



LITTLE FISH THEATRE ANNUAL REPORT 2021

LITTLE FISH THEATRE

ORIGINAL. BOLD. COMPELLING.

Little Fish Theatre supports underserved young people through the transformative experience of theatre and community arts. Its work is designed to enable young people to question their aspirations and beliefs, empowering them to develop both their social and personal life skills. Participants are inspired to become cultural consumers or creators, actively shaping a new social and political landscape.



INTRODUCTION



LITTLE FISH
THEATRE

ORIGINAL. BOLD. COMPELLING.

2020 - 2021 was filled with an array of digital productions and drama-based workshop projects. We proudly reached our highest number of young people to date, in mainstream and specialist schools, youth clubs, out of school projects, Pupils Referral Units and Youth Offending Teams across London, Kent and Medway.

We developed an exciting new production ‘*Could Never Be Me*’, expanded our creative disciplines through film and explored some of the key issues affecting young people’s lives today, such as Hate Crime, County Lines, Gangs and Grooming. We were also pleased to be re-touring our existing productions ‘*Where The Lines Are Drawn*’ and ‘*Time and Place*’ to schools across South London.

2020-2021 was an enormously busy year for the company, as it worked tirelessly to find ways of continuing its support of young people during the pandemic. The artistic directors describe the year as a continual cycle of ‘adapt and respond, respond and adapt’, as they re-shaped their practice, their approach and even their staffing, to address the many challenging situations the pandemic presented them with. Throughout the year, the company, together with the many freelance staff it employs, developed bold, new, creative initiatives and worked solidly throughout the various lockdowns and social distancing restrictions, in order to develop exciting new ways of reaching out to the young people in most need across London, Kent and Medway.

The company successfully overcame the challenge of working with limited numbers of people in a space and transitioned to filmed theatre productions and live video conferencing workshops. Face-to-face work continued to take place when possible, but often as part of a hybrid digital programme to ensure all young people could access the projects. The past twelve months saw the company tour three productions and deliver over 150 drama-based workshop sessions to numerous mainstream and specialist schools, youth clubs, out of school projects, Pupils Referral Units, Youth Offending teams and studio theatre spaces. The development of a new production, ‘*Could Never Be Me*’ by Dani Moseley, was particularly innovative and enabled the company to develop new local partnerships and collaborations with artists and cultural creators to explore pandemic mental health, online grooming and social media. It was also exciting to digitally retour existing online productions: ‘*Where The Lines Are Drawn*’ and ‘*Time and Place*’ doubled the company’s regular audience numbers.



It is clear that Little Fish's work plays a vital role in the lives of young people across London, many of whom have complex lives with limited access to the arts and in particular theatre. As the country begins to move beyond the pandemic, the company is committed to enhancing access to its work, particularly for those who are affected by social deprivation and economic hardship. The negative impact of COVID-19 on young people's mental health, social skills, self-esteem and confidence is profound and has been reported by all our staff and the teachers with whom we work. The mental health support services are also continually struggling to cope with the growing demand placed upon them and the increase in referrals. The company is therefore determined to continue to contribute to young people's recovery processes with new issue-based productions and outreach projects, that will support young people by providing a voice for the many underserved communities with which we work.

Little Fish owes its success to its valuable network of funders and partners. We want to take this opportunity to extend our heartfelt thanks to those who have supported us during this difficult time. Without your support this important work would not be taking place. In particular we want to thank: Arts Council England, The Global Fund for Children, The National Lottery Community Fund, Children in Need, Esmée Fairbairn Foundation, Her Centre, Royal Borough of Greenwich, London Borough of Bexley, Royal Central School of Speech and Drama, The L&Q Foundation and Orbit Housing. We also extend another huge thank-you to the young people who have participated in our projects with generosity, ambition and courage and who have made such important contributions to steering groups, focus interviews and evaluation practices to ensure we continue to respond authentically to the needs of the next creative generation. In addition to this, I would personally like to thank the hard-working team of creatives, led by Artistic Directors Suha Al-Khayyat and Alex Cooke.

Dr Amanda Stuart Fisher
Chair of Trustees





OVER 13,000 YOUNG PEOPLE REACHED

- Over 11,000 young people reached through issue-based digital theatre performances and live digital workshops
- Over 60 healthy relationship workshops delivered to over 250 young people
- Over 2,200 young people supported in their transition from primary to secondary school
- 36 healthy relationship sessions delivered to 83 young men at risk of sexually harmful behavior
- 24 healthy relationship sessions delivered to 71 young women
- 12 Arts Awards Bronze in play-writing achieved



“Little Fish has brought productions to our school multiple times over the last few years, always with engaging and relevant topics. The students are captivated by the plays and eagerly discuss the themes after your visit. In previous years, your plays have been part of our assembly curriculum, through which PSHE is delivered, but as of September 2020, your visits will be supporting timetabled PSHE sessions so we will be able to discuss your plays with students in even more detail afterwards. We are very excited. Thank you for all you do for us.”

Eleanor Schranz, Safeguarding Lead,
Harris Academy Battersea



THEORY OF CHANGE

Our Challenge

How to reach all young people through the transformative power of theatre and community arts.

How to enable young people to question their aspirations and beliefs, empowering them to develop both their social and personal life skills.

How to inspire young people to become cultural consumers or creators, actively shaping a new social and political landscape.

How to build progressive partnerships with emerging artists and local communities.

Our Solution

Community Outreach – Multi-arts workshops with engaged and underserved young people exploring relevant issues of social justice, health and wellbeing.

Touring productions – Bold, original, compelling theatre with young emerging artists touring a diverse range of schools, youth venues and small theatre spaces.

Touring outreach – Theatre workshop sessions with inclusive groups of young people developing theatre making and supporting engagement with our touring productions.

Research and training – Ongoing events and resources for young people, parents and carers exploring educational development themes.

Our Outcomes

Short-Term

- Young people enjoy and understand the benefits of taking part in theatre and drama.
- Increased self-esteem and self-confidence.
- Better groupwork, conflict resolution and communication skills.
- Greater reflective and critical thinking opportunities.
- Increased theatre, drama and creative skills.

Medium-Term

- New experiences to support their professional and personal growth.
- Continued engagement with cultural activities.
- Greater emotional intelligence and well-being.
- Theatre and drama are valued as tools for contributing towards social change.

Long-Term (impact)

- Safer and healthier young people.
- New generations of young people enter the creative industries, helping to redefine the cultural landscape.
- Theatre arts become more inclusive to all young people's voices.
- More young people watch theatre and participate in drama opportunities.

