances socioeconomically accessible (pay what you feel for 1 week)  
Ticketed £3 - £15 (2 weeks)
- 63% average audience capacity
- 100% accessible performances
- 14 Community engagement groups, 138 participants, 7 workshops, 1 Community Choir created, 3 community inspired performances.

**Person Spec By Andy Owen Cook** *directed by Alfie Heffer, performed by Inés Collado. An Alphabetti co-production and a World premiere. (28th Feb - 18th March 2023)*

A unique interactive dynamic and exciting performance art production looking into the jobs market in the UK from an company made up from across the EU.

*"The deeper her sense of Kafka-esque futility, the more uncomfortable becomes our compliance. By the end, we are part of the very system we thought we were satirising." The Guardian \*\*\*\**

- 100% performances socioeconomically accessible (pay what you feel for 1 week)  
Ticketed £3 - £15 (2 weeks)
- 21% average audience capacity
- 27% accessible performances
- 6 Community engagement groups, 66 participants, 1 workshop.

# **ALPHABETTI THEATRE**

## **TRUSTEES' REPORT**

### **YEAR ENDED 30 APRIL 2023**

#### **ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

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

##### **Artist Development programme**

This programme was primarily split into two strands:

**Reaction Artist** - Alphabetti Theatre commissions an artist who identify from an under-represented background in the performing arts, who we think their work is exciting and they need a platform to experiment and evolve their creative practise. The artist gets an equity small scale fee, partnered with a mentor, free rehearsal space, basic marketing and technical support. They experience the dress rehearsal of the longer running programmed show that month, and then have 24hrs (spread over a week) to create a 10-20 minute piece of original theatre in reaction to the programmed show running that month. They then do 3 performances of what they've created after the longer running theatre show, during the second week of the run. We have a mentor team of Louie Ingham, Ben Dickenson, Gary Kitching and Paula Penman.

The artists we commissioned in this grant period were:

- Joana Geronimo is a Newcastle based theatre maker, originally from Angola.
- Shakk is a Teesside based rapper of South East Asian heritage.
- Shabazz Khan is a queer actor and poet from the North East of Pakistani heritage.
- Robin Ravi is mixed race Actor/Rapper originally from Peckham, South London now living in Newcastle.
- Maya Torres is a performer and writer from Newcastle with Portuguese, Indian and South African heritage.
- Hashim Kani is a dancer, DJ, and theatre maker, originally from Tanzania.
- Audrey Cook is a queer, non-binary theatre maker from Teesside.
- Richard Boggie is a visually impaired spoken word artist from Newcastle.
- Igor Tavares is a visual and performance artist of African and Portuguese heritage.
- Marshal Slziba is a multidisciplinary artist from Zimbabwe and grew up in Newcastle.

**Response Writing Competition** - An open to all short script writing competition where the winning script, receives a fee and has their 10-15minutes script professionally produced and performed. Alphabetti's Just Write team of mentors (Ben Dickenson, Mark Calvert, Paula Penman and Martin Hilton) run quarterly workshops to find early career performers and directors. From these they select their creative teams. Writers come and watch one of the above longer running main show during the first week of performance (Tuesday - Thursday). When they arrive at the box office, they ask for a Writer's Pack, which contains all the information about who they're writing for, cast, director, any other conditions of entry and information about how to submit. They've until midnight that Friday to write a complete 10–15-minute play responding to any aspect of the production they've seen. All eligible submissions are blind read, and the mentors select a winning script. The winning script goes into rehearsal for 1 week. It's then professionally performed in a double-bill with the production it is responding to during the third and final week of the run (Tuesday - Thursday).

# ALPHABETTI THEATRE

## TRUSTEES' REPORT

### YEAR ENDED 30 APRIL 2023

#### ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

The winning scripts selected in this grant period were:

- *Angela* written by Charlotte Small, directed by Kemi-Bo Jacobs, performed by Emily Ash
- *Aaaand, Sleep* written by Mel Hunter, directed by Kay Greyson, performed by Joe Cooper
- *Golden Hour* written by Kemi-Bo Jacobs, directed by Allison Birt, performed by Jay Robinson
- *Wild Crumb* written by Owen Saunders, directed by Terri Jade Donovan, performed by Jemma Martin
- *The Boy in the Pink Scarf* written by Mel Hunter, directed by Wayne C MacDonald, performed by Alberto Dumba
- FALCoN written by Peggy Blair, directed by Carl Wylie, performed by Melissa Sert

##### What have we learnt over this period:

As a small-scale arts organisation, we're used to living on a financial knife edge; however, this last year-and-a-bit has seen the knife getting sharper. The cost-of-living crisis is hitting us extremely hard.

