

Registered Charity Number 1166449

ALPHABETTI THEATRE
(A Charitable Incorporated Organisation)

REPORT AND ACCOUNTS
For the year ended 31 March 2025

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

The Trustees present their report and the unaudited financial statements of the charity for the year ended 31 March 2025.

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

Trustees

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

Mr Jon Farthing (Chair)	
Ms Sophie Ashe	Appointed 19 December 2024
Mr Hamish Carter	Resigned 29 October 2024
Ms Christina Berriman-Dawson	
Ms Jacqueline Kell	
Ms Ruth Patterson	

Independent Examiner	Pete O'Hara FCA, Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF
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Bankers	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, as amended on 19 July 2017 and on 12 February 2025

Operation of the Board of Trustees

The business of the Charity is supervised by the Board of Trustees who meet at least four times each year, or more frequently as required. The Charity's Business Plan and annual budgets are subject to Board approval. The Board are actively involved in recruitment of senior management and led the process for the appointment of Edward Cole.

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

Recruitment & Appointment of Trustees

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

As set out in the Articles of Association, the Chair of the Board is elected by the Trustees and presides as Chair at General Meetings of the Charity. Any changes to the number of Trustees on the Board will be approved by the Board of Trustees in a General Meeting.

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Recruitment & Appointment of Trustees (Cont.)

In 2024/25 Alhabetti recruited new Trustee Sophie Elizabeth Ashe and said goodbye to Trustee Hamish Carter. We thank Hamish for his hard work supporting the company over the past years.

In December 2024 it was agreed Jon Farthing would depart as Chair of the Board of Trustees within the forthcoming 12-month period. Alhabetti is currently recruiting for a new Chair of the Board of Trustees, as well as further new Trustees.

Trustee Induction & Training

New Trustees are approached by either the CEO, the Chair of the Board or other Trustees, and briefed prior to attending their first Board meeting. Useful information such as the Charity's Articles of Association, management accounts and minutes of recent meetings are sent in advance to the new Trustee.

Organisational Structure

The management of the charity is delegated to the Artistic and Executive Director who is also Chief Executive. The position was occupied during the year as follows:

- April 2024 – June 2024: Alistair Pritchard
- June 2024 – November 2024: Alistair Pritchard & Edward Cole
- November 2024 – March 2025: Edward Cole

The Artistic and Executive Director is supported by a core team comprising of the Executive Assistant (full-time), General Manager (full-time), and Development Co-Ordinator (part-time). During the year 2024-2025, the role of Development Co-Ordinator was retitled as Executive Producer, to better reflect the responsibilities of the role.

Other staff members contracted to Alhabetti are: Technical Manager (full-time), Technical Assistant (part-time), General Supervisor (part-time) and Community Engagement Co-ordinator (part-time).

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.

Alhabetti 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.

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Risk Management (Cont.)

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

Reserves Policy

Given the financial issues in the summer of 2024, the Artistic and Executive Director Ed Cole and the Board of Trustees are looking to re-assess Alphabetti's reserves policy.

As stated in previous years, the Trustees currently 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 minimum total requirement of £120,000. This figure is to cover employee notice periods, redundancy entitlements, potential production cancellation or postponement costs, rent notice period and utilities / other contract notice periods.

The statement of financial activities shows total unrestricted funds of £7,992 at 31 March 2025. Free unrestricted reserves, defined as unrestricted funds, less any designated funds (currently £Nil) and the value of Tangible Fixed Assets of £1,961, are £6,031.

The charity intends, through renewed emphasis on prudent financial management and stringent budgeting processes, to create the minimum required level of Reserves within 4 years (£30,000/year target).

In future, Alphabetti's Reserves Policy will look to:

- Ensure financial sustainability and resilience for the organisation in line with operational guidance CC19 (Charities & Reserves) issued by the Charity Commission,
- Build adequate reserves to the equivalent of at least 3-months wind down costs
- Create and maintain a 'Dynamism Fund' to support key artistic activity and safeguard the future of the organisation in an ever-evolving challenging financial cost of living crisis.
- Create and maintain a designated fund of £10k to account for unexpected staff costs, such as maternity leave, sick leave and other HR related spends.