Our Core Beliefs

The assumptions that sit behind our theory of change:

- Access to inclusive, creative and empowering theatre arts provision is an entitlement for all young people which enriches their lives.
- There is no universal coming of age narrative that encompasses the experiences of all young people, therefore, the theatre arts must continually engage and reflect each diverse new generation.
- Theatre and drama are positive diversionary activities for young people and effective mechanisms for personal development.
- If professionals / parents / carers get a better understanding of how the theatre arts can support the development of young people, they will support it.
- Young people who regularly enjoy quality theatre arts will consider job opportunities within the creative industries.



Southwark 'Learning 4 Life', BASC - Bexley After School Clubs, Greenwich Children in Need After School Clubs and L&Q 'Switch Transitions'

During these sessions, our expert freelancers have worked with groups of young people across three London boroughs to increase self-esteem and improve confidence before they move from primary to secondary school. These wonderful projects spark creativity, develop skills in the arts and support young people in their personal, social and health education at key stage 2. Our after-school clubs use drama, music, dance, art, games and video to create a fun, safe space to explore issues around bullying, peer pressure, the dangers of alcohol and drugs and all the other challenges the transition to secondary school can bring.

Little Fish responded to the restrictions that the pandemic put on us and moved many of our sessions online. This meant we could support young people in their homes, class-rooms and bubbles.



“Thank you to the Little Fish team. Once again, you have supported our Year 6’s by delivering an amazing six-week workshop programme. The children thoroughly enjoyed it! We will certainly share the resource pack activities with our staff.”

Cindy McDonald, Pastoral Manager, John Donne Primary Peckham

“Thank you for this great resource. I feel this has made the primary to secondary school transition slightly easier now that my daughter has a clearer idea of what to expect, how to overcome challenges, how to navigate the changing social situations and her own feelings etc. We are really pleased this project is available. I think it should be a national programme for all transitioners! Thanks to all the staff for their time, kindness and dedication.”

Parent of Year 6 pupil from Rye Oak Primary School
attending the Learning for Life after school clubs

“When lockdown ended, we came back to school and I signed up too Little Fish. Every week I play games with my friends and we talk about secondary school. I really like when Darren becomes a character and we practise talking to him. Last week I learnt that most peer pressure happens from your friends, not strangers. I practised saying no to things that are not good for me, like cigarettes.”

Year 6 Pupil, Plumcroft Primary School, Greenwich



Meet some of the young people we have been working with by following this link to the BASC project (made by our resident filmmaker, Rhiannon Barker) with Belmont, Pelham and St Thomas Moore Primary Schools, Bexley

<https://www.youtube.com/watch?v=4X6UWQtzH9c>

The Greenwich ‘New Leaf’ project has supported young people in maintaining healthy and safe relationships. This project prevents sexual violence and exploitation by using drama, role-play and active learning to build self-esteem, develop confidence and practice conflict resolution. The projects continue to work closely with Her Centre who have a dedicated sexual and domestic violence advocate providing lasting, meaningful support for the young women at most risk.



“I thought that I knew what consent was. But now I know it is more complicated, even if you are in a relationship. The workshops have taught me not to expect my partner to be comfortable with everything I might want to do.”

Year 10 Student,
Woolwich Polytechnic Boys School, Thamesmead

“When I started this programme, I didn’t know that having naked images on my phone of someone under 18 was illegal, even if I didn’t take the pictures myself. We were able to ask questions about this without getting into trouble.”

Year 9 Student, Newhaven Pupil Referral Unit



Little Fish has continued to support young men in Southwark and Wandsworth who are at risk of unhealthy sexual behavior and exploitation through the **Embrace** project. It has successfully incorporated the basic concepts of 'Motivational Interviewing' into drama activities and group work. The project has benefitted many young men in schools, pupil referral units and youth offending teams across the two boroughs. The project's impact has been evaluated by Royal Central School of Speech and Drama. In year three of the project, new exciting developments have taken place: the resource pack has been launched and training sessions for professionals have taken place.



"Once the boys realized they could trust these adults and they were unshockable, they began to feel comfortable enough to ask questions - questions that clearly had been burning for a while about relationships, the law, sexual behaviors and consent, and receive honest answers. Within my role as a safeguarding professional but also as a woman, I wish that every young man I'd ever taught was lucky enough to work with Frankie and Darren. I hope they can reach many more in the future and look forward to working with them again soon."

Jessica O'Regan, Year 10 Teacher,
Harris Academy Battersea, Wandsworth



"Full Circle Education has worked with Little Fish for many years now. Our children always enjoy their workshops and get a lot from them as they are extremely relatable to their lives and cover very current issues. We are able to carry on discussions with the topics raised during tutor time and PHSE lessons. Little Fish delivered a series of six-week workshops on the topic of healthy relationships and the students were engaged. Both students and staff spoke very highly of how effective these workshops were."

Nina Moore, Head Teacher, Full Circle Education





TOURING PRODUCTIONS

The company has delivered three major touring productions across the year.

Could Never Be Me, a new play, explored how young people's hopes and dreams were suddenly thrown into chaos due to the COVID-19 pandemic and lockdown. Working with a brand-new cast, the play looked at four young people coping with crisis and the impact it had on their friendships, future aspirations and emotional well-being. Through exploring masculinity, femininity, technology and relationships, the play highlighted how young people have been exposed to more risks due to the ongoing pandemic. It looked at ways of encouraging young people to open up about difficult feelings and how to ask for help when their relationships are in trouble. The performance also looked closely at how both males and females can be groomed and the impact of this on mental health, safety and well-being.



“I loved the production! The way it was presented and brought forward the different types of grooming. We got to see the impact of the characters’ actions on their lives and how their actions affected others.”

Year 9 Student, Wrotham School, Kent

“The actors were brilliant. The way they switched from boy to girl was amazing. I was gripped all the way through. It was exciting when the actors zoomed into our classrooms and we spoke to the characters directly. I gave Tianna advice on how to get help from being groomed.”

Year 8 Student, Southfields School, Wandsworth

“Could Never Be Me” Film YouTube link - <https://youtu.be/PU8WZkuqAY4>





Our second touring show of the year “Where The Lines Are Drawn”, developed for National Hate Crime awareness week explores the beliefs and emotions behind hate crimes and identity-based abuse. This show has toured over the past four years across Greenwich, and this year, Little Fish filmed and streamed the production into schools.

“Due to government funding our school has a very small budget for Drama and PSHE: Little Fish allows us to receive free performances which we would not otherwise be able to offer our students. The educational themes and topics that they approach are highly relevant and yet extremely sensitive. The cleverly crafted scripted performances and interactive student workshops are excellently executed and everyone feels safe and enlightened afterwards.”