- Our estimated costs have either increased hugely or are due to in the not-too-distant future:
- Our utilities have increased from estimates of £1k a month to £5k a month.
- Our administrative fees increased by £4k per annum.
- Fees and materials increased by £12k per annum.
- Wages and Artist fees increased by 11%, equating to an estimated £40k per annum increase.

On top of this the economic downturn has hit businesses and individuals meaning that people have less money to spend – particularly our core audience who according to the indices of deprivation are from 10% most deprived neighbourhoods in the UK, so despite our average audience capacity being on 10% lower than estimated our earned income is 38% lower (primarily box office and hospitality).

This would have all been manageable, but, unfortunately, more problems arose. Some major monies we had secured were late in payment (due 1st July and not actually received until 1st September); this was crippling to cashflow, causing huge stress as we were unsure how we were to pay people. This led to time, energy and emotion being spent on chasing those monies and panicking on how to make short-term ends meet, rather than long-term planning and fundraising.

# **ALPHABETTI THEATRE**

## **TRUSTEES' REPORT**

### **YEAR ENDED 30 APRIL 2023**

#### **ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

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

Despite all the above we were still awarded 2023 Fringe Theatre of the Year at The Stage Awards, which to the best of anyone's knowledge we are the first venue outside of London to win this category in the 150+ years of the awards running. This goes to show that although we experienced a lot of problems, we were still able to provide a brilliant service for artist, audience, and participant. We'd particularly like to highlight that 85% of the artists we worked with identify as from underrepresented backgrounds in the performing arts ecology.

##### **Financial Review**

The financial result for the year is a deficit on Unrestricted Funds of £137,770 (2022: deficit of £27,225). As a result, the charity's Unrestricted Funds at 30 April 2023 are £28,432.

##### **Reserves Policy**

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

The Trustees aim to retain sufficient Unrestricted Reserves to cover all known liabilities and to provide for a degree of contingency to complete the charity's existing operations in an orderly manner in the event of an unforeseen reduction in income, which has been quantified as a total requirement of £120,000. This figure is to cover which includes employee notice periods, redundancy entitlements, potential production cancellation or postponement costs, rent notice period and utilities / other contract notice periods.

In addition, the Trustees now aim to retain a further allowance of £30,000 to enable Alphabetti to re-invest in programme once fully re-open etc, whilst providing against some initial audience reluctance.

This means a total requirement of approximately £150,000.

The statement of financial activities shows total unrestricted funds of £28,432 at 30 April 2023. Free unrestricted reserves, defined as unrestricted funds, less any designated funds and the value of Tangible Fixed Assets, are £18,870.

The charity intends, through its budgeting processes to create the required level of Reserves with 3 years.

This policy is reviewed by the Trustees on a quarterly basis, whilst we are still in the state of crisis and, once we are fully recovered, it will revert back to annually as part of the charity's budgeting processes.

# **ALPHABETTI THEATRE**

## **TRUSTEES' REPORT**

### **YEAR ENDED 30 APRIL 2023**

#### **PLANS FOR FUTURE PERIODS**

Having solidified our importance to the region's performing arts ecology and beginning to shift into national importance, Alphabetti is now looking to develop our economic resilience after a particularly turbulent financial year.

We're extremely aware that artists, audiences and participants are struggling. We look to the future to continue to help artists survive financially, advocating to use creativity to tell the stories that need to be heard in interesting and entertaining ways, ensuring that we continue to support more artists, participants, audiences, and our local community each year.