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

Charitable Purpose, Aims & Objectives

Alphabetti Theatre's purpose as set out in the company's articles of association is 'To promote, develop and maintain the public's understanding and appreciation of the arts, in particular the dramatic arts.'

The activities and objectives that the charity set annually centre on this purpose and will be guided by the results of Organisation Development project that is currently underway, following the departure of founder, Ali Pritchard.

Following Organisation Development work beginning in 2024, Alphabetti has developed a new Vision, Mission and set of values which will inform strategy, objectives and the development of a new business plan, as we move forward into the next chapter of our history.

Conversations with staff, Trustees and creative stakeholders have been centred on the purpose of Alphabetti in the present day and in the North East. We spoke about our commitment to supporting communities, providing space for artists, and listening to stories and to people who aren't currently being heard. We spoke about our hopes and visions for Newcastle as a city, and Alphabetti's place within that city. We spoke about the theatre ecology across the region, and across the country, and what our responsibilities are as an award-winning fringe venue.

We also discussed how we can live our values within the organisation, fostering a supportive, understanding environment for all staff, that extends to our artists and audiences, and anyone who enters the building.

We also reiterated our dedication to accessibility – acknowledging the importance of (and re-iterating our commitment to) ensuring every single aspect of our work is accessible to anyone who might want to engage with us.

The work is ongoing, and we will continue to look for ways we can develop our practice and define our work.

Below is a Vision shared by the company, which we look to realise through the actioning of our three Missions.

Vision

- For Newcastle to be a city where people are united by possibility, creativity and hope.

Missions

- To build relationships by listening to stories and people that aren't being heard
- To create a welcoming space where people can share stories, develop ideas and create change
- To forge pathways for ideas, people and creativity to grow

These are supported by our core values: Heart, Ingenuity, Accessibility, Solidarity, Care

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES (CONTINUED)

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

ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

Stability and Progress in the Face of Challenges

The past year has been one of profound transformation and resilience for Alfabetti Theatre, marked by a significant leadership transition and a renewed commitment to artistic development, accessibility, and community engagement.

A hostile funding landscape coupled with ever-increasing overheads, a cost-of-living crisis (felt more keenly than anywhere in Newcastle and the North East) along with the lingering effects of Covid-19 on audience enthusiasm pushed the organisation to the very limits of its resources and capabilities. A £35,000 grant from the Backstage Trust in August 2024 was instrumental in ensuring Alfabetti could continue to operate at full capacity, and the organisation will forever be thankful to Dame Susie Sainsbury and all the Trustees at the Backstage Trust for their swift and generous help.

Following this grant, Alfabetti was able to capitalise on the change in leadership, as new Artistic and Executive Director Edward Cole oversaw; a hugely successful programme of work on our stage, grants and funding from new trusts and foundations, our first National Lottery Project Grant from Arts Council England in over two years, recruitment of a new Technical Manager helping bring our theatre and other facilities up to spec, refurbishment of our Bar and Café, the recruitment of a new trustee specialising in financial management – followed by initiation of a recruitment process for more new Trustees – and the initiation of a process of Organisation Development, spearheaded by work with Creative Consultant Ned Glasier.

This year's achievements were made possible by the dedication of our small but mighty team, the unwavering support of our Board of Trustees, and the generosity of our funders, artists, participants, and audiences.

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

Access and Audiences

As part of our transitional process under new leadership, we will be looking at ways we can gain a more accurate understanding of audience and participation figures. This will involve migrating to a new ticketing software, which will be a major project that will also open further opportunities for data collection and feedback. Using our current systems, we are still able to ascertain that over the last 12-month period we have worked with a minimum of 6,951 audience members and 442 community participants, while we had 96 users of the Collier Charitable Fund subsidies – 87% of total available. We were also lucky enough to work with over 500 artists, with over 75% of those coming from under-represented backgrounds within the traditional theatre ecology, including people from the global majority, those who identify as being disabled, people from the LGBTQ+ community, people from working class backgrounds and women.

Accessibility remains embedded in our programme, with Pay What you Feel tickets or £3 No Questions Asked tickets available for every production at Alphabetti, along with regular captioned, audio described and relaxed performances.