Samantha Tyson-Banks, Leading Teacher Wellbeing, Dance and Drama,
Notre Dame RC Girls’ School

“The play covered ableism, homophobia and Islamophobia. This meant we could look at lots of different types of hate crimes and see what people go through. I found it interesting that people think they are having banter, when actually it is hurtful to others. No-one should be judged on how they look or where they come from.”

Student, London South East College, Greenwich





Time and Place, our multi-narrative primary-aged production, explores a broad spectrum of issues including friendships, family relationships, personal safety, peer pressure, smoking, alcohol, bullying, dangers of social media and making the transition to secondary school.

Time and Place has continued to be supported by schools across London each year and provides additional transition support for Year 6 students who are about to move to secondary school. This year, we filmed the production and streamed it into over 60 classrooms, reaching over 2,000 young people.

“I would like to say a big thank-you to you all. My daughter had the best time ever watching the show and taking part in the workshop. It didn’t just help her to come out of herself, but it helped me too. I’ve had a hard time understanding that she is growing up, but just seeing how well your team work with children has really given us a boost and I’ll know she will be ok at her new school.”

Parent of child who attended Time and Place performance and workshop at Belmont Primary, Bexley





THEATRE OUTREACH

Little Fish is committed to supporting and developing the next creative generation. This year the company has provided new opportunities for young people across Bexley.

Little Fish embarked on its third Arts Council Arts Award programme, supporting 20 students at St Catherine's School for Girls in Bexley. Ola Animashawun (National Theatre) guided students through writing their first short plays and every student achieved a Bronze Award. Eight of the plays were brought to life at a rehearsed reading with professional actors and Ola offered further support to those who chose to develop their plays into longer pieces. The Arts Award moderators said:

“The portfolios of so many participants were strong enough to be given a Silver Award.”

“St Catherine's students have had the great fortune to work with Little Fish on a number of exciting projects over the years. This year our students were once again offered the opportunity to engage, voluntarily, in a project to achieve a Bronze Arts Award qualification. Over the course of the project our students grew in confidence and it was such a joy to see them beaming with enthusiasm during their sessions with Alex, Suha and the team. The performance of ‘Where The Lines Are Drawn’ helped address the themes of cyber-bullying and the impact of hate crime on young people, which we were then able to pick up on during sessions on Safer Internet Day with Year 9.”

Miss Amy Mann, Assistant Headteacher,
St Catherine's Catholic School, Bexleyheath

“I'm so proud that I have written my first play. I didn't know if I would have anything to write about, but once I started, I didn't want to stop.”

Year 9 Student, St Catherine's RC School for Girls, Bexley





Professional Placements

Last autumn we worked with an undergraduate Applied Theatre placement from The Royal Central School of Speech and Drama, who, over ten weeks, shadowed the core team. Through Little Fish, students are offered an entry into the industry, whilst they are supported and develop their skills through research and practice.

By supporting our outreach projects, they experienced the different components of running a theatre company. This year, our student worked predominantly on set, filming **'Where The Lines Are Drawn'**.

"I loved my experience on placement with Little Fish. I was able to help out and got to experience every aspect of how the company was run. I assisted workshops, attended play development days and worked in the office at least twice a week. Learning about the way an arts organization runs from an office point of view and also through their work within the communities they work with. Working on the Embrace project taught me how to use the methodology in practice and the importance of methodology when working with vulnerable participants. Working with this company also gave me a greater understanding of educational theatre shows, having the opportunity to tour with one show and then seeing the development of another. I feel that my time with Little Fish taught me a way of working that I will continue to use in my own practice. I was made to feel like a part of the team and couldn't have asked for a better placement."

Royal Central School of Speech and Drama Placement Student

Professional training

The core team continue to sustain a strong relationship with higher education institutions including Royal Central School of Speech and Drama and The London School of Hygiene and Tropical Medicine. Lectures and seminars have included playwriting, commissioning theatre for health promotion, using motivational interviewing within a group setting and how drama facilitators can safeguard themselves and others.

"Our group enjoyed the practical work. We rarely do anything like this. Seeing how a theatre company runs, from having an idea to applying for funding and then producing the work, was informative and interesting."

M.A. Student, London College of Hygiene and Tropical medicine

"We received really useful lectures from Little Fish on working in the industry. They also supported us around Safeguarding for our secondary school's tour. I feel that they are a really good example of a London theatre company."

B.A. Student, Royal Central School of Speech and Drama





INVOLVING YOUNG PEOPLE

Placing young people at the centre of the development of our projects is an essential part of the company's methodology. It ensures our work remains relevant and effective. Drama research sessions, development days and preview performances with young people are vital when we are creating a new piece of work, so we can ensure its authenticity and emotional realism. Once on tour, questionnaires, focus group interviews and social media feedback are used to measure audience impact.

“Little Fish came to our school and ran a drama group. We got to decide what the teachers were going to put into their play about cyber bullying. We talked about what it is like if anyone bullies you. They put our ideas into their play Time and Place which came to our school. We loved seeing our ideas.”

Year 6 Student, Heber Primary School, Southwark

Young people are directly involved in the design and development of community and theatre outreach programmes. Each of our sessions contains agenda setting and debrief activities. This encourages young people to express any concerns and issues about the subject matter, providing a focus to the sessions. Little Fish has a formal steering group for its projects, bringing together professionals from relevant local community organizations, parents and participating young people. They provide feedback and guidance on the content and structure of all our outreach work.



“We talked about what people our age are into and also what slang language we use. The play was about grooming, so we shared our ideas on what grooming is. It was good seeing it in the performance.”

Steering group member, Year 10 Student,
Eltham Hill Girls School, Greenwich

FINANCIALS



For the year ended 31st March 2021

Expenditure

Direct Charitable Activity	£211,852
Support Costs and Governance	£12,537
Expenditure Total	£224,389

Income

Trusts and Foundations	£233,656
Statutory	£23,780
Big Lottery Community Fund	£105,196
Other	£25,056
Income Total	£387,688

PRINCIPAL SUPPORTERS



Supported using public funding by
**ARTS COUNCIL
ENGLAND**





STAFF, VOLUNTEERS AND TRUSTEES

Many thanks to our talented team for all their support and hard work over the past year.