We will do this through four key targets – to:

- develop and continue to improve our organisational structure, understanding that we are a training theatre and looking to support all our employees, volunteers, artists and participants in expanding their skill set.
- continue to produce high quality socioeconomically accessible art – primarily focussed on theatre.
- continue the expansion of our artists and audiences.
- continue to identify and improve the social impact that Alphabetti has as a culturally significant venue, not just regionally but also nationally.

In August 2022, we trialled a new ticketing policy after analysing analytical and anecdotal data we'd collected through speaking to artists, participants, and audiences. We still believe in being a socio-economically accessible cultural space; we are changing the method in which to tackle it. We launched this new ticketing policy in August 2022. Now 25% of our events will be charged at Pay What You Feel with the remaining events being ticketed in a more traditional sense in three price categories – General, Concession (usually 50% reduced price of General & suitable for Over 65s, Students, Artists, those on Unemployment Benefit, Disability Benefit), and No Questions (usually 70% reduced price of General & for those who can't afford any of the other tickets but would still like to see the show, no questions asked). Plus, complimentary tickets are available for PAs supporting those with access requirements. At the time of writing this (May 23) the past 9 months of this trial have been extremely successful, and we look to continue the trial.

We are also significantly aware of the cost-of-living-crisis that the UK is facing, with food and fuel poverty that has become a very real problem for most of our staff, artists, audiences and community.

We are continuing to ask: what should be the priorities of cultural venues in a cost-of-living crisis and trialling, learning, and amending different strategies to help the people we meet.

**ALPHABETTI THEATRE**  
**TRUSTEES' REPORT**  
**YEAR ENDED 30 APRIL 2023**

**RESPONSIBILITIES OF THE TRUSTEES**

The Trustees shall manage the business of the Charity and may exercise all the powers of the Charity unless restricted by the Charities Act or the constitution of the Charity.

The Trustees are responsible for the preparation of the financial statements for each financial year which show a true and fair view of the state of affairs of the charity as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year.

In preparation of the financial statements the Trustees should follow best practice and:

1. Select suitable accounting policies and apply them.
2. Make judgements and exercises that are reasonable and prudent.
3. Prepare the financial statements on a going concern basis unless it is inappropriate to assume that the charity will continue on that basis.

The Trustees are responsible for maintaining proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charity.

The Trustees 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.

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (issued in March 2005 by the Charities Commission England and Wales).

**Signed on behalf of the Board of Trustees**



**Jon Richard Farthing, Trustee**

**10 July 2023**

## **INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF ALPHABETTI THEATRE FOR THE YEAR ENDED 30 APRIL 2023**

I hereby report to the Trustees/Members of Alphabetti Theatre (Charity Registration Number 1165934) on the accounts for the year ended 30 April 2023 set out on pages 16 to 29.

### **Responsibilities and basis of report**

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

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

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

Since the Company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountant in England and Wales, which is one of the listed bodies.

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

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

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

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

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

**26 September 2023**

**ALPHABETTI THEATRE**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**YEAR TO 30 APRIL 2023**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
<b><u>Income</u></b>					
Income from Investments	2	83	-	83	30
Income from Grants, Donations & Legacies	3	137,061	181,117	318,178	195,212
Income from Charitable Activities	4	86,479	-	86,479	52,715
Other Income	5	105,458	-	105,458	109,540
<b>Total Income</b>		<b>329,081</b>	<b>181,117</b>	<b>510,198</b>	<b>357,497</b>
<b><u>Expenditure</u></b>					
Expenditure on Raising Funds	6	1,750	-	1,750	-
Expenditure on Charitable Activities	7	465,101	162,662	627,763	425,757
<b>Total Expenditure</b>		<b>466,851</b>	<b>162,662</b>	<b>629,513</b>	<b>425,757</b>
<b>Net Income/(Expenditure)</b>	8	<b>(137,770)</b>	<b>18,455</b>	<b>(119,315)</b>	<b>(68,260)</b>
Balance brought forward		166,202	38,750	204,952	273,212
<b>Balance carried forward</b>		<b>£28,432</b>	<b>£57,205</b>	<b>£85,637</b>	<b>£204,952</b>

The notes on pages 18 to 29 form part of the financial statements.

There are no recognised gains and losses during the year other than as shown above.

All the activities for the year are continuing activities.