Artistic Programming

The 2024–25 season showcased bold, socially relevant work, amplifying marginalised voices, championing accessibility and fostering artistic innovation:

- **Hope Is a 4 Letter Word** (April 2024)
A poignant exploration of resilience and mental health, praised for its raw honesty and powerful performances.
'Under Pritchard's nimble direction, the piece offers light and dark in equal measure, laced with both broad humour and dry wit. It is often very funny, with a beautifully nuanced Glendenning-Laycock deploying expert comic timing without ever undermining the seriousness of the subject matter.' ★★★★★ (The Stage)
- **The Nurses Station** (September 2024)
A gripping verbatim piece celebrating NHS workers, created in collaboration with healthcare professionals.
'Quiet moments allow the innate tenderness of the characters to shine, but there's plenty of laughter – one of a nurse's most vital tools is a sense of humour. By the end of the night, it's impossible not to be won over by this pair. They might be relieved to clock off their shift, but we would happily spend more time in their company.' ★★★★★ (The Stage)

ALPHABETTI THEATRE
TRUSTEES' REPORT
YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

Artistic Programming (Cont.)

- **My Name Is Rachel Corrie** (October 2024)
A timely revival of this powerful solo play, sparking dialogue about activism and justice. *It's a play about a passionately caring young woman who followed her desperate urge to do something - simply to try to keep people safe. Brought to life by Glendenning-Laycock, Hay and the team at Alphabetti - including the technical team of Shevek Imogen Fodor, Andrea Scrimshaw and Hannah Richardson - prove it to be still relevant, still powerful, still needs to be seen. Exactly what playwrighting, uniquely, can offer the future historians who will be trying to make sense of such enduring global human conflicts.* (Cultured North East)
- **Fixing** (November 2024)
A darkly comic exploration of societal repair, blending satire with heart. *Miller is an engaging performer, switching easily between personas as they weave their story. It's a deliberately low-key tale – even the event that cements the rift between their parents is, in the grand scheme of things, quite a minor one; panic over a child thought lost who simply happens to be hiding. But it's seamed with emotional honesty: the admission of uncertain memories, the unreliable perspective of a child evolving into the bafflement of an adult who can't quite figure out how things went so wrong or how to mend them.* ★★★ (The Stage)
- **Little Miss Christmas** (December 2024)
A brand new Christmas Cabaret, brought to life by rising star of the drag scene, Patti-Boo Rae. A production that will transfer to London's Southwark Theatre in 2025. *Judging by audience reaction I don't think I was the only person having a great night at Alphabetti. People embraced the audience participation aspect of the show with enthusiasm and the singalongs were great fun. As one would imagine, camp doesn't come close to describing the style of this show. It was a feel good, laugh a minute, high energy offering that was a delight from start to finish.* ★★★★★ (Fairy Powered Productions)
- **Present** (December 2024)
Alphabetti's first full co-production with Live Theatre, with a remounted version of the play written and directed by Ali Pritchard for Alphabetti in 2019. It was breaking new ground to have an Alphabetti production on the Live Theatre stage, and it was a great success. *Present is a testament to the power of storytelling and the gift you didn't know you needed this Christmas. With a knock-out performance by Shields and a narrative that will pull you in every direction, it will leave you moved by its heartfelt, yet important messages, but certain you have just witnessed something wonderful.* ★★★★★ (Theatre and Tonic)

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

Artistic Programming (Cont.)

- **Tiny Fragments of Beautiful Light** (January–February 2025)
Another remount of a show that began life at Alphabetti, the production team approached Alphabetti to come on board as co-producers for the national tour of this acclaimed, poignant story about neurodiversity, with accessibility at its heart.
Designed with the access needs of neurodiverse audiences in mind, the show offers attendees the option to use headphones to control their auditory experience, ensuring comfort during sensory-rich moments (..). Tiny Fragments of Beautiful Light is a vibrant journey of self-discovery, where laughter and truth light the way to acceptance. ★★★★★
(Theatre and Tonic)

