



LITTLE FISH THEATRE

ORIGINAL. BOLD. COMPELLING.

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

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

Our vision is to be 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**



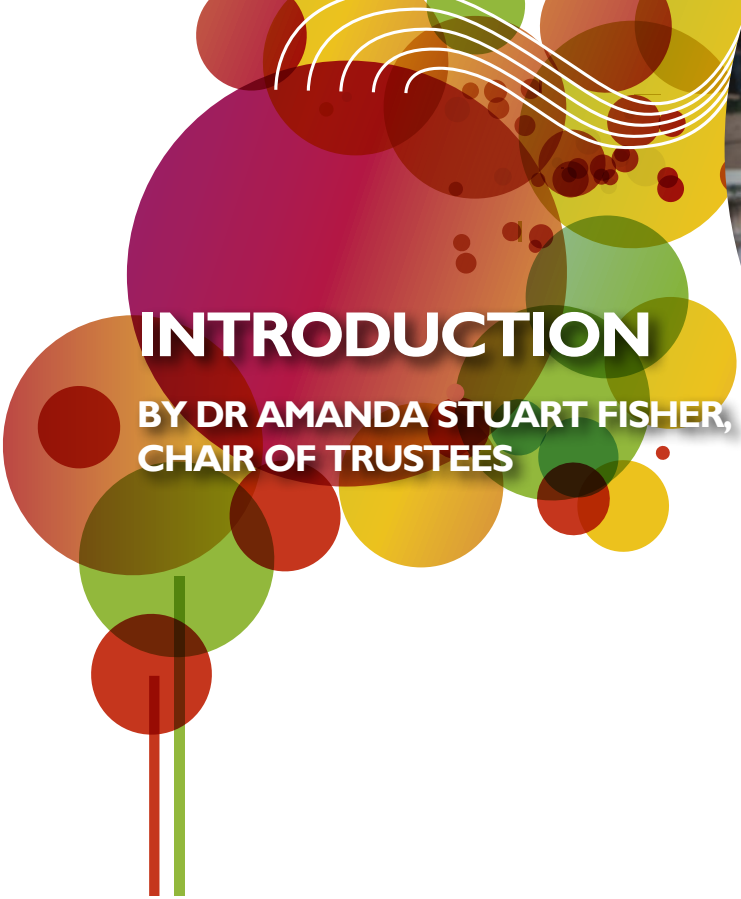
“The contribution of Little Fish to the young people in Peckham is priceless. The educational plays that you have provided are of immense value.

Although our school covers RSHE during tutor time, we can only allocate 30 minutes a week to it, and it is delivered in a classroom setting where teachers rush through PowerPoint slides to ensure that content is covered. This approach does not connect students to the issues, nor does it allow them to experience them in a more impactful and personal way. We believe that students learn best when they can identify with the characters and relate to the issues in a more realistic setting, and Little Fish’s approach addresses this need.

That’s why Little Fish’s contribution is invaluable to our students’ social, moral, personal and emotional education.”

**Penelope Paraskeva-Alimiaga, Head of Drama,
Harris Academy Peckham, Southwark**





INTRODUCTION

BY DR AMANDA STUART FISHER,
CHAIR OF TRUSTEES

LITTLE FISH
THEATRE

ORIGINAL. BOLD. COMPELLING.

This has been an exciting year of innovation and development for Little Fish Theatre. Successful funding bids have led to new, creative projects and talented new staff joining the company. As always, Little Fish have sought to reshape their creative and artistic work through meaningful dialogues with the young people with whom they work. This approach – which places young people centrally in the creative process – means that the concerns, interests and passions of young people inform the projects the company develops.

Little Fish has produced some truly extraordinary work over the year, with performances taking place in schools, pupil referral units and theatres. These projects have incorporated storylines that have moved seamlessly between young people's 'online worlds' and explorations of their experiences 'in real life' on the streets, in schools and at home. Through playwriting projects, the company has supported young people to develop their own plays and tell their own stories. This also enabled participants to receive Arts Awards, providing external recognition for their amazing creative achievements.

Through its production work, this year Little Fish reached over 10,500 young people, including more than 9,700 through three major touring productions including 'Cancelled' and 'Credible Witnesses'. The company also designed and delivered a series of highly successful, interactive healthy relationship programmes, as well as After School Clubs and Summer Programmes which supported over 325 pupils in their move to secondary school.



I was also very proud this year to be able to work alongside Little Fish as a researcher on the Arts and Humanities Research Council (AHRC)-funded 'Credible Witnesses' project, developed with Royal Central School of Speech and Drama. This initiative opened up critical questions about what happens when young people are disbelieved by the people who have power over their lives and how drama and theatre can address these injustices. The interactive production that developed out of this research toured schools in London and Oldham, inaugurating an exciting new collaboration with Oldham Theatre Workshop.

Looking ahead, Little Fish will continue to strengthen partnerships, expand outreach, and create new artistic work that reflects young people's lives and the challenges and injustices they face. This includes the forthcoming 'Voicing Masculinities' project, which will build on the company's commitment to support young men to question gender stereotypes and explore healthier, more inclusive identities.

This year has also been a time of deep challenge across the globe, with young people navigating a world marked by war, humanitarian crises and the rise of divisive ideologies. Against this backdrop, our Artistic Directors have participated in Global Fund for Children's CEO Circle, a virtual community where leaders connect, share experiences and support each other in advancing the rights of children and young people. Through this exchange, Little Fish has continued to learn from new intercultural perspectives and to strengthen our understanding of how theatre can respond creatively and compassionately to the complex issues facing young people today.

The innovative work that Little Fish has developed this year, and the many young people who have engaged with these projects, represent an important beacon of hope. By engaging young people