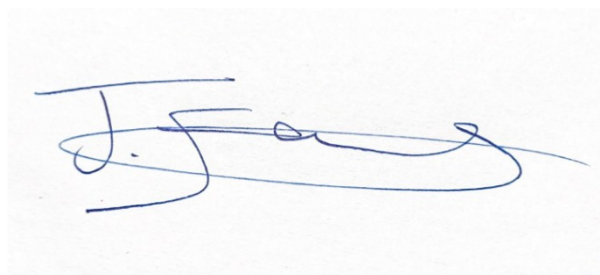


**ALPHABETTI THEATRE**  
**STATEMENT OF FINANCIAL POSITION/BALANCE SHEET**  
**AT 30 APRIL 2023**

	Notes	2023 £	2022 £
<b>Fixed Assets</b>			
Tangible Fixed Assets	12	9,561	14,634
Investments	13	1	1
		<hr/> 9,562	<hr/> 14,635
<b>Current Assets</b>			
Debtors	14	122,614	93,724
Cash at Bank and In Hand		6,707	98,464
		<hr/> 129,321	<hr/> 192,188
<b>Creditors:</b>			
Amounts Falling Due Within 1 Year	15	(53,246)	(1,871)
<b>Net Current Assets</b>		<hr/> 76,075	<hr/> 190,317
<b>Total Net Assets</b>		<hr/> <b>£85,637</b>	<hr/> <b>£204,952</b>
<b>Represented By:</b>			
Unrestricted Funds	16, 17	28,432	166,202
Restricted Funds	16, 17	57,205	38,750
		<hr/> <b>£85,637</b>	<hr/> <b>£204,952</b>

The notes on pages 18 to 29 form part of the financial statements.

**The financial statements were approved by the Trustees, and authorized for issue, on 10 July 2023 and signed on their behalf by:**



**Jon Richard Farthing, Trustee**

# **ALPHABETTI THEATRE**

## **NOTES TO THE ACCOUNTS**

### **AT 30 APRIL 2023**

#### **1. Accounting Policies**

##### **Basis of Accounting**

The financial statements have been prepared in accordance with 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 2015) - (Charities SORP (FRS 102)), and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Alphabetti Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

##### **Income**

All income is included in the Statement of Financial Activities (SOFA) when there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Such income is only deferred when the donor or funder has specified that the grant or donation can only be used in future accounting periods or where the donor or funder has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income, including interest on funds held on deposit, is recognised on a receivable basis.

##### **Expenditure**

All expenditure is accounted for on an accruals basis and is recognised when a liability is incurred.

- Expenditure on raising funds are those costs of seeking potential funders and applying for funding
- Charitable activities include expenditure associated with the planning and delivery of artistic productions and associated activities. This includes both the direct costs and support costs relating to these activities.
- Support or Indirect costs are those costs incurred in support of the charitable objectives. These have been allocated to the resources expended on a consistent basis that fairly reflects the true use of those resources within the organisation, such as allocating staff costs by time spent and other costs by their usage.
- Governance costs are those incurred in the governance of the charity and its assets and are primarily associated with the constitutional and statutory requirements.

##### **Irrecoverable VAT**

All resources expended are classified under activity headings that aggregate all costs related to the category. Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

##### **Taxation**

Alphabetti Theatre meets the definition required of a charitable company for UK Corporation Tax purposes. Consequently, the company is potentially exempt from taxation in respect of income or capital gains to the extent that such income or gains are applied exclusively for charitable purposes.

# ALPHABETTI THEATRE

## NOTES TO THE ACCOUNTS

### AT 30 APRIL 2023

#### 1. Accounting Policies (Continued)

##### Pensions

Alphabetti 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.

##### 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:

Theatre & Bar Equipment	- 20% per annum straight line
IT & Office Equipment	- 33% per annum straight line

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

##### Financial Instruments

The charity only has financial assets and liabilities of a kind which qualify as basic financial instruments. Such instruments are initially recognised at transaction value and subsequently measured at their settlement value.

##### Fund Accounting

General Funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated Funds comprise unrestricted funds set aside by the Trustees for a specific purpose.