Other Projects

- **Let's Create, Not Apply Festival** (August 2024)
A flagship initiative supporting 16 early-career artists with rehearsal space, mentorship, and performance opportunities, reinforcing our mission to nurture emerging talent.
- **Up On A Star R&D** (January 2025)
A new family show from acclaimed local theatre maker Jonluke McKie, focussing on the journey of adopting. Developed in collaboration with Theatre Hullabaloo and Arc Adoption North East
- **Tales from the Hostile Environment** (July 2024)
A script-in-hand verbatim piece produced in collaboration with Ice & Fire Theatre, where stories from people with lived experience of displacement and the asylum process were relayed simultaneously at venues across the UK. Alphabetti were fortunate enough to have actors with lived experience join the company for the production.
- New regular events in 2025 including **Lort Burn Specials**, **Geet Northern Show** and **Mr Fumbles' Sunday Portal**, demonstrating Alphabetti's commitment to platforming a wide range of voices, styles and ideas

Artist Development

2024/25 saw the final months of our acclaimed Response & Reaction Programme, generously funded by the Esmée Fairbairn Foundation. The programme, which ran for two years, saw actors, writers and directors given paid opportunities to produce work in response to Alphabetti's headline programme. Following on from a successful first year in 23/24, the programme provided over 50 new paid opportunities, with 91% of the artists involved identified as belonging to an underrepresented community.

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

Artist Development (Cont.)

Selected participants include:

- Response Competition to Imaginary Friends: Holodad by Rachel Moles. Directed by Coggin Galbreath. Mentored by Martin Hylton & Ben Dickinson. Performed by Eireann Devlin. Technical assistance & operation from Hannah Richardson. Performances: 2nd - 4th April 2024.
- Illisha Thiru Purcell: Reacts to Hope is a 4 Letter Word. Mentored by Louie Ingham. Technical assistance & operation from Chris Foley. Performances: 24th – 25th April 2024.
- Response Competition to Hope is a 4 Letter Word: Fold Me a Paper Man by Emily Low. Directed by Charlie Prothero. Mentored by Paula Penman & Ben Dickinson. Performed by Cooper McDonough. Technical assistance & operation from Hannah Richardson. Performances: 30th April - 2nd May 2024.
- Reaction Fest for Cult Cinema Club (stimulus Thelma & Louise): Performance Dates: Thursday, 30th May to Saturday, 1st June 2024. Reaction Artists: Diji Solanke & Harrison Rowley-Lynn. Reaction Mentor: Louie Ingham & Ali Pritchard. Response script competition: We made a Pact by Sarah Rumfitt. Directed by Jemma Martin. Performed by Eleanor Beck. Mentored by Paula Penman. Entire festival tech by Hannah Richardson.
- Reaction Fest for Cult Cinema Club (stimulus Sharknado): Performance Dates: Wednesday, 31 August to Friday, 2nd Sept. Reaction Artists: Lindsay Nicholson & Rhianne Bowes. Reaction Mentor: Louie Ingham & Luca Rutherford. Response script competition: Office by Charlie Prothero. Directed by Claire Morley. Performed by Felix Ray & Shaun Wilson. Mentored by Paula Penman. Entire festival tech by Hannah Richardson.
- Izaak Gledhill Reacts to Nurses' Station. Mentor: Louie Ingham. Performance dates: 17th – 19th September 2024
- Nadia Rafi reacts to My Name is Rachel Corrie. Mentor: Louie Ingham. Performance dates 15th – 17th October 2024
- Cooper McDonough reacts to Fixing. Performance Date: 12th – 14th November 2024

In early 2025, with the fund having been mostly used, the decision was made to gather the mentors together and host a feedback day, where participants in the Response & Reaction Programme were invited to discuss their experiences and contribute to the conversation regarding Alphabetti's role in the future of creative development in Newcastle and the North East.

This has been followed up by additional sessions, which have begun laying the foundations for Alphabetti's future creative development work.

ALPHABETTI THEATRE

TRUSTEES' REPORT

YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

Financial Review

The financial result for the year is a deficit on Unrestricted Funds of £(76,322) (2024: surplus of £55,882). As a result, the charity's Unrestricted Funds at 31 March 2025 are £7,992 (2024: £84,314).

