

Little Fish Theatre

Report and Financial Statements

Year Ended 31st March 2024

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 2024**

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 2024.

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 2024 were:

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.

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Trustees Annual Report
Year ended 31st March 2024

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 2023/2024 Little Fish Theatre continued to support underserved young people through the transformative power of theatre & community arts. It continued to support young people who have been disproportionately affected by the long-term impact of COVID-19 and the cost-of-living crisis.

Highlights from Little Fish's 2023/2024 programme included:

- Over 2,100 young people reached through an issue-based live theatre tour into secondary schools, pupil referral units, theatre spaces and youth clubs across London, Medway and Kent
- Over 940 young people reached through an issue-based digital theatre performance and live digital workshops streamed into classrooms across London, Medway and Kent
- Over 950 young people supported in their transition from primary to secondary school through 54 After School Club sessions and a 10-day Summer Programme
- Over 285 young men at risk of sexually harmful behaviour reached through 15 x 6-week healthy relationship projects
- Over 220 young women reached through 3 x 6-week healthy relationship projects
- 9 Arts Award Bronze achieved in playwriting

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 is not possible to wind down the charity in an organised manner.

As at the 31st March 2024 the company held £291,351 Restricted funds and £70,641 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.

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.

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2024**

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 2019).

By order of the directors

Amanda Stuart-Fisher

2/5/2024



Independent Examiner's Report on the Accounts

On accounts for the year ended 31st March 2024 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

Little Fish Theatre
Company Limited by Guarantee
Statement of Financial Activity
For the Year Ended 31st March 2024

		Unrestricted Funds	Restricted Funds	Total Funds 2024	Total Funds 2023
	Note				
Income from					
Donations and Legacies	2	94,981	30,909	125,890	216,969
Investment income		5,702	-	5,702	531
Total income		<u>100,683</u>	<u>30,909</u>	<u>131,592</u>	<u>217,500</u>
Expenditure on					
Charitable activity costs	5	207,939	22,784	230,723	183,529
Total expenditure		<u>207,939</u>	<u>22,784</u>	<u>230,723</u>	<u>183,529</u>
Net income/expenditure		(107,256)	8,125	(99,131)	33,971
Reconciliation of funds					
Total funds brought forward		177,897	283,226	461,123	427,152
Transfers		-	-	-	-
Total funds carried forward	9	<u>70,641</u>	<u>291,351</u>	<u>361,992</u>	<u>461,123</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 2024**

	Note	2024	2023
Fixed assets	6	1,500	3,000
Current assets			
Debtors	7	18,112	16,911
Cash at bank and in hand		506,482	583,806
Total current assets		<u>524,594</u>	<u>600,717</u>
Current liabilities			
Creditors - amounts falling due within one year	8	164,102	142,594
Total current liabilities		<u>164,102</u>	<u>142,594</u>
Net current assets		360,492	458,123
Net assets		<u>361,992</u>	<u>461,123</u>
The funds of the charity	9		
Unrestricted		70,641	177,897
Restricted		291,351	283,226
Total charity funds		<u>361,992</u>	<u>461,123</u>

For the year ended 31 March 2024 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

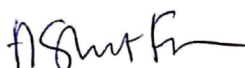
No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

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 2/5/2024, 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 2019) - (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
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2 Donations and Legacies

	Restricted Funds	Unrestricted Funds	2024	Restricted Funds	Unrestricted Funds	2023
Grants and donations						
Big Lottery Fund	-	-	-	4,400	-	4,400
Children in Need	-	-	-	10,650	-	10,650
Southwark Family Early Help	18,414	-	18,414	-	-	-
Esmee Fairbairn	-	-	-	52,500	-	52,500
Awards for All	-	-	-	9,520	-	9,520
Arts Council England	-	58,433	58,433	35,806	-	35,806
Bexley Council	-	-	-	-	1,984	1,984
Royal Borough of Greenwich	-	10,720	10,720	-	31,901	31,901
Her Centre	-	-	-	18,300	-	18,300
Global Fund for Children	-	-	-	33,347	-	33,347
Peabody Trust	-	3,800	3,800	7,600	-	7,600
L & G Placemakers	-	2,485	2,485	12,425	-	12,425
Groundworks	8,095	-	8,095	-	-	-
BVSC	-	17,800	17,800	-	14,000	14,000
Food and Fun Southwark	4,400	-	4,400	-	-	-
Southwark Council	-	-	-	-	21,096	21,096
NHS South East	-	11,500	11,500	-	-	-
Sundry	-	7,023	7,023	-	1,355	1,355
Theatre Tax Relief	-	2,520	2,520	-	-	-
Deferred grants brought forward	70,500	64,389	134,889	67,486	29,488	96,974
Deferred grants carried forward	(70,500)	(83,689)	(154,189)	(70,500)	(64,389)	(134,889)
	<u>30,909</u>	<u>94,981</u>	<u>125,890</u>	<u>181,534</u>	<u>35,435</u>	<u>216,969</u>