TRUSTEES

Suha Al-Khayyat (Artistic Director), Alex Cooke (Artistic Director), Sheryl Malcolm, Ben Miles, Lucinda Seddon, Cleve Jackson and Dr Amanda Stuart Fisher (Chair)

VOLUNTEERS

Chloe Owen

CREATIVES

Ola Animashawun, Kaley Baxe, Daniela Adoasi, Danny Baalbaki, Rhiannon Barker, Dr Claire MacNeil, Pete Davies, Paul Andrew, Shanika Warren, Pebbles Sam, Anna Chesner, Sue Causton, Andrew Sova, Sioned Jones, Ashling O'Shea, Anthony Vander, Sydney Aldridge, Dani Mosely, Darren Carr, Amaarah Rose, Jessica Killick, Leon Wander, Louise Rouse, Robert Burton Moore, Beth Duke, Sophie Carty, Stuart Morris, Tessa Gaukroger, Thea Beyleveld, Akshay Shah, Effie Ansah, Aruna Jalloh, Jonathan Luwagga, Sarah Mercades, Lex Konsanke and Joe Worthy.

“When the teacher who has been working with a class for years says to you at the end of the session, they never thought the activities would work and now they realize how much they have underestimated their own students, you know you’re doing something right! And when this is not a one-off occasion, the journey to and from work doesn’t seem that long at all.”

Darren Carr, **Embrace** Project facilitator

LITTLE FISH THEATRE

**The Forum At Greenwich,
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Tel 020 8269 1123**

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instagram @littlefishtheat**

Charity No. 1179172



Little Fish Theatre

Report and Financial Statements

Year Ended 31st March 2021

Company Number: 6600652

Charity Number: 1179172

**Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH**

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2021**

The trustees, who are also directors for the purposes of the Companies Act, have pleasure in presenting their report and the financial statements of charity for the year ending 31st March 2021.

Reference and administrative details

Charity Number 1179172

Company Number 6600652

Principal Office: The Forum @ Greewich, Trafalgar Road, Greenwich SE10 9EQ

Bankers: NatWest Bank plc - 2 Greenwich Church Street, London SE10 9BQ

Examiner Frank Lachman 16B North End Road,London,NW11 7PH

Directors and Trustees

The board of Trustees at 31st March 2021 were:

Alex Cooke
Suha Al-Khayyat
Sheryl Malcolm
Ben Miles
Lucinda Seddon
Amanda Stuart-Fisher
Cleve Jackson

Structure, Governance and Management

Governing document

Little Fish Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association amended on 5th April 2018 in order to apply for Charitable Status. The company was registered as a charity on the 12th July 2018. The company was incorporated on the 22nd May 2008.

Recruitment and Appointment of new Trustees

All trustees are identified and nominated by the existing trustees. The chair of the board of trustees is nominated by the board of trustees. Trustees are invited based on their working expertise and experiences, and their background.

One third of trustees stand down in rotation at The Annual General Meeting and are eligible for re-election unless it is decided that a vacant office will not be filled.

Trustees Induction and training

New trustees are invited to observe meetings, meet the management team, see the company perform and are invited to join the board, following a trustee vote. The company has a trustee code of conduct and job descriptions for the roles of chair and trustee. New board members follow an induction programme assisting them with their understanding of the organisations charitable activities and programmes of work.

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2021**

Organisation

The governing body of Little Fish Theatre is the board of trustees

The board meets quarterly and the members annually at the AGM. The board of trustees make major strategic decisions and have responsibility for the business and financial performance of the charity.

The board of trustees support the management team of Artistic Directors Alex Cooke and Suha Al-Khayyat

Risk Management

The management team undertake a robust process of business risk assessment at regular intervals, and report any identified risks to the board of trustees at trustee meetings. The board monitor, review and manage these risks as appropriate. Currently identified main areas of risk are: artistic mentoring, succession planning and finances.

Objectives and activities

The trustees confirm that they have complied with their duty to have due regard to the guidance, as laid out by the Charity Commission, on public benefit when reviewing the charity's aims and objectives, planning future activities and in the exercising of powers.

Little Fish supports underrepresented young people through the transformative power of theatre and community arts. Its work is designed to enable young people to question their aspirations and beliefs, empowering them to develop both their social and personal life skills. Participants are inspired to become cultural consumers or creators, actively shaping a new social & political landscape. As a theatre company and charity, Little Fish is ambitious in building progressive partnerships with emerging artists and local communities to deliver a wide range of applied theatre projects and new touring productions.

Achievements in the year

In 2020/2021 Little Fish Theatre continued to support underrepresented young people through the transformative power of theatre & community arts. Its work was designed to enable young people to question their aspirations and beliefs, empowering them to develop both their personal and social life skills. Participants were encouraged to become cultural consumers or creators, actively shaping a new social & political landscape. This year has been overshadowed and certainly re-framed by the catastrophic fall out of the COVID-19 pandemic and its impact on the communities we serve. As our communities adopted social distancing and schools and other youth provision closed down Little Fish responded quickly, in the best way it knew how which was to keep our young people, parents, carers, staff & freelancers safe, whilst providing as much creative support as possible.

Highlights from Little Fish's 2020/2021 programme included:

Outreach Projects:

New Leaf– Digital virtual workshops and streamed theatre productions to engage staff and students in how to support vulnerable young women at risk of grooming for sexual exploitation as well as supporting young men at risk of becoming perpetrators. These programmes are supported by a course of six workshop sessions of support and maintain healthy relationships for vulnerable young people.

- Over 36 workshops delivered
- Over 60 young people reached.

Greenwich, Bexley and Southwark Year 6 PSHE support for Secondary Transition – Six sessions of after school activity for young people at risk of unsuccessful transition to mainstream secondary school due to self-exclusion or behavioural issues. Additional support is given through a Southwark summer scheme for those young people most in need.

- Over 72 after school club sessions delivered
- Over 300 young people reached.

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2021**

Touring productions:

Where The Lines are Drawn –this anti-hate crime touring production and workshop for 13-18-year-olds explored the beliefs and emotions behind identity-based verbal and violent abuse. The play was filmed at Greenwich Theatre before being streamed into schools with video and live workshop over video calling platforms.

- Over 27 performances and workshops delivered
- Over 1,800 young people reached.

Time and Place - a multi-narrative play that explores a broad spectrum of issues relevant to the Personal, Social and Health curriculum for 10-13-year-olds. The play is followed by an interactive workshop that engages the audience in a debate on issues including friendships, family relationships, personal safety, peer pressure, smoking, alcohol and making the transition to secondary school. The play was filmed at Greenwich Theatre before being streamed into schools with video and live workshop over video calling platforms.

- 50 performances and workshops delivered
- Over 1,500 young people reached.