Restricted Funds reflect income received which a funder or donor requires must be spent on a particular purpose or where funds have been raised for a specific purpose. Such income and associated expenditure is shown as Restricted in the Statement of Financial Activities, whilst any unspent balances at the year-end are carried forward as Restricted Funds.

##### Going Concern

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

##### 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.

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**2. Income from Investments**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Interest Receivable	83	-	83	30
	<b>£83</b>	<b>£-</b>	<b>£83</b>	<b>£30</b>

The 2022 total of £30 was wholly attributable to Unrestricted Funds.

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**3. Income – Grants, Donations & Legacies**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>2023 £</b>	<b>2022 £</b>
<b>Grant Income</b>				
Arts Council England (ACE) - Emergency Fund	98,000	-	98,000	37,500
ACE via Rosie Bowden – Soapbox Racer	-	23,215	23,215	-
ACE via Kay Greyson – Brotherhood	-	25,620	25,620	-
ACE via Richard Boggie – Chop Dissolve Burn	-	36,000	36,000	-
ACE via Allison Davies – Tiny Fragments of Beautiful Light	-	39,480	39,480	-
ACE via Hazel Monaghan – This Show Is Rubbish	-	18,802	18,802	-
ACE via Kemi-Bo Jacobs – All White Everything But Me	-	15,000	15,000	-
ACE via Ben Dickenson – Response Writing	-	-	-	14,990
ACE via Hannah Sowerby – 10 Things	-	-	-	15,000
ACE via Lucy Curry – Whale Of A Time	-	-	-	15,000
ACE via Olivia Hunt - Love From	-	-	-	1,850
ACE via Steve Byron – Tree	-	-	-	15,000
Catherine Cookson Foundation	-	5,000	5,000	-
Community Foundation – Community Engagement	-	-	-	5,120
Garfield Weston Foundation	-	-	-	30,000
Newcastle City Council - COVID-19	-	-	-	26,004
Newcastle Cultural Investment Fund	-	18,000	18,000	18,000
Newcastle NE1 – Outdoor Furniture	-	-	-	2,250
<b>Donations</b>				
Alphabetti Trading Limited	20,930	-	20,930	3,933
General Donations	18,131	-	18,131	10,565
	<b>£137,061</b>	<b>£181,117</b>	<b>£318,178</b>	<b>195,212</b>

Of the 2022 total of £195,212, £78,002 is attributable to Unrestricted Funds and £117,210 to Restricted Funds.

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**4. Income from Charitable Activities**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Venue Hire & Rental Income	10,869	-	10,869	4,872
Workshops, Lectures & Consultancy	9,660	-	9,660	11,174
Project Contributions	9,950	-	9,950	-
Other Earned Income		-		517
Box Office Income	56,000	-	56,000	36,152
	<b>£86,479</b>	<b>£-</b>	<b>£86,479</b>	<b>£52,715</b>

The 2022 total of £52,715 is wholly attributable to Unrestricted Funds.

**5. Other Income**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Coronavirus Job Retention Scheme	-	-	-	1,759
Insurance Claim	-	-	-	25,634
Theatre Tax Relief	105,458	-	105,458	82,147
	<b>£105,458</b>	<b>£-</b>	<b>£105,458</b>	<b>£109,540</b>

The 2022 total of £109,540 is wholly attributable to Unrestricted Funds.

**6. Expenditure on Raising Funds**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Fundraising Consultancy Fees	1,750	-	1,750	-
	<b>£1,750</b>	<b>£-</b>	<b>£1,750</b>	<b>£-</b>

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**7. Expenditure on Charitable Activities**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Direct Project Costs</b>				
Salaries & On Costs	192,366	-	192,366	139,478
Alphabetti Production Costs	59,981	162,662	222,643	139,686
Artists' Fees	32,902	-	32,902	14,606
Theatre Tax Relief Splits	50,264	-	50,264	32,721
Visiting Artists – Box Office Split	-	-	-	583
Technical Costs	3,000	-	3,000	1,395
Marketing & Communication Costs	28,486	-	28,486	18,304
<b>Support Costs</b>				
Premises Costs	70,579	-	70,579	55,923
Overheads & Administration Costs	19,146	-	19,146	14,959
Depreciation	5,073	-	5,073	5,559
<b>Governance Costs</b>				
Independent Examination Fees	900	-	900	900
Legal & Professional	-	-	-	13
Other Accountancy Fees	600	-	600	1,080
Payroll Processing Costs	1,804	-	1,804	550
	<b>£465,101</b>	<b>£162,662</b>	<b>£627,763</b>	<b>£425,757</b>

Of the 2022 total of £425,757, £267,512 is attributable to Unrestricted Funds and £158,245 to Restricted Funds.