3 Net incoming Resources

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

	2024	2023
Examiner's fee	<u>3,650</u>	<u>3,465</u>

4 Employees

	2024	2023
Wages	78,124	68,330
Social security costs	2,931	2,284
Pension contributions	1,917	1,675
Freelance fees	90,497	68,015
	<u>173,469</u>	<u>140,304</u>
	No.	No.
Management	2	2
Freelance	29	31
	<u>31</u>	<u>33</u>

No employee earned more than £60,000 during the year (2023 Nil) .

5 Charitable activity costs

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2024
Salaries and freelance fees	-	13,255	160,214	173,469
Props, costumes and show purchases	-	2,038	920	2,958
Venue and rehearsal space	-	-	3,003	3,003
Set design	-	-	3,981	3,981
Temporary staff and recruitment	-	-	223	223
Motor, travel and subsistence	-	1,477	9,472	10,949
Rent and utilities	-	1,900	9,114	11,014
Telephone	-	-	1,550	1,550
Overheads, consultancy and sundry	-	3,918	10,065	13,983
Research and training	-	196	1,343	1,539
Bank charges	832	-	-	832
Insurance	-	-	2,072	2,072
Examiner's fee	3,650	-	-	3,650
Depreciation	1,500	-	-	1,500
Total 2024	5,982	22,784	201,957	230,723

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2023
Salaries and freelance fees	7,229	116,071	17,004	140,304
Props, costumes and show purchases	-	115	-	115
Venue and rehearsal space	-	2,488	-	2,488
Set design	-	7	-	7
Temporary staff and recruitment	-	70	-	70
Motor, travel and subsistence	-	7,462	-	7,462
Rent and utilities	-	10,397	-	10,397
Telephone	-	3,009	-	3,009
Overheads, consultancy and sundry	208	7,621	-	7,829
Research and training	-	2,884	-	2,884
Bank charges	181	-	-	181
Insurance	-	3,818	-	3,818
Examiner's fee	3,465	-	-	3,465
Depreciation	1,500	-	-	1,500
Total 2023	12,583	153,942	17,004	183,529

6 Fixed assets

Motor Van

As at 31.3.2023 and 31.3.2024	7,500
Depreciation As at 31.3.2023	4,500
Depreciation charge for the year	1,500
As at 31.3.2024	6,000
Net book value 31.3.2024	1,500
31.3.2023	3,000

7 Debtors

2024 2023

Prepayments and accrued income	17,786	16,150
Other debtors	326	761
	18,112	16,911

8 Creditors - Amounts falling due within one year

	2024	2023
Deferred grants	154,189	134,889
Social Security and other Taxation	1,776	-
Other creditors	4,487	4,240
Accruals	3,650	3,465
	<u>164,102</u>	<u>142,594</u>

9 Reconciliation of Movement in Funds

	Balance at 31 March 2023	Income	Expenditure	Transfers	Balance at 31 March 2024
Restricted Funds	283,226	30,909	22,784	-	291,351
Unrestricted Funds	177,897	100,683	207,939		70,641
	<u>461,123</u>	<u>131,592</u>	<u>230,723</u>	<u>-</u>	<u>361,992</u>

10 Analysis of Net Assets between Funds

	Fixed Assets	Net Current Assets	Total 2024	Total 2023
Restricted Funds	-	291,351	291,351	283,226
Unrestricted Funds:	1,500	9,141	10,641	117,897
Designated Funds	-	60,000	60,000	60,000
	<u>1,500</u>	<u>360,492</u>	<u>361,992</u>	<u>461,123</u>

Designated funds are to cover the costs of a fundraisers salary for two years.