Could Never Be Me - This new play and workshop for 13-16-year-olds exploring grooming, exploitation and gangs. The play was filmed at Greenwich Theatre before being streamed into schools with video and live workshop over video calling platforms.

- 37 performances and workshops delivered
- Over 6,900 young people reached.

Investment Powers

Under the memorandum and articles the trustees have the power to invest in any way the trustees wish.

Reserves Policy

The charity retains sufficient reserves to fund projects that they have committed to. They also kept sufficient funds in case of shortfall in funding to subsidise projects. As well as their commitment to their work, the charity holds funds that in the event of loss of significant funding they could continue to operate whilst new funders are found or in the event that it is not possible to wind down the charity in an organised manner.

As at the 31st March 2021 the company held £255,634 Restricted funds and £180,868 Unrestricted funds.

Going concern

The directors confirm that it is appropriate for these accounts to be prepared on a going concern basis. They also confirm that the company will be able to continue on a solvent basis for at least the 12 months from the date of this report.

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that year.

In preparing those financial statements, the directors/trustees are required to:

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

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2021**

Director's Responsibilities

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

In accordance with company law, as the company's directors we certify that:

so far as we are aware there is no relevant audit information of which the company's examiner is unaware:

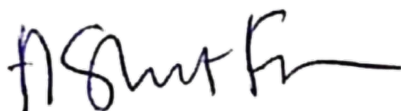
as the directors of the company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the company's examiner are aware of that information.

Independent Examiner

A resolution will be proposed at the Annual General Meeting that Frank Lachman be re-appointed as Independent Examiner to the charity for the ensuring year.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

By order of the directors



Amanda Stuart-Fisher

4th May 2021

Independent Examiner's Report on the Accounts

On accounts for the year ended 31st March 2021 set out on pages 6 to 12.

Respective responsibilities of trustees and examiner

The charity's trustees consider that an audit is not required for this year under the Charities Act 2011 (the Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination being a qualified member of the Institute of Chartered Accountants In England and Wales.

It is my responsibility to:

- examine the accounts (under section 145 of the Act, as amended),
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the 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 I do not express an audit opinion on the accounts.

Independent examiner's statement

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

- accounting records have not been kept in accordance with section 386 of the Companies Act 2006;
- the accounts do not accord with such records:
- where accounts are prepared on an accruals basis, whether they fail to comply with relevant accounting requirements under section 396 of the Companies Act 2006, or are not consistent with the Charities SORP (FRS102)
- any matter which the examiner believes should be drawn to the attention of the reader to gain a proper understanding of the accounts.

Frank S Lachman
Chartered Accountant
Independent Examiner



16b North End Road
London NW11 7PH

4th May 2021

Little Fish Theatre
Company Limited by Guarantee
Statement of Financial Activity
For the Year Ended 31st March 2021

		Unrestricted Funds	Restricted Funds	Total Funds 2021	Total Funds 2020
	Note				
Income from					
Donations and Legacies	2	68,310	319,378	387,688	353,396
Investment income		50	-	50	235
Total income		<u>68,360</u>	<u>319,378</u>	<u>387,738</u>	<u>353,631</u>
Expenditure on					
Charitable activity costs	5	12,537	211,852	224,389	245,041
Total expenditure		<u>12,537</u>	<u>211,852</u>	<u>224,389</u>	<u>245,041</u>
Net income/expenditure		55,823	107,526	163,349	108,590
Reconciliation of funds					
Total funds brought forward		125,045	148,108	273,153	164,563
Transfers		-	-	-	-
Total funds carried forward	9	<u>180,868</u>	<u>255,634</u>	<u>436,502</u>	<u>273,153</u>

The statement of Financial Activities includes all gains and losses recognised in the year

All income and expenditure derive from continuing activities.

**Little Fish Theatre
Company Limited by Guarantee
Balance Sheet
For the Year Ended 31st March 2021**

	Note	2021	2020
Fixed assets	6	6,000	-
Current assets			
Debtors	7	2,270	-
Cash at bank and in hand		557,122	464,973
Total current assets		<u>559,392</u>	<u>464,973</u>
Current liabilities			
Creditors - amounts falling due within one year	8	128,890	191,820
Total current liabilities		<u>128,890</u>	<u>191,820</u>
Net current assets		430,502	273,153
Net assets		<u>436,502</u>	<u>273,153</u>
The funds of the charity	9		
Unrestricted		180,868	125,045
Restricted		255,634	148,108
Total charity funds		<u>436,502</u>	<u>273,153</u>

For the year ended 31 March 2021 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

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

The accounts have been prepared in accordance with the special provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime, and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the directors on 4th May 2021 , and signed on their behalf by Amanda Stuart-Fisher



Amanda Stuart-Fisher

1 Accounting Policies

(i) 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)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Little Fish 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 note(s).

(ii) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(iii) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

(iv) Taxation

The company as a registered charity (number 1179172) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(v) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

(vi) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

(vii) Fixed assets

Depreciation is provided at the following rates:

Motor vehicle	20% straight line basis
---------------	-------------------------

2 Donations and Legacies

	Restricted Funds	Unrestricted Funds	2021	Restricted Funds	Unrestricted Funds	2020
Grants and donations						
Big Lottery Fund	105,196	-	105,196	139,125	-	139,125
Children in Need	12,900	-	12,900	9,900	-	9,900
Orbit Group	-	-	-	-	4,609	4,609
Esmee Fairbairn	21,091	-	21,091	42,181	-	42,181
Awards for All	8,200	-	8,200	-	-	-
Arts Council	62,867	-	62,867	48,520	-	48,520
Bexley Council	-	7,000	7,000	-	825	825
Royal Borough of Greenwich	-	16,780	16,780	-	16,780	16,780
Her Centre	23,336	-	23,336	46,438	-	46,438
Global Fund for Children	22,096	-	22,096	26,829	-	26,829
Active Horizons	-	3,600	3,600	-	-	-
Full Circle	-	4,488	4,488	-	-	-
Lewisham YOS	-	3,000	3,000	-	-	-
L & G Placemakers	-	4,970	4,970	-	-	-
Groundworks	-	7,904	7,904	-	-	-
Fees	-	-	-	-	16,000	16,000
Job Retention Scheme	-	21,107	21,107	-	-	-
Theatre Tax Relief	-	2,200	2,200	-	-	-
Sundry	-	1,749	1,749	-	2,189	2,189
			-			-
Deferred grants brought forward	155,506	25,000	180,506	155,506	25,000	180,506
Deferred grants carried forward	(91,814)	(29,488)	(121,302)	(155,506)	(25,000)	(180,506)
	319,378	68,310	387,688	312,993	40,403	353,396

3 Net incoming Resources

Net (outgoing)/incoming resources are stated after charging:

	2021	2020
Examiner's fee	3,300	3,000

4 Employees

	2021	2020
Wages	72,644	68,090
Social security costs	3,356	5,975
Pension contributions	2,418	1,539
Freelance fees	87,396	113,065
	165,814	188,669

	No.	No.
Management	3	3
Freelance	38	60
	41	63

No employee earned more than £60,000 during the year (2020 Nil) .