For the 2024/2025 tax year, Alphabetti Theatre reported turnover drawn from a variety of income streams including box office sales, donations, grants, studio rental, and theatre hire.

The operating loss was primarily due to high administrative and production-related expenditures.

It should also be noted that for the first time Alphabetti have not accrued a forthcoming TTR claim for 2024/25 productions into the annual accounts, shifting approach to a more prudent policy to only recognise TTR reimbursements retrospectively, once claims have been processed by HMRC and the reimbursement has been received in the bank.

PLANS FOR FUTURE PERIODS

Under the leadership of its new Artistic & Executive Director, Edward Cole, Alphabetti Theatre is entering an exciting period of transition. Following Trustee approval, the organisation will soon publish its updated Vision, Mission, and Values document, which will serve as the foundation for all future programming, engagement, and development initiatives.

Organisational Development remains a priority, with further staff training scheduled and multiple funding bids under consideration. If successful, these bids will support the redevelopment of the company website, enhance accessibility resources, including BSL training, and reinvigorate creative development projects, building upon the legacy of the Response & Reaction programme.

The recruitment of a Marketing and Communications Manager in September 2025 will significantly strengthen our ability to share Alphabetti's story with audiences, fostering transparent and meaningful dialogue with the communities we serve.

At the launch of our spring 2025 Season, Edward Cole reaffirmed Alphabetti's commitment to staging full-scale in-house productions only when designated funding is secured, a policy introduced to mitigate financial risk (as reported in [The Stage: Alphabetti overhauls programming to combat financial risk](#)). This approach will continue, and we are currently awaiting decisions on funding applications that would enable a late 2025 production of Uma Nada-Rajah's *Toy Plastic Chicken*.

A darkly comedic exploration of surveillance, bureaucracy, and othering, *Toy Plastic Chicken* follows a woman undergoing radicalisation screening at an airport after a toy chicken is mistaken for a bomb, while her interrogators pursue their own radical act. The play's urgent questions around human rights align seamlessly with Alphabetti's mission to interrogate the world around us, furthering our vision of uniting Newcastle through possibility, creativity, and hope.

ALPHABETTI THEATRE
TRUSTEES' REPORT
YEAR ENDED 31 MARCH 2025

PLANS FOR FUTURE PERIODS (CONTINUED)

This winter, we are delighted to continue our new tradition with a Christmas Cabaret, following the tremendous success of Little Miss Christmas. Cabaret artists have been approached and confirmed, and a full show announcement will act as a headline piece to our Autumn 2025 Season. We are also delighted to announce that last year's cabaret, Little Miss Christmas, will transfer to Southwark Playhouse, London, for Christmas 2025, with Alphabetti remaining a co-producer.

In September 2025, we welcome Divided Culture Co. with their critically acclaimed production of Anna Jordan's Yen (winner of the 2013 Bruntwood Prize for Playwriting). Directed by Connor Goodwin, Yen makes its Newcastle debut, offering an explosive portrayal of adolescence without boundaries. The play follows brothers Hench (16) and Bobbie (13), living in neglect with their dog, Taliban, until an encounter with Jenny opens their world to love, possibility, and danger.

This production exemplifies Alphabetti's strategic shift toward hosting more touring work, with revised financial models ensuring affordability for visiting companies—a low-risk approach that supports our broader advocacy for the fringe theatre sector.

Alongside this, we continue with our commitment to developing new work, with brand new shows by Jonluke McKie (Up On A Star) and Richard Boggie (You Need to Calm Down) slated for premieres in the forthcoming year.

ALPHABETTI THEATRE
TRUSTEES' REPORT
YEAR ENDED 31 MARCH 2025

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

A handwritten signature in blue ink, appearing to read 'J. Farthing', is written over a light blue horizontal line.

Jon Farthing, Trustee

12 August 2025

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

I hereby report to the Trustees/Members of Alphabetti Theatre (Charity Registration Number 1165934) on the accounts for the period ended 31 March 2025 set out on pages 15 to 27.