11 Trustees

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

	2024			2023		
	Salary	Pension Payments	Freelance	Salary	Pension Payments	Freelance
A Cooke	42,743.00	1,095.00	-	40,231	1,020	-
S Al-Khayyat	30,003.00	712.00	16,440	28,098	655	10,310

Other payments were made to Trustees as reimbursement for expenses

Amanda Stuart-Fisher	30
Cleve Jackson	63
A Cooke	38
S Al-Khayyat	2,112
Lucinda Seddon	13



LITTLE FISH THEATRE ANNUAL REPORT 2024

LITTLE FISH THEATRE

ORIGINAL. BOLD. COMPELLING.

Little Fish creates original, bold, and compelling theatre and drama projects.

Through progressive partnerships, we design artistic activities that enhance young people's life skills and critical thinking.

Our vision is to act as a springboard for young artists, providing a sustainable cycle of transferable skills that empower them to uplift their underserved communities.

*We actively advocate for positive social change at local, regional and national levels.
We value curiosity, inclusivity, and integrity.*



**INVESTORS
IN PEOPLE**



**LITTLE FISH
THEATRE**

ORIGINAL. BOLD. COMPELLING.

“The team who visited the Royal Greenwich Trust were exceptional. Throughout the performance, they had the audience engaged and listening from the very start. Everyone really wanted to ask questions and interact with the actors during the follow up workshop.

Since the workshop, we have had some really interesting conversations regarding the treatment of women and the meaning of consent. We really enjoyed the opportunity to speak to the characters as well as the actors and get their perspectives - this was really unique and useful. Thanks so much for your amazing work”!

**Bobbie Geisler, Head of Social Sciences,
Royal Greenwich Trust, Greenwich**





INTRODUCTION

BY DR AMANDA STUART FISHER,
CHAIR OF TRUSTEES

LITTLE FISH
THEATRE

ORIGINAL. BOLD. COMPELLING.

This has been a busy and exciting year for Little Fish Theatre!

Under the dynamic leadership of Suha Al Khayyat and Alex Cooke, this year the company has continued to deliver a powerful and innovative programme of activity for young people in under-served communities.

Little Fish are committed to bringing theatre and other creative arts projects to the young people and communities who need them most. Over the past twelve months, they have developed some brilliant and innovative projects in mainstream and specialist schools, youth clubs, out-of-school projects, pupil referral units and youth offending teams, across the Greater London area, engaging with over 4,800 young people! As one of the UK's only Theatre in Education companies who work regularly in non-mainstream settings, Little Fish's artistic programme continues to produce inclusive, participatory and creative interventions for many young people who rarely get access to the arts.

This work has taken place during a period of continued uncertainty for young people and their families. As the cost of living continues to rise, a recent report by the NHS revealed that in 2023, 20.3% of eight- to sixteen-year-olds and 23.3% of seventeen- to nineteen-year-olds had a 'probable mental disorder', with many of these young people experiencing in-person and online bullying and anxiety relating to wellbeing, self-image and other issues. Much of Little Fish's performance and outreach work tackles precisely these types of issues, making the company a crucial lifeline for many young people.



**LITTLE FISH
THEATRE**

ORIGINAL. BOLD. COMPELLING.

This was particularly evident this year in the company's projects supporting the transition from primary to secondary school, which was delivered via a summer programme and After School Club sessions. Introducing the young people to different participatory arts practices, ranging from rap and dance to puppetry and song-writing, and delivered by a number of highly talented, specially trained Little Fish artists, the project reached over 300 young people and culminated in a spectacular summer sharing event. The sharing was a highlight of my summer! I was joined at this fantastic event by other Little Fish trustees as well as the young people's families and communities. It was clear from the young people's performances that not only had they gained important skills from this project, but they had also made a lot of friends and had enjoyed the experience immensely.

As we look to the future, the company is busy planning new innovations for 2024 / 2025. We are looking forward to expanding the reach of the company to communities beyond London - Little Fish are expanding their work in this area - by developing new collaborations with other local theatre companies who share their values.