5 Charitable activity costs

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2021
Salaries and freelance fees	7,000	158,814	-	165,814
Props and costumes	-	210	-	210
Venue and rehearsal space	-	7,193	-	7,193
Production costs	-	1,105	-	1,105
Set design	-	10,870	-	10,870
Temporary staff and recruitment	-	775	-	775
Motor, travel and subsistence	-	5,862	-	5,862
Rent and utilities	-	8,816	-	8,816
Telephone	-	1,680	-	1,680
Overheads, consultancy and sundry	-	8,283	-	8,283
Research and training	-	5,035	-	5,035
Bank charges	187	-	-	187
Insurance	-	3,209	-	3,209
Examiner's fee	3,250	-	-	3,250
Depreciation	1,500	-	-	1,500
Loss on disposal	600	-	-	600
Total 2021	12,537	211,852	-	224,389

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2020
Salaries and freelance fees	-	150,753	37,916	188,669
Props and costumes	-	705	129	834
Venue and rehearsal space	-	3,823	3,528	7,351
Production costs	-	341	810	1,151
Set design	-	2,357	2,847	5,204
Temporary staff and recruitment	200	312	-	512
Motor, travel and subsistence	-	7,070	3,873	10,943
Rent and utilities	-	8,752	-	8,752
Telephone	185	2,067	-	2,252
Overheads, consultancy and sundry	-	8,981	-	8,981
Research and training	561	4,224	-	4,785
Bank charges	380	-	-	380
Insurance	-	2,227	-	2,227
Examiner's fee	3,000	-	-	3,000
Total 2020	4,326	191,612	49,103	245,041

6 Fixed assets

Motor Van

Additions in year	7,500
As at 31.3.2021	<u>7,500</u>
Depreciation charge for the year	1,500
As at 31.3.2021	<u>1,500</u>
Net book value	<u><u>6,000</u></u>
31.3.2020	<u><u>-</u></u>

7 Debtors

2021 2020

Prepayments and accrued income	2,270	-
Other debtors	-	-
	<u>2,270</u>	<u>-</u>

8 Creditors - Amounts falling due within one year

	2021	2020
Deferred grants	121,302	180,506
Social Security and other Taxation	- 133	- 332
Other creditors	6,096	8,646
Accruals	1,625	3,000
	<u>128,890</u>	<u>191,820</u>

9 Reconciliation of Movement in Funds

	Balance at 31 March 2020	Income	Expenditure	Transfers	Balance at 31 March 2021
Restricted Funds	148,108	319,378	211,852	-	255,634
Unrestricted Funds	125,045	68,360	12,537	-	180,868
	<u>273,153</u>	<u>387,738</u>	<u>224,389</u>	<u>-</u>	<u>436,502</u>

10 Analysis of Net Assets between Funds

	Fixed Assets	Net Current Assets	Total 2021	Total 2020
Restricted Funds	-	255,634	255,634	148,108
Unrestricted Funds:	6,000	174,868	180,868	125,045
	<u>6,000</u>	<u>430,502</u>	<u>436,502</u>	<u>273,153</u>

11 Trustees

During the year the Trustees received the following payments. These were authorised by the Charity Commission and the other Trustees

	2021		2020	
	Salary	Freelance	Salary	Freelance
A Cooke	38,304	-	26,760	12,294
S Al-Khayyat	26,760	12,735	26,760	15,443

12 Project expenditure

	Learning for Life	Bexley BASC	Children in Need
Grant received	34,426	70,770	12,900
Expenditure			
Salaries and freelance fees	12,288	24,489	12,900
Recruitment	162	158	-
General	3,120	4,063	-
Training	1,300	2,148	-
Travel	800	1,258	-
Sessional staff	7,000	26,252	-
Consultancy	600	1,048	-
Overheads	7,600	10,741	-
	32,870	70,157	12,900

Little Fish Theatre

Report and Financial Statements

Year Ended 31st March 2021

Company Number: 6600652

Charity Number: 1179172

**Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH**

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2021**

The trustees, who are also directors for the purposes of the Companies Act, have pleasure in presenting their report and the financial statements of charity for the year ending 31st March 2021.

Reference and administrative details

Charity Number 1179172

Company Number 6600652

Principal Office: The Forum @ Greewich, Trafalgar Road, Greenwich SE10 9EQ

Bankers: NatWest Bank plc - 2 Greenwich Church Street, London SE10 9BQ

Examiner Frank Lachman 16B North End Road,London,NW11 7PH

Directors and Trustees

The board of Trustees at 31st March 2021 were:

Alex Cooke
Suha Al-Khayyat
Sheryl Malcolm
Ben Miles
Lucinda Seddon
Amanda Stuart-Fisher
Cleve Jackson

Structure, Governance and Management

Governing document

Little Fish Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association amended on 5th April 2018 in order to apply for Charitable Status. The company was registered as a charity on the 12th July 2018. The company was incorporated on the 22nd May 2008.

Recruitment and Appointment of new Trustees

All trustees are identified and nominated by the existing trustees. The chair of the board of trustees is nominated by the board of trustees. Trustees are invited based on their working expertise and experiences, and their background.

One third of trustees stand down in rotation at The Annual General Meeting and are eligible for re-election unless it is decided that a vacant office will not be filled.

Trustees Induction and training

New trustees are invited to observe meetings, meet the management team, see the company perform and are invited to join the board, following a trustee vote. The company has a trustee code of conduct and job descriptions for the roles of chair and trustee. New board members follow an induction programme assisting them with their understanding of the organisations charitable activities and programmes of work.

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2021**

Organisation

The governing body of Little Fish Theatre is the board of trustees

The board meets quarterly and the members annually at the AGM. The board of trustees make major strategic decisions and have responsibility for the business and financial performance of the charity.

The board of trustees support the management team of Artistic Directors Alex Cooke and Suha Al-Khayyat

Risk Management

The management team undertake a robust process of business risk assessment at regular intervals, and report any identified risks to the board of trustees at trustee meetings. The board monitor, review and manage these risks as appropriate. Currently identified main areas of risk are: artistic mentoring, succession planning and finances.

