

ARTLESS THEATRE TRUST – TRUSTEES' ANNUAL REPORT

as at 31 July 2025

Section A

Other names charity is known by

Artless

Artless Theatre Company

Charity's principal address

398 Brentwood Road, Romford, Essex, RM2 6DH

Names of the charity trustees who manage the charity			
Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
Robert Scott	Treasurer		Trustee majority
Rebecca Poch	Chair		Trustee majority
Steve Maltz			Trustee majority
Sandra O'Neal			Trustee majority
Elizabeth Fennell			Trustee majority
Neil Henery			Trustee majority
Andy Mayo		Appointed 18 July 2025	Trustee majority

Section B

Type of governing document:

Constitution

How the charity is constituted:

CIO

Trustee Selection Method:

Elected by existing trustees

Section C

Summary of the objects of the charity set out in its governing document:

- (A) To advance the Christian faith predominantly among young people and families, in schools, groups, communities and in conjunction with the churches in the area of drama & theatre ministry across the United Kingdom.
- (B) To advance the education and appreciation of the dramatic arts by producing and presenting to the public high-quality performances of theatre and performance.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit):

The Artless Theatre Trust has had a remarkable year filled with growth, new ventures, and strategic pauses for reflection and innovation. This report highlights our key activities, achievements, and future plans, emphasising our commitment to advancing the Christian faith through theatre and performance.

Summary of the Main Activities Undertaken for the Public Benefit

The trustees of Artless Theatre Trust have had due regard to the guidance issued by the Charity Commission on public benefit and are pleased to report the following activities undertaken to fulfil our charitable objectives.

Touring Productions

Through our touring programme, we reached thousands of people across the UK this year, many of whom would not normally attend church or hear the gospel in a creative form. *If Prison Walls Could Speak* concluded its final season with performances across the North, Midlands, South West, London and Scotland. By partnering with churches in these areas, we supported them in their outreach to local communities and provided a high-quality theatre production that sparked discussion about faith, resilience, and the persecuted church.

At Christmas, *Amos & the Grumpy Owl* continued to serve churches as a resource for engaging families and children. With its accessible message and interactive style, the play allowed churches to invite new families into their buildings, many of whom were unchurched. The accompanying book extended this benefit far beyond the live performances, enabling the story of Christmas to be shared in homes, schools, and communities on a national scale.

Our Easter production, *Centurion*, was relaunched using immersive headset technology. This was not simply a creative experiment but a way of making the production feel contemporary and fully immersive, drawing audiences into the story as if they were present in the events themselves. In this way, *Centurion* combined artistic innovation with a powerful retelling of the gospel, enabling people to encounter the story with fresh intimacy and impact.

Alongside this, we invested in the development of *Prodigal*, our next national touring play. By designing this show for both churches and universities, we are intentionally reaching into new spaces where conversations about faith can be rare. This marks an important step in ensuring that the public benefit of our work extends to audiences we have not previously reached.

Education and Children's Work

Pilgrim's Week in Bradwell-on-Sea enabled hundreds of primary school children to engage with the Christian faith in a creative and age-appropriate way. Through drama, workshops, and storytelling, pupils learned about the gospel in ways that were interactive and memorable. Teachers reported that the activities helped children understand and reflect on St Cedd and pilgrimage. This initiative reflects one of our core aims: using drama both to nurture a love of the arts and to share the message of Jesus.

Supporting Artists and Creatives

In September we launched the *More Than The Art Conference*, a new gathering created to bring teaching, encouragement, and community to Christian artists. Many who came spoke of how isolating their creative work had felt, and how significant it was to meet others who share the same faith and calling. The day gave space for collaboration, conversation, and inspiration, helping artists feel part of a wider movement and equipping them to pursue their work with greater confidence and integrity. At its heart, the conference encouraged artists to be bold in faith, marked by integrity, creating with humility, and striving for excellence in their craft.

Fundraising and Generosity

Through our annual *Into the Wardrobe* readathon, we not only raised funds for our own activities but also invited the public into the mission of Artless in a participatory way. Supporters of all ages engaged with the event, deepening their connection to our work. In addition, by tithing 10% of our unrestricted income to other Christian charities and artists, we ensured that the benefit of Artless' resources extended beyond our own projects, supporting the wider church and creative community.

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

This year has been a season of endings and new beginnings. We concluded *If Prison Walls Could Speak* with its busiest tour to date, while laying the groundwork for our next national production, *Prodigal*. We also relaunched *Centurion* in a new immersive format, expanded *Amos & the Grumpy Owl*, launched the first *More Than The Art Conference*, and continued to invest in education and fundraising. Together these milestones have strengthened our mission to advance the Christian faith through theatre and creativity.