Little Fish would not exist without its valuable network of funders and partners. We want to take this opportunity to extend our deep thanks to those who have supported us over the past twelve months. In particular: Arts Council England, Global Fund for Children, The National Lottery Community Fund, Children in Need, HER Centre, Royal Borough of Greenwich, London Borough of Bexley, Southwark Council, Southwark HAF, Royal Central School of Speech and Drama, Peabody Housing & The L&Q Foundation.

We would also like to thank the many young people who have participated in Little Fish projects. We continue to be so very impressed by their work and their capacity to demonstrate courage, daring and a wealth of creativity and generosity. We would like to extend our thanks too to all the teachers who have invited Little Fish into their classrooms and have taken part in focus interviews and other evaluation activities, enabling the company to effectively measure its impact and continue to respond to the real needs of the next creative generation - we are profoundly grateful for this participation.





**LITTLE FISH
THEATRE**

ORIGINAL. BOLD. COMPELLING.

We would also like to thank our incredibly talented hardworking creatives and other staff who continue to work for Little Fish in exciting ways. In addition, we would like to thank our trustees, who support the company in so many ways, behind the scenes.

On a personal note, I would like to recognize the talent, boundless energy and drive of the Co- Artistic Directors Suha Al-Khayyat and Alex Cooke. These two artistic directors move seamlessly from writing funding applications and planning workshops, to directing performances and liaising with schools. Their energy and commitment is very much the engine of the company and I remain inspired by their dedication to the creative projects they develop and the young people with whom they work.

Dr Amanda Stuart Fisher
Chair of Trustees
2024





OUR YEAR IN NUMBERS



OVER 4,800 YOUNG PEOPLE REACHED

- Over 4,300 young people reached through 2 x issue-based live theatre tours into specialist provisions, pupil referral units, youth offending teams, theatre spaces youth clubs and schools across London, Medway and Kent
- Over 300 young people supported in their transition from primary to secondary school through 48 After School Club sessions and a 10-day Summer Programme
- Over 220 young men at risk of sexually harmful behavior reached through 11 x 6-week healthy relationship projects
- Over 60 young women reached through 3 x 6-week healthy relationship projects
- 14 Arts Award Bronze achieved in playwriting

“The sessions were a pleasure to be involved with; it was great to see so many of our teenage boys getting involved and discussing important topics that can sometimes be difficult to talk about. The facilitators were key in this, allowing the group to share their thoughts openly and without judgement. Some very key messages were highlighted throughout the role play / games / debate activities which made the boys think in a different way. I have had many positive comments from everyone involved, who have all mentioned they learnt a great deal, with the workshops enabling them to think from different viewpoints and the opportunity to reflect on how others in relationships may feel. There was a good mix of facts, particularly around the law and consent, with more debate style scenarios for the young people to discuss. Both staff and young people found the workshops extremely beneficial and although some tasks took them out of their comfort zone, they benefitted from this.

Alice Smith, Plumstead Manor, Greenwich





THEORY OF CHANGE

Our Challenge

1. How to reach all young people through the transformative power of theatre and community arts.
2. How to inspire young people to become cultural consumers or creators, actively shaping a new social and political landscape.
3. How to build progressive partnerships with emerging artists and local communities.
4. How to enable young people to question their aspirations and beliefs, empowering them to develop both their social and personal life skills.

Our Solution

Community Outreach – Multi-arts workshops with engaged and hard to reach 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, carers exploring educational development themes.

Our Outcomes

Short-Term

- Increased theatre, drama and creative skills.
- 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.

Medium-Term

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

Long-Term (impact)

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

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.



Transition Projects:

Southwark 'Learning 4 Life' Summer Programme
Bexley Clinical Commissioning Group and Integrated Care board After School Clubs
Medway Arts Council England After School Clubs

Our talented arts practitioners have been busy working with young people across Medway, Bexley and Southwark to promote mindfulness, increase self-esteem and improve confidence, before they transition from primary to secondary school.

A fun, inclusive, safe space is created in each after-school club using drama, music, dance, art, games and video to explore issues around positive mental health, anti-bullying, peer pressure, the dangers of alcohol & drugs and other challenges faced when moving to secondary school.

These wonderful projects spark conversations, promote creativity, develop skills in the arts and support young people in their personal, social and health education at key stage 2.