Objectives and activities

The trustees confirm that they have complied with their duty to have due regard to the guidance, as laid out by the Charity Commission, on public benefit when reviewing the charity's aims and objectives, planning future activities and in the exercising of powers.

Little Fish supports underrepresented young people through the transformative power of theatre and community arts. Its work is designed to enable young people to question their aspirations and beliefs, empowering them to develop both their social and personal life skills. Participants are inspired to become cultural consumers or creators, actively shaping a new social & political landscape. As a theatre company and charity, Little Fish is ambitious in building progressive partnerships with emerging artists and local communities to deliver a wide range of applied theatre projects and new touring productions.

Achievements in the year

In 2020/2021 Little Fish Theatre continued to support underrepresented young people through the transformative power of theatre & community arts. Its work was designed to enable young people to question their aspirations and beliefs, empowering them to develop both their personal and social life skills. Participants were encouraged to become cultural consumers or creators, actively shaping a new social & political landscape. This year has been overshadowed and certainly re-framed by the catastrophic fall out of the COVID-19 pandemic and its impact on the communities we serve. As our communities adopted social distancing and schools and other youth provision closed down Little Fish responded quickly, in the best way it knew how which was to keep our young people, parents, carers, staff & freelancers safe, whilst providing as much creative support as possible.

Highlights from Little Fish's 2020/2021 programme included:

Outreach Projects:

New Leaf– Digital virtual workshops and streamed theatre productions to engage staff and students in how to support vulnerable young women at risk of grooming for sexual exploitation as well as supporting young men at risk of becoming perpetrators. These programmes are supported by a course of six workshop sessions of support and maintain healthy relationships for vulnerable young people.

- Over 36 workshops delivered
- Over 60 young people reached.

Greenwich, Bexley and Southwark Year 6 PSHE support for Secondary Transition – Six sessions of after school activity for young people at risk of unsuccessful transition to mainstream secondary school due to self-exclusion or behavioural issues. Additional support is given through a Southwark summer scheme for those young people most in need.

- Over 72 after school club sessions delivered
- Over 300 young people reached.

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2021**

Touring productions:

Where The Lines are Drawn –this anti-hate crime touring production and workshop for 13-18-year-olds explored the beliefs and emotions behind identity-based verbal and violent abuse. The play was filmed at Greenwich Theatre before being streamed into schools with video and live workshop over video calling platforms.

- Over 27 performances and workshops delivered
- Over 1,800 young people reached.

Time and Place - a multi-narrative play that explores a broad spectrum of issues relevant to the Personal, Social and Health curriculum for 10-13-year-olds. The play is followed by an interactive workshop that engages the audience in a debate on issues including friendships, family relationships, personal safety, peer pressure, smoking, alcohol and making the transition to secondary school. The play was filmed at Greenwich Theatre before being streamed into schools with video and live workshop over video calling platforms.

- 50 performances and workshops delivered
- Over 1,500 young people reached.

Could Never Be Me - This new play and workshop for 13-16-year-olds exploring grooming, exploitation and gangs. The play was filmed at Greenwich Theatre before being streamed into schools with video and live workshop over video calling platforms.

- 37 performances and workshops delivered
- Over 6,900 young people reached.

Investment Powers

Under the memorandum and articles the trustees have the power to invest in any way the trustees wish.

Reserves Policy

The charity retains sufficient reserves to fund projects that they have committed to. They also kept sufficient funds in case of shortfall in funding to subsidise projects. As well as their commitment to their work, the charity holds funds that in the event of loss of significant funding they could continue to operate whilst new funders are found or in the event that it is not possible to wind down the charity in an organised manner.

As at the 31st March 2021 the company held £255,634 Restricted funds and £180,868 Unrestricted funds.

Going concern

The directors confirm that it is appropriate for these accounts to be prepared on a going concern basis. They also confirm that the company will be able to continue on a solvent basis for at least the 12 months from the date of this report.

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that year.

In preparing those financial statements, the directors/trustees are required to:

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

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2021**

Director's Responsibilities

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

In accordance with company law, as the company's directors we certify that:

so far as we are aware there is no relevant audit information of which the company's examiner is unaware:

as the directors of the company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the company's examiner are aware of that information.

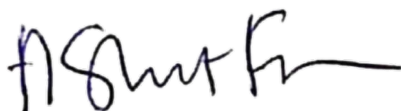
Independent Examiner

A resolution will be proposed at the Annual General Meeting that Frank Lachman be re-appointed as Independent Examiner to the charity for the ensuring year.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

By order of the directors

Amanda Stuart-Fisher



4th May 2021

Independent Examiner's Report on the Accounts

On accounts for the year ended 31st March 2021 set out on pages 6 to 12.

Respective responsibilities of trustees and examiner

The charity's trustees consider that an audit is not required for this year under the Charities Act 2011 (the Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination being a qualified member of the Institute of Chartered Accountants In England and Wales.

It is my responsibility to:

- examine the accounts (under section 145 of the Act, as amended),
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the 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 I do not express an audit opinion on the accounts.

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- the accounts do not accord with such records:
- where accounts are prepared on an accruals basis, whether they fail to comply with relevant accounting requirements under section 396 of the Companies Act 2006, or are not consistent with the Charities SORP (FRS102)
- any matter which the examiner believes should be drawn to the attention of the reader to gain a proper understanding of the accounts.

Frank S Lachman
Chartered Accountant
Independent Examiner



16b North End Road
London NW11 7PH

4th May 2021

Little Fish Theatre
Company Limited by Guarantee
Statement of Financial Activity
For the Year Ended 31st March 2021

		Unrestricted Funds	Restricted Funds	Total Funds 2021	Total Funds 2020
	Note				
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Total expenditure		<u>12,537</u>	<u>211,852</u>	<u>224,389</u>	<u>245,041</u>
Net income/expenditure		55,823	107,526	163,349	108,590
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Total funds brought forward		125,045	148,108	273,153	164,563
Transfers		-	-	-	-
Total funds carried forward	9	<u>180,868</u>	<u>255,634</u>	<u>436,502</u>	<u>273,153</u>

The statement of Financial Activities includes all gains and losses recognised in the year

All income and expenditure derive from continuing activities.