Touring Productions

The conclusion of *If Prison Walls Could Speak* stands out as one of our most significant achievements. The show's final year saw it tour more extensively than ever before, visiting the North, the Midlands, the South West, and Scotland, and culminating in a moving finale at Kensington Temple. The presence of Petr Jasek himself at the finale added a unique poignancy to this closing chapter. Audience testimonies, including reports of people coming to faith, affirmed the profound spiritual fruit of this production. We give thanks for the ways in which the show has not only raised awareness of the persecuted church but also inspired and challenged countless individuals in their own walk with Christ.

Christmas saw *Amos & the Grumpy Owl* build on its strong foundation, with a larger tour reaching a wide range of churches. The production drew consistently high audience numbers and received enthusiastic feedback, demonstrating its effectiveness in sharing the true meaning of Christmas. The accompanying book, *The Grumpy Owl & the Joy of Christmas*, surpassed 40,000 copies sold, extending its impact into homes and families across the country. The transition of the book from Scripture Union to Church House Publishing represents a new chapter, ensuring that this message continues to spread even more widely.

Easter brought the relaunch of *Centurion*. Years in the making, the dream of presenting the story with immersive 3D sound was finally realised thanks to the generosity of a donor. This innovation required a complete rewrite and redevelopment of the production, which in turn allowed us to

raise the creative bar while keeping the gospel message at the heart. The result was our largest Easter tour for this play to date, with audience feedback highlighting both the artistic excellence and the spiritual depth of the production.

Innovation and New Development

This year has also been about looking to the future. *Prodigal*, our new show currently in development, will take the place of *If Prison Walls Could Speak* as our next national touring production. Drawing on the biblical parable and reimagining it in a modern setting, the piece will incorporate “live cinema” techniques we first experimented with in *Prison Walls*. This blend of live performance and cinematic elements promises to create a fresh and powerful audience experience. We are particularly excited by the opportunity *Prodigal* offers to connect with universities, a new and strategic space for us to engage. We believe this production will open doors to reach younger audiences and spark conversations about faith in places where such dialogue is often absent.

Educational and Creative Development

Beyond touring, our commitment to education and creative discipleship has remained strong. Pilgrim’s Week at Bradwell-on-Sea was expanded with the addition of a new day, enabling more schools to take part than ever before. Hundreds of children encountered the gospel through drama and workshops, with teachers affirming the clarity and impact of the material. Initiatives like this continue to highlight the power of theatre as an educational and evangelistic tool.

September saw the launch of the first *More Than The Art Conference*, gathering Christian creatives for a day of teaching, encouragement, and collaboration. The feedback confirmed the deep need for such a space, with many attendees expressing how transformative it was to find community, inspiration, and practical encouragement. This conference has laid a strong foundation for what we hope will become a growing movement of Christian artists who are bold in faith, marked by integrity, and excellent in their craft.

Fundraising and Generosity

Our annual *Into the Wardrobe* Narnia readathon once again brought together a wide network of supporters and raised £2,500 towards our work. While growth in regular giving remains slow, each new supporter strengthens our long-term foundation, and we are preparing to launch a major donor campaign in 2026.

At the same time, we have remained committed to tithing 10% of our unrestricted income to bless other Christian organisations and artists. We believe generosity is central to who we are, and we are thankful for the way it enables us to support and encourage the wider body of Christ.

Partnerships

Throughout all of these initiatives, partnerships have been key. Our enduring collaboration with Release International has helped amplify the voice of the persecuted church. Our new relationship with Church House Publishing will ensure that the message of *The Grumpy Owl & the Joy of Christmas* reaches even more families. Churches across the UK have welcomed us into their communities for tours and conferences, and individual donors have made ambitious projects like *Centurion* possible. These partnerships embody the shared mission of seeing the gospel advanced through creativity.

Taken together, these achievements represent a year of transition, growth, and fruitfulness. We have closed one chapter with gratitude, launched new initiatives with faith, and continued to innovate in ways that serve the gospel. Above all, we rejoice in seeing lives touched, faith strengthened, and people brought to Christ through the work of Artless.

Conclusion and Acknowledgements

We extend our heartfelt gratitude to all our supporters, partners, and donors. Your support has been instrumental in advancing our mission to spread the gospel through theatre and performance. We look forward to what God has in store for Artless in the coming year.

Thank you for being part of the Artless story.

ARTLESS THEATRE TRUST

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 JULY 2025

1 Accounting Policies

The accounts have been prepared on a receipts and payments basis and comprise a statement which shows the charity's receipts and payments, a statement that summarises the charity's assets and liabilities and related notes. The accountancy profession has determined that only accounts prepared in accordance with applicable accounting standards present a "true and fair" view and, as these receipts and payments accounts have not (and cannot) be prepared in accordance with accounting standards, these accounts do not present (and are not intended to present) a "true and fair" view of the charity's financial activities and state of affairs.

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. Restricted funds are donations which are to be used in accordance with specific restrictions imposed by donors; they include donations received from appeals for specific activities or projects.