Southwark Summer Programme 2023 video link:

<https://youtu.be/FijlHcZlx88>



“The Little Fish team do an amazing job in coaching the kids with their confidence. The performance was really engaging, fun and really showcased the talents of the children. Our daughter doesn’t normally enjoy theatre camps because she is shy and can get overwhelmed by situations, but she loved this. All the staff are so supportive and inclusive and it gave her a real opportunity to do activities she had never done before and gave her the confidence to perform.”

Parent, Summer programme, Rye Oak Primary School, Southwark



“One of my worries about going to secondary school was that I might not make new friends. When I went to the Little Fish project in the summer holidays, I met some new people straight away. One of them is going to my secondary school. Now I feel really relieved and much happier.”

10-Year-old, Cavendish Specialist Provision, Southwark

“Personally, I thought that the after-school project was such a worthwhile event for our children to take part in. The workshops leaders were professional, approachable and the children thought they were great. The hall, and field on occasion, was always filled with laughter and fun. Whenever I walked in, the children were engaged, smiling and involved in worthwhile and polite discussion. The children couldn’t have spoken more highly of it and the turnout each week was great - which is testament to the engagement and success of the project.”

Matthew Kolseth, Bexley

“I just wanted to say Thank You 😊. We got our Ofsted Report back and it celebrated the fantastic work you do under Personal Development.

Rahima Choudhury, Curriculum Leader of Guidance,
Thomas Tallis, Greenwich



“Drama is my new favourite subject. It’s fun and I get to play other people. This helps me to talk to people in real life.”

11-Year-old, Thamesmead



“I love the games. At Little Fish, we always have fun and get included in everything.”

10-Year-old, Southwark

“It has helped me think about the choices I make. I know that I shouldn’t always do things to be popular.”

11-Year-old, Bexley

“We made beats with Aaron and wrote lyrics about moving to secondary school. It was sick.”

11-Year-old, Medway

“In drama, we have been using masks to play characters we might meet who could pressure us. We practiced saying no to vapes and got help to keep us safe.”

9-Year-old, Southwark



The Greenwich New Leaf & Peabody Housing projects have supported young women in leading healthy and safe relationships. These programmes prevent 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 The HER Centre who have a dedicated independent sexual and domestic violence advocate (IDSVA), providing lasting, meaningful support for the young women at most risk.



“It is so good to have a space where we can talk to each other about quite personal stuff and I like how we don’t use real names and keep it all confidential.”

14-Year-old, Kings Oak Specialist Provision, Greenwich

“I liked that the girls had a space to talk about things separately from the boys. I was surprised that so many other girls felt like me. It was empowering to know that we don’t have to put up with some of the things boys do.”

13-Year-old,
SILS Specialist Provision,
Southwark





Through The **Embrace** project, Little Fish has been continuing to support young men in Greenwich and Bexley through early intervention projects, as well as working with smaller groups who are at risk of unhealthy sexual behavior and exploitation. The programme has successfully incorporated the basic concepts of 'Motivational Interviewing' into drama activities and group work. The project has benefitted many young men in specialist provisions, pupil referral units and youth offending teams across the two boroughs. Our resource pack is being used successfully by professionals in a range of settings.

"The boys fully engaged in the project and, as ever, Stuart and Leon did an outstanding job with leading them through challenging topics in a way that made them really think. They think Little Fish is really cool and that's testament to the way you build rapport with them."

Howard Shearing, Kings Oak Specialist Provision, Greenwich

"I had two young people tell me it was the coolest thing they had ever done, and I noticed a distinct maturity in their interactions with myself and their peers afterward. They particularly enjoyed the script work and bringing the characters to life through drama."

Jamie Freeman,
Endeavour Specialist Provision, Bexley



"The workshop was a resounding success, as evidenced by the young people's enthusiasm and interest in the content delivered. The facilitators effectively engaged with the young people, establishing a respectful and productive environment. The boys have expressed their desire to attend more workshops, which is a testament to the facilitators' impact and the value they brought. Overall, the facilitators demonstrated exceptional skills and left a lasting positive impression on both the young people and adults."