**8. Staff Costs/Trustees' Remuneration**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Gross Salary Costs	182,757	-	182,757	134,167
Social Security Costs	7,047	-	7,047	3,355
Employer's Pension Contributions	2,562	-	2,562	1,956
	<b>£192,366</b>	<b>£-</b>	<b>£192,366</b>	<b>£139,478</b>

Of the 2022 total of £139,478, £96,478 is attributable to Unrestricted Funds and £43,000 to Restricted Funds

The average number of staff employed in the year on Artistic Direction and Venue Management was 8 (2022: 7)

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**8. Staff Costs/Trustees' Remuneration (Cont.)**

No staff received remuneration in excess of £60,000 in the year (2022: None).

No remuneration was paid to or waived by Trustees/Directors in the year (2022: £Nil).

Trustees are able to claim re-imbursement at cost for any out-of-pocket expenses they incur in the course of their Trustee duties, but no such costs were incurred/claimed in the year (2022: £Nil).

**9. Pension Scheme**

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 30 April 2023, Alphabetti 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 totalling £644 were outstanding at 31 March 2023 (2022: £611).

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

	<b>2023</b>	<b>2022</b>
Net Income/(Expenditure) is stated after charging/(crediting):	<b>£</b>	<b>£</b>
Depreciation	5,073	5,559
Independent Examiner's Fees	900	900

**11. Taxation**

Alphabetti Theatre is a Charitable Incorporated Organisation and, therefore, is not liable to income tax or corporation tax on income or gains derived from its activities as they fall within the exemptions available.



**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**12. Fixed Assets**

	<b>Theatre, IT &amp; Office Equipment £</b>	<b>Total Fixed Assets £</b>
<b>Cost</b>		
At 1 May 2022	27,278	27,278
Additions in year	-	-
At 30 April 2023	27,278	27,278
<b>Accumulated Depreciation</b>		
At 1 May 2022	12,644	12,644
Charge for year	5,073	5,073
At 30 April 2023	17,717	17,717
<b>Net Book Value</b>		
At 30 April 2023	<b>£9,561</b>	<b>£9,561</b>
At 1 May 2022	£14,634	£14,634

**13. Investments**

	<b>2023 £</b>	<b>2022 £</b>
Investment in trading subsidiary – Alphabetti Trading Limited	1	1
	£1	£1

Alphabetti Theatre owns 100% of the share capital of Alphabetti Trading Limited (Company Number 11214355), which is responsible for bar and catering operations.

Alphabetti Trading Limited will typically donate some or all of its profits to Alphabetti Theatre.

**14. Debtors**

	<b>2023 £</b>	<b>2022 £</b>
Accrued Income – Donation from Alphabetti Trading	-	1,948
Accrued Income – Theatre Tax Relief	105,458	73,539
Accrued Income - Other	17,156	17,249
Prepayments	-	988
	<b>£122,614</b>	<b>£93,724</b>

All sums are due within 1 year.

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**15. Creditors - Amounts Falling Due Within One Year**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Trade Creditors	11,480	-
Other Taxes & Social Security Costs	1,486	-
Other Creditors	644	611
Intercompany Loan – Alphabetti Trading	5,912	-
Accruals	33,724	1,260
	<b>£53,246</b>	<b>£1,871</b>

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

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Fixed Assets	9,561	-	9,561	14,634
Investments	1	-	1	1
Debtors	107,394	15,220	122,614	93,724
Cash at Bank and In Hand	(46,211)	52,918	6,707	98,464
Creditors – Due Within 1 Year	(42,313)	(10,933)	(53,246)	(1,871)
	<b>£28,432</b>	<b>£57,205</b>	<b>£85,637</b>	<b>£204,952</b>