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**

26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

12 August 2025

ALPHABETTI THEATRE
STATEMENT OF FINANCIAL ACTIVITIES
YEAR TO 31 MARCH 2025

	Note	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
<u>Income</u>					
Income from Investments	2	402	-	402	307
Income from Grants, Donations & Legacies	3	178,292	110,896	289,188	213,292
Income from Charitable Activities	4	128,579	-	128,579	85,965
Other Income	5	5,000	-	5,000	93,207
Total Income		312,273	110,896	423,169	392,771
<u>Expenditure</u>					
Expenditure on Raising Funds	6	-	-	-	-
Expenditure on Charitable Activities	7	388,595	91,760	480,355	380,349
Total Expenditure		388,595	91,760	480,355	380,349
Net Income/(Expenditure)	8	(76,322)	19,136	(57,186)	12,422
Balance brought forward		84,314	13,745	98,059	85,637
Balance carried forward		£7,992	£32,881	£40,873	£98,059

The notes on pages 17 to 27 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 31 MARCH 2025

	Notes	2025 £	2024 £
Fixed Assets			
Tangible Fixed Assets	12	1,961	5,498
Investments	13	1	1
		<hr/> 1,962	<hr/> 5,499
Current Assets			
Debtors	14	42,333	106,952
Cash at Bank and In Hand		6,416	4,410
		<hr/> 48,749	<hr/> 111,362
Creditors:			
Amounts Falling Due Within 1 Year	15	(9,838)	(18,802)
Net Current Assets		<hr/> 38,911	<hr/> 92,560
Total Net Assets		<hr/> £40,873	<hr/> £98,059
Represented By:			
Unrestricted Funds	16, 17	7,992	84,314
Restricted Funds	16, 17	32,881	13,745
		<hr/> £40,873	<hr/> £98,059

The notes on pages 17 to 27 form part of the financial statements.

The financial statements were approved by the Trustees, and authorized for issue, on 12 August 2025 and signed on their behalf by:



Jon Farthing, Trustee

ALPHABETTI THEATRE

NOTES TO THE ACCOUNTS

AT 31 MARCH 2025

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 31 MARCH 2025

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 31 MARCH 2025

2. Income from Investments

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Interest Receivable	402	-	402	307
	£402	£-	£402	£307

The 2024 total of £307 was wholly attributable to Unrestricted Funds.

3. Income from Grants, Donations & Legacies

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Grant Income				
1989 Willan Charitable Trust	-	-		10,000
Arnold Clark Community Fund	100	-	100	-
Arts Council England (ACE) – Development	-	46,943	46,943	-
ACE – Brolly Season	-	-	-	90,000
ACE via Allison Davies – Tiny Fragments	-	43,745	43,745	-
ACE via Matt Miller - Fixing	-	9,856	9,856	-
Backstage Trust	35,000	-	35,000	-
Barbour Foundation	20,000	-	20,000	-
Collier Charitable Trust	-	-		2,000
Esmee Fairbairn Foundation	30,000	8,275	38,275	30,000
Garfield Weston Foundation	25,000	-	25,000	25,000
Fagus Anstruther Memorial Trust	4,000	-	4,000	-
Newcastle CC – Open Call	-	(20)	(20)	15,816
Newcastle CC – Warm Hub	-	1,697	1,697	1,750
Newcastle Cultural Investment Fund	18,000	-	18,000	-
Sir James Knott Trust	10,000	-	10,000	-
Small Sparks Fund	-	250	250	-
Street Games UK	-	-	-	1,796
	142,100	110,746	252,846	176,362
Donations				
Alphabetti Trading Limited	27,693	-	27,693	28,636
Curious Monkey	5,000	-	5,000	-
General Donations	3,499	150	3,649	8,294
	36,192	150	36,342	36,930
	£178,292	£110,896	£289,188	£213,292

Of the 2024 total of £213,292, £93,930 is attributable to Unrestricted Funds and £119,362 to Restricted Funds.

ALPHABETTI THEATRE
NOTES TO THE ACCOUNTS
AT 31 MARCH 2025

4. Income from Charitable Activities

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Venue Hire & Rental Income	23,790	-	23,790	31,983
Workshops, Lectures & Consultancy	14,401	-	14,401	-
Partnership Agreements	14,750	-	14,750	-
Other Earned Income	685	-	685	52
Box Office Income	74,953	-	74,953	53,930
	£128,579	£-	£128,579	£85,965

The 2024 total of £85,965 is wholly attributable to Unrestricted Funds.