Ms E Gibbons, Greenwich



The company delivered two touring productions across the year

‘To Be Continued’ - ” A retour for age 13–16-year-olds

‘To Be Continued’ examines the pressures to “be a man” and the impact of sexualised behaviour on young women’s lives. Through poetry and participatory theatre techniques, the production challenged young people to think critically about the different social groups they mix with and how to make more positive choices to challenge sexism and toxic masculinity.

Researched through drama workshops, residencies and interviews with young men and women, complex stories came to light, which influenced the play’s narrative and structure.

Sexism and violence against women continue to be an important issue and this touring production and workshop comes at a time when young people are reaching out for support. We aim to open up these conversations and empower young people to call out unacceptable behaviour to enable them to feel safe.

Showreel of the production

https://youtu.be/j-_Cx3yv5sY



“We were thrilled to welcome Little Fish Theatre company to our FE college. The performance was exciting, inspiring and thought-provoking and fully engaged our cohort. The team received a very well-deserved standing ovation from our students and staff and we would be delighted to welcome the company back in the future.”

Gary Watson, Ambassador,
London College of Performing Arts



Little Fish proudly supported White Ribbon Day, bringing this production to the important conversations around violence against women.

Little Fish would like to thank all the young people who shared their personal stories, beliefs and opinions with the company to create this important piece of theatre.

“I just wanted to say that me and my work colleague (who did shed a tear at one point) found it very insightful and impactful, also very educational for the kids. We enjoyed the way that the cast interacted with the audience and had a way with bringing light to certain touchy topics. Overall, it was really great to see the questions turning in the Y9’s heads.”

Rayla Brown, Community Safety and Enforcement Officer,
Women and Girls Public safety, Greenwich

“The actors were so real. They captivated us. I particularly liked the scene where the two girls showed how they experienced sexism by all the people they came across in one day. It makes you think how often we have to put up with things like this. It has to stop!”

Audience Member, Tramshed, Greenwich





“I liked how the show looked at what boys and girls go through. There are boys at our school that feel pressured to behave badly towards girls and don’t realise the effect it can have.”

15-Year-old, Lewisham Youth Theatre

“The group engaged extremely well with the workshop. They were able to articulate themselves well at the end to explain what they had learned. The acting was really good and it was brilliant how they incorporated the audience, not only through the production, but with questions and answers at the end. The girls were discussing the topics of upskirting and lecherous behaviour through the Q&A session”

Rebecca Lynn,
Wandsworth Youth Offending Team



‘Cancelled’ - A Production for age 14 and above

What adults say about the show

<https://youtu.be/VQtCRUdq4SE>

Project trailer video

https://youtu.be/YdlatZ_RCg8

Cancelled explores how young people who are still discovering themselves can take responsibility for their harmful mistakes in a 24/7 digital world. It explores the complexities of teenage relationships and the impact of social media. Through music, media and participatory theatre techniques, the play is designed to engage Year 9 - 11 young people in thinking critically about the worlds in which they live and how to make positive choices.

This new production reached over 3,000 young people in 35 specialist provisions, pupil referral units, Youth Clubs and Theatres.

“Thank you so much for your performances. The drama group I spoke to had really positive feedback about the actors, the interactive element and the props!

One student said ‘They are very interesting to watch and not just someone talking about it, we can actually see it as if it was in our life which makes it 100% more meaningful and better.’

Phoebe Butler, Greenwich





“This play was about where to get help and to not bottle it up. They told us to tell a trusted adult, staff member or parent when things get too much. It was hard hitting to find out about self-harm and why people do it.”

Audience Member,
Chats Palace Theatre, Hackney

“The audience found the production very engaging, relevant and informative. They appreciated the language being used as reflective of how they speak with their friends and they thought the content as something they could easily identify with. We and they would highly recommend it to other young people of similar ages.”

Barry Grimes,
Chatham, Medway

“The rapping made the show much more interesting. The theatre went crazy whenever the music came on. It felt real and fresh. They spoke like us.”

13-Year-old,
Shooters Hill, Greenwich





THEATRE OUTREACH

Little Fish is committed to supporting and developing the next creative generation.

Little Fish is committed to supporting the next creative generation in developing their skills. The company provided new opportunities for young people across Bexley by embarking on its sixth Arts Council Arts Award programme, supporting 12 young people at St Catherine's School for Girls in Bexley.