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Company Limited by Guarantee
Balance Sheet
For the Year Ended 31st March 2021**

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Creditors - amounts falling due within one year	8	128,890	191,820
Total current liabilities		<u>128,890</u>	<u>191,820</u>
Net current assets		430,502	273,153
Net assets		<u>436,502</u>	<u>273,153</u>
The funds of the charity	9		
Unrestricted		180,868	125,045
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Total charity funds		<u>436,502</u>	<u>273,153</u>

For the year ended 31 March 2021 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
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The accounts have been prepared in accordance with the special provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime, and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the directors on 4th May 2021 , and signed on their behalf by Amanda Stuart-Fisher



Amanda Stuart-Fisher

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(i) 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)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Little Fish 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 note(s).

(ii) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

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All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

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The company as a registered charity (number 1179172) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(v) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

(vi) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

(vii) Fixed assets

Depreciation is provided at the following rates:

Motor vehicle	20% straight line basis
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2 Donations and Legacies

	Restricted Funds	Unrestricted Funds	2021	Restricted Funds	Unrestricted Funds	2020
Grants and donations						
Big Lottery Fund	105,196	-	105,196	139,125	-	139,125
Children in Need	12,900	-	12,900	9,900	-	9,900
Orbit Group	-	-	-	-	4,609	4,609
Esmee Fairbairn	21,091	-	21,091	42,181	-	42,181
Awards for All	8,200	-	8,200	-	-	-
Arts Council	62,867	-	62,867	48,520	-	48,520
Bexley Council	-	7,000	7,000	-	825	825
Royal Borough of Greenwich	-	16,780	16,780	-	16,780	16,780
Her Centre	23,336	-	23,336	46,438	-	46,438
Global Fund for Children	22,096	-	22,096	26,829	-	26,829
Active Horizons	-	3,600	3,600	-	-	-
Full Circle	-	4,488	4,488	-	-	-
Lewisham YOS	-	3,000	3,000	-	-	-
L & G Placemakers	-	4,970	4,970	-	-	-
Groundworks	-	7,904	7,904	-	-	-
Fees	-	-	-	-	16,000	16,000
Job Retention Scheme	-	21,107	21,107	-	-	-
Theatre Tax Relief	-	2,200	2,200	-	-	-
Sundry	-	1,749	1,749	-	2,189	2,189
			-			-
Deferred grants brought forward	155,506	25,000	180,506	155,506	25,000	180,506
Deferred grants carried forward	(91,814)	(29,488)	(121,302)	(155,506)	(25,000)	(180,506)
	319,378	68,310	387,688	312,993	40,403	353,396

3 Net incoming Resources

Net (outgoing)/incoming resources are stated after charging:

	2021	2020
Examiner's fee	3,300	3,000

4 Employees

	2021	2020
Wages	72,644	68,090
Social security costs	3,356	5,975
Pension contributions	2,418	1,539
Freelance fees	87,396	113,065
	165,814	188,669

	No.	No.
Management	3	3
Freelance	38	60
	41	63

No employee earned more than £60,000 during the year (2020 Nil) .

5 Charitable activity costs

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2021
Salaries and freelance fees	7,000	158,814	-	165,814
Props and costumes	-	210	-	210
Venue and rehearsal space	-	7,193	-	7,193
Production costs	-	1,105	-	1,105
Set design	-	10,870	-	10,870
Temporary staff and recruitment	-	775	-	775
Motor, travel and subsistence	-	5,862	-	5,862
Rent and utilities	-	8,816	-	8,816
Telephone	-	1,680	-	1,680
Overheads, consultancy and sundry	-	8,283	-	8,283
Research and training	-	5,035	-	5,035
Bank charges	187	-	-	187
Insurance	-	3,209	-	3,209
Examiner's fee	3,250	-	-	3,250
Depreciation	1,500	-	-	1,500
Loss on disposal	600	-	-	600
Total 2021	12,537	211,852	-	224,389

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2020
Salaries and freelance fees	-	150,753	37,916	188,669
Props and costumes	-	705	129	834
Venue and rehearsal space	-	3,823	3,528	7,351
Production costs	-	341	810	1,151
Set design	-	2,357	2,847	5,204
Temporary staff and recruitment	200	312	-	512
Motor, travel and subsistence	-	7,070	3,873	10,943
Rent and utilities	-	8,752	-	8,752
Telephone	185	2,067	-	2,252
Overheads, consultancy and sundry	-	8,981	-	8,981
Research and training	561	4,224	-	4,785
Bank charges	380	-	-	380
Insurance	-	2,227	-	2,227
Examiner's fee	3,000	-	-	3,000
Total 2020	4,326	191,612	49,103	245,041

6 Fixed assets

Motor Van

Additions in year	7,500
As at 31.3.2021	<u>7,500</u>
Depreciation charge for the year	1,500
As at 31.3.2021	<u>1,500</u>
Net book value	<u><u>6,000</u></u>
31.3.2020	<u><u>-</u></u>

7 Debtors

2021 2020

Prepayments and accrued income	2,270	-
Other debtors	-	-
	<u>2,270</u>	<u>-</u>

8 Creditors - Amounts falling due within one year

	2021	2020
Deferred grants	121,302	180,506
Social Security and other Taxation	- 133	- 332
Other creditors	6,096	8,646
Accruals	1,625	3,000
	<u>128,890</u>	<u>191,820</u>

9 Reconciliation of Movement in Funds

	Balance at 31 March 2020	Income	Expenditure	Transfers	Balance at 31 March 2021
Restricted Funds	148,108	319,378	211,852	-	255,634
Unrestricted Funds	125,045	68,360	12,537	-	180,868
	<u>273,153</u>	<u>387,738</u>	<u>224,389</u>	<u>-</u>	<u>436,502</u>

10 Analysis of Net Assets between Funds

	Fixed Assets	Net Current Assets	Total 2021	Total 2020
Restricted Funds	-	255,634	255,634	148,108
Unrestricted Funds:	6,000	174,868	180,868	125,045
	<u>6,000</u>	<u>430,502</u>	<u>436,502</u>	<u>273,153</u>

11 Trustees

During the year the Trustees received the following payments. These were authorised by the Charity Commission and the other Trustees

	2021		2020	
	Salary	Freelance	Salary	Freelance
A Cooke	38,304	-	26,760	12,294
S Al-Khayyat	26,760	12,735	26,760	15,443

12 Project expenditure

	Learning for Life	Bexley BASC	Children in Need
Grant received	34,426	70,770	12,900
Expenditure			
Salaries and freelance fees	12,288	24,489	12,900
Recruitment	162	158	-
General	3,120	4,063	-
Training	1,300	2,148	-
Travel	800	1,258	-
Sessional staff	7,000	26,252	-
Consultancy	600	1,048	-
Overheads	7,600	10,741	-
	32,870	70,157	12,900