5. Other Income

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Theatre Tax Relief	5,000	-	5,000	93,207
	£5,000	£-	£5,000	£93,207

The 2024 total of £93,207 is wholly attributable to Unrestricted Funds.

In the year to 31 March 2025, the Trustees adopted a new, more prudent policy to only recognise TTR reimbursements retrospectively, once claims have been processed and agreed by HMRC.

6. Expenditure on Raising Funds

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Fundraising Consultancy Fees	-	-	-	-
	£-	£-	£-	£-

ALPHABETTI THEATRE
NOTES TO THE ACCOUNTS
AT 31 MARCH 2025

7. Expenditure on Charitable Activities

	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
Direct Project Costs				
Salaries & On Costs	219,666	-	219,666	184,776
Alphabetti Production Costs	97,677	89,813	187,490	147,215
Marketing & Communication Costs	12,649	250	12,899	8,067
Support Costs				
Premises Costs	26,313	1,697	28,010	17,308
Overheads & Administration Costs	23,981	-	23,981	15,761
Depreciation	3,537	-	3,537	5,371
Governance Costs				
Independent Examination Fees	900	-	900	900
Legal & Professional	34	-	34	13
Other Accountancy Fees	2,100	-	2,100	360
Payroll Processing Costs	1,738	-	1,738	578
	£388,595	£91,760	£480,355	£380,349

Of the 2024 total of £380,349, £217,527 is attributable to Unrestricted Funds and £162,822 to Restricted Funds.

8. Staff Costs/Trustees' Remuneration

	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
Gross Salary Costs	207,143	-	207,143	175,565
Social Security Costs	9,259	-	9,259	6,505
Employer's Pension Contributions	3,264	-	3,264	2,706
	£219,666	£-	£219,666	£184,776

The 2024 total of £184,776 is wholly attributable to Unrestricted Funds.

The average number of staff employed in the year on Artistic Direction and Venue Management was 10 (2024: 8)

ALPHABETTI THEATRE
NOTES TO THE ACCOUNTS
AT 31 MARCH 2025

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

No staff received remuneration in excess of £60,000 in the year (2024: None).

No remuneration was paid to or waived by Trustees/Directors in the year (2024: £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 (2024: £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 31 March 2025, 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 £1,736 were outstanding at 31 March 2025 (2024: £683).

10. Net Income/(Expenditure)

	2025	2024
Net Income/(Expenditure) is stated after charging/(crediting):	£	£
Depreciation	3,537	5,371
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 31 MARCH 2025

12. Fixed Assets

	Theatre, IT & Office Equipment £	Total Fixed Assets £
Cost		
At 1 May 2024	28,586	28,586
Additions in year	-	-
Disposals	(1,265)	(1,265)
At 31 March 2025	<u>27,321</u>	<u>27,321</u>
Accumulated Depreciation		
At 1 May 2024	23,088	23,088
Charge for year	3,537	3,537
Disposals	(1,265)	(1,265)
At 31 March 2025	<u>25,360</u>	<u>25,360</u>
Net Book Value		
At 31 March 2025	<u>£1,961</u>	<u>£1,961</u>
At 1 May 2024	<u><u>£5,498</u></u>	<u><u>£5,498</u></u>

13. Investments

	2025 £	2024 £
Investment in trading subsidiary – Alphabetti Trading Limited	<u>1</u>	<u>1</u>
	<u>£1</u>	<u>£1</u>

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.

ALPHABETTI THEATRE
NOTES TO THE ACCOUNTS
AT 31 MARCH 2025

14. Debtors

	2025	2024
	£	£
Accrued Income – Theatre Tax Relief (TTR)	-	93,207
Accrued Income - Other	35,425	13,745
Prepayments	2,550	-
Trade Debtors	4,358	-
	£42,333	£106,952

All sums are due within 1 year.

In the year to 31 March 2025, the Trustees adopted a new, more prudent policy to only recognise TTR reimbursements retrospectively, once claims have been processed and agreed by HMRC. Consequently, no accrual has been made in the 2024/25 accounts for a TTR claim relating to 2024/25 productions.