Our highly skilled workshop leaders guided the young people through an extracurricular project, writing their first short plays and every participant achieved a Bronze Award.

A play reading took place with professional actors, with many expressing an interest in developing their playwriting skills further.

I would like to thank you for the outstanding performances yesterday. The actors brought our student work to life. The content was brilliant and all the themes reinforced the lessons that we teach in PSHE during school time.

Catherine Pratt, Cavendish Specialist Provision Southwark

"I wasn't sure about doing Arts Award on top of all my other school work, but it didn't feel like work, it was fun and inspiring. I wrote a play about things that are really important to me."

14-Year-old, Bexley

"It was nerve wracking to hear my play read out loud by professional actors. I was glad it made sense and people found it funny as well as sad."

14-Year-old, Bexley



Professional Training

The core Little Fish team continue to sustain a strong relationship with higher education institutions including Royal Central School of Speech & Drama (RCSSD) and The London School of Hygiene and Tropical Medicine (LSHTM). Lectures and seminars include; playwriting, commissioning theatre for health promotion, using motivational interviewing within a group setting, writing funding applications and how drama facilitators can safeguard themselves and others.

Royal Central School of Speech and Drama

Little Fish continues to support students by hosting residencies. This year, the company supported two B.A. writing students on placement.

“I was so surprised that Little Fish came to lecture at my college. I was a participant on their Summer Programme when I was eleven years old and it changed my life. This is why I’m here now!”

B.A. Student,
The London School of Hygiene and Tropical Medicine

“Little Fish gave us a very in-depth lecture on fundraising for the arts. This will help me when I start my own company.”

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

This year, the Little Fish directors were excited to join The Global Fund for Children’s CEO circle, where they are now privileged to be working with CEOs of grass roots organizations from across the world, exchanging skills and supporting one another through the challenges well all face.





To remain relevant and effective, Little Fish places young people at the centre of every project. This essential part of the company's methodology, ensures authenticity, as well as supporting the next generation of artists to flourish.

This year, Little Fish has commissioned a new young writer and an up-and-coming assistant director, to steer it's work and ensure it remains current.

Research sessions, development days and preview performances with young people are vital in creating new work. Once on tour, questionnaires, focus group interviews, evaluation and social media feedback is collected to measure audience impact and inform future projects.

“Little Fish asked us about gaming and online safety. We talked about all the games young people our age use. They did a survey on what we know about online safety and said it will be put in their next show.”

10-Year-old,
Steering Group member, Medway

Young people are directly involved in the design and development of community and theatre outreach programs. This encourages young people to express any concerns and issues about the subject matter, as well as providing key content from their knowledge and experience.

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 the companies outreach work.

Theatre showcases provide an opportunity for the wider community to access the companies work and steer it towards the young people who most need it.



FINANCIALS



FINANCIALS For the year ended 31st March 2024

Expenditure

Direct Charitable Activity	£224,741
Support Costs and Governance	£5,982
Expenditure Total	£230,723

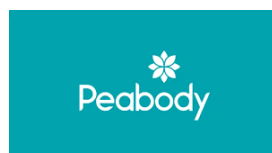
Income

Trusts and Foundations	£71,313
Statutory	£45,034
Other	£15,245
Income Total	£131,592

PRINCIPAL SUPPORTERS



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





TRUSTEES

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



Suha Al-Khayyat



Alex Cooke



Sheryl Malcolm



Ben Miles



Lucinda Seddon



Cleve Jackson



**Dr Amanda
Stuart Fisher**





VOLUNTEERS

Raquebah Yuseff, Cara Crosbie, Matilda Whent, Piper Clarkson-Adams

CREATIVES

Thank you to all our wonderful creatives

Elle Delaney, Frances Stone, Effie Ansah, Aaron Cadogan, Josh Loki, Rhiannon Barker, Dr Claire MacNeil, Francesca Sewell, Anna Chesner, Bryn Jones, Andrew Sova, Sioned Jones, Dani Mosely, Darren Carr, Amaarah Rose, Leon Wander, Sophie Carty, Stuart Morris, Sam Noble, Eve Bradshaw, Melanie Campbell, Matilda Bungard, Jordan John.



LITTLE FISH THEATRE

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