2 Movement of Funds

	Balance at 31 July 2024	Receipts	Payments	Transfers	Balance at 31 July 2025
General Funds	5,191	106,169	(102,866)	0	8,494
Restricted Funds					
Donations for Sound Desk	10,500	0	(10,500)	0	0
Donations for Headphones	470	0	(470)	0	0
Grant from UK Prosperity Fund	0	540	(540)	0	0
Donation for Project "The Prodigal"	20,000	0	(5,431)	0	14,569
	<u>30,970</u>	<u>540</u>	<u>(16,941)</u>	<u>0</u>	<u>14,569</u>
Total Funds	<u>36,161</u>	<u>106,709</u>	<u>(119,807)</u>	<u>0</u>	<u>23,063</u>

3 Restricted Funds

The funds shown in the table above were donated for specific purposes :

Sound Desk	The funds donated towards the end of 2023/4 were used as planned
Headphones	The balance of the original funds donated for the sound desk was used to purchase auxiliary resources
UK Prosperity Fund	A grant of £540 was a received towards the purchase of additional staging and equipment associated with the Centurion production
"The Prodigal" Project	Work has begun on "The Prodigal" project and materials purchased as and when required.



Charity Name	ARTLESS THEATRE TRUST	No (if any)	1172501
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Receipts and payments accounts

For the period from	Period start date	To	Period end date
	01/08/2024		31/07/2025

CC16a

Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
A1 Receipts					
Grants & Donations	62,560	540	0	63,100	87,080
Gift Aid Tax Refund	1,859	0	0	1,859	1,751
Grants & Ticket income - productions	40,562	0	0	40,562	30,998
Fund Raising & Sponsorship	0	0	0	0	0
Other Income	1,188	0	0	1,188	728
Sub total (Gross income for AR)	106,169	540	0	106,709	120,555
A2 Asset and investment sales, (see+ table).					
	0	0	0	0	0
	0	0	0	0	0
Sub total	0	0	0	0	0
Total receipts	106,169	540	0	106,709	120,555
A3 Payments					
Equipment	4,391	16,941	0	21,331	11,859
Salary Payments	63,177	0	0	63,177	57,593
Insurance	1,403	0	0	1,403	1,387
Productions	26,912	0	0	26,912	18,088
Publicity & Website	2,154	0	0	2,154	5,489
Travel, van hire etc	551	0	0	551	152
Rental Gidea Park Methodist Church	708	0	0	708	
Other Expenditure	3,571	0	0	3,571	5,251
Sub total	102,866	16,941	0	119,807	99,819
A4 Asset and investment purchases. (see table)					
	0	0	0	0	0
	0	0	0	0	0
Sub total	0	0	0	0	0
Total payments	102,866	16,941	0	119,807	99,819
Net of receipts/(payments)	3,303	-16,401	0	-13,097	20,736
A5 Transfers between funds					
	0	0	0	0	0
A6 Cash funds last year end					
	5,191	30,970	0	36,161	15,425
Cash funds this year end	8,494	14,569	0	23,063	36,161



Charity Name ARTLESS THEARTE TRUST	No (if any) 1122161
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Receipts and payments accounts

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For the period from 01/08/2024	To 31/07/2025
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Assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Current Account	3,992.29	0	0
	Savings Account	4,502.00	14,569.26	0
	In hand	0.00	0	0
	Total cash funds	8,494.29	14,569.26	0
	(agree balances with receipts and payments account(s))	OK	OK	OK
	Due from HMRC - Gift Aid	155	0	0
		0	0	0
		0	0	0
		0	0	0
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			0	0
			0	0
			0	0
			0	0
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
	Sound & lighting equipment	General	8,850	0
	Staging	General	1,400	0
			0	0
			0	0
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
	NEST Pensions - July	General	669	07-Jul-25
			0	
			0	
			0	

Signed by one or two trustees on behalf of all the trustees

Signature
Signed
R I SCOTT

Print Name

Robert Ian Scott

Date of approval

31 July 2025



Independent examiner's report on the accounts

Section A

Independent Examiner's Report

**Report to the trustees/
members of**

Charity Name
ARTLESS THEATRE TRUST

**On accounts for the year
ended**

31 JULY 2025

1172501

Set out on pages

1-3

(remember to include the page numbers of additional sheets)

**Respective
responsibilities of
trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

**Basis of independent
examiner's statement**

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

**Independent
examiner's statement**

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

** Please delete the words in the brackets if they do not apply.*

Signed:

Signed

14 November 2025

Name: Ian Michael Hollocks

Relevant professional qualification(s) or body (if any): FCCA

Address: 69 Priest Lane
Brentwood
CM15 8HG

Section B

Disclosure

Only complete if the examiner needs to highlight material problems.

Give here brief details of any items that the examiner wishes to disclose.