15. Creditors - Amounts Falling Due Within One Year

	2025	2024
	£	£
Trade Creditors	1,050	-
Deferred Income	320	-
Other Taxes & Social Security Costs	2,692	5,835
Other Creditors	2,096	683
Intercompany Loan – Alphabetti Trading	1,049	3,880
Accruals	2,631	8,404
	£9,838	£18,802

16. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Fixed Assets	1,961	-	1,961	5,498
Investments	1	-	1	1
Debtors	14,488	27,845	42,333	106,952
Cash at Bank and In Hand	1,380	5,036	6,416	4,410
Creditors – Due Within 1 Year	(9,838)	-	(9,838)	(18,802)
	£7,992	£32,881	£40,873	£98,059

ALPHABETTI THEATRE
NOTES TO THE ACCOUNTS
AT 31 MARCH 2025

17. Analysis of Charitable Funds

	At 1 May 2024 £	Income for Period £	Expended in Period £	At 31 March 2025 £
Unrestricted General Fund	84,314	312,273	(388,595)	7,992
Movement on Restricted Funds				
Arts Council England (ACE) – Business Development	-	46,943	(14,062)	32,881
ACE via Allison Davies – Tiny Fragments of Beautiful Light	-	43,745	(43,745)	-
ACE via Matt Miller - Fixing	-	9,856	(9,856)	-
Donations - Tales From A Hostile Environment	-	150	(150)	-
Esmee Fairbairn Foundation – Business Development	-	8,275	(8,275)	-
Newcastle CC – Open Call	4,745	(20)	(4,725)	-
Newcastle CC – Warm Hub	-	1,697	(1,697)	-
Small Sparks Fund	-	250	(250)	-
Total Restricted Funds	13,745	110,896	(91,760)	32,881
Total Funds	£98,059	£423,169	£(480,355)	£40,873

ALPHABETTI THEATRE
NOTES TO THE ACCOUNTS
AT 31 MARCH 2025

17. Analysis of Charitable Funds (Cont.)

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Arts Council England (ACE) – Business Development	Towards the cost of stabilisation and organisational development
ACE via Allison Davies – Tiny Fragments of Beautiful Light	Towards the cost of Tiny Fragments of Beautiful Light
ACE via Matt Miller – Fixing	Towards the cost of Fixing
Donations - Tales From A Hostile Environment	Towards the cost of Tales From A Hostile Environment
Esmee Fairbairn Foundation – Business Development	Towards the cost of organisational development
Newcastle CC – Open Call	Towards the cost of the Dark Arts of How To Get Programmed, Fundraising, Community & Marketing
Newcastle CC – Warm Hub	Towards the costs of providing a Warm Hub facility
Small Sparks Fund	Towards the costs of Pay What You Feel advertising in Benwell, Scotswood & Elswick

18. Financial Commitments

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

19. Contingent Asset

The charity will be submitting a Theatre Tax Relief (TTR) claim to HMRC in respect of 2024/25 productions before the end of the 2025/26 financial year. The amount of the claim cannot be quantified at the time of approval of these accounts but is expected to be in excess of £50,000. HMRC review and approval of the claim is required and could in theory challenge some or all of the sums claimed.

ALPHABETTI THEATRE

NOTES TO THE ACCOUNTS

AT 31 MARCH 2025

20. 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 period to 31 March 2025, Alphabetti Trading donated profits of £27,693 (2024: £28,636) to Alphabetti Theatre.
- At 31 March 2025, Alphabetti Trading owed £Nil (2024: £Nil) 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 period to 31 March 2025, Alphabetti Theatre paid costs of £540 (2024: £Nil) on behalf of Alphabetti Trading.
- At 31 March 2025, Alphabetti Trading owed £Nil (2024: £Nil) to Alphabetti Theatre in respect of reimbursement of these costs.
- In the period to 31 March 2025, Alphabetti Trading paid costs of £401 (2024: £3,880) on behalf of Alphabetti Theatre.
- At 31 March 2025, Alphabetti Theatre owed £1,049 (2024: £3,880) 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) (2024: None).