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**17. Analysis of Charitable Funds**

	<b>Fund at 1 May 2022 £</b>	<b>Incoming Resources for Period £</b>	<b>Resources Expended for Period £</b>	<b>Fund at 30 April 2023 £</b>
<b>Unrestricted General Fund</b>	<b>166,202</b>	<b>329,081</b>	<b>(466,851)</b>	<b>28,432</b>
<b>Movement on Restricted Funds</b>				
ACE via Rosie Bowden – Soapbox Racer	-	23,215	(4,975)	18,240
ACE via Kay Greyson – Brotherhood	-	25,620	(25,620)	-
ACE via Richard Boggie – Chop Dissolve Burn	-	36,000	(2,035)	33,965
ACE via Allison Davies – Tiny Fragments of Beautiful Light	-	39,480	(39,480)	-
ACE via Hazel Monaghan – This Show Is Rubbish	-	18,802	(18,802)	-
ACE via Kemi-Bo Jacobs – All White Everything But Me	-	15,000	(15,000)	-
Catherine Cookson Trust	-	5,000	-	5,000
Garfield Weston Foundation	27,500	-	(27,500)	-
Newcastle Cultural Investment Fund via Community Foundation	9,000	18,000	(27,000)	-
Newcastle NE1 – Outdoor Furniture	2,250	-	(2,250)	-
<b>Total Restricted Funds</b>	<b>38,750</b>	<b>181,117</b>	<b>(162,662)</b>	<b>57,205</b>
<b>Total Funds</b>	<b>£204,952</b>	<b>£510,198</b>	<b>£(629,513)</b>	<b>£85,637</b>

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

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

<b>Name of Restricted Fund</b>	<b>Description, Nature &amp; Purpose of the Restricted Fund</b>
ACE via Rosie Bowden – Soapbox Racer	Towards the cost of Soapbox Racer
ACE via Kay Greyson – Brotherhood	Towards the costs of Brotherhood
ACE via Richard Boggie – Chop Dissolve Burn	Towards the cost of Chop Dissolve Burn
ACE via Allison Davies – Tiny Fragments of Beautiful Light	Towards the cost of Tiny Fragments of Beautiful Light
ACE via Hazel Monaghan – This Show Is Rubbish	Towards the cost of This Show Is Rubbish
ACE via Kemi-Bo Jacobs – All White Everything But Me	Towards the cost of All White Everything But Me
Catherine Cookson Trust	Towards the cost of Tree
Newcastle Cultural Investment Fund via Community Foundation	Towards the costs of organisational development
Newcastle NE1 – Outdoor Furniture	Towards the costs of purchasing outdoor furniture

**ALPHABETTI THEATRE**  
**NOTES TO THE ACCOUNTS**  
**AT 30 APRIL 2023**

**18. Financial Commitments**

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

**19. Related Parties**

Alphabetti Theatre has identified the following relationship which should be disclosed as a related party:

Party: Alphabetti Trading Limited  
Relationship: 100% Owned Subsidiary

Nature of Transactions in the year: Donation of subsidiary profits

- In the year to 30 April 2023, Alphabetti Trading donated profits of £20,930 (2022: £3,933) to Alphabetti Theatre.
- At 30 April 2023, Alphabetti Trading owed £Nil (2022: £1,948) to Alphabetti Theatre in respect of unpaid donation of profits.

Nature of Transactions in the year: Costs paid by charity on behalf of subsidiary

- In the year to 30 April 2023, Alphabetti Theatre paid costs of £540 (2022: £553) on behalf of Alphabetti Trading.
- At 30 April 2023, Alphabetti Trading owed £Nil (2022: £Nil) to Alphabetti Theatre in respect of reimbursement of these costs.
- In the year to 30 April 2023, Alphabetti Trading paid costs of £5,912 (2022: £553) on behalf of Alphabetti Theatre.
- At 30 April 2023, Alphabetti Theatre owed £5,912 (2022: £Nil) to Alphabetti Trading in respect of reimbursement of these costs.

There were no other transactions in the year with related parties, such as are required to be disclosed under the Financial Reporting Standard for Smaller Entities (Effective April 2008) (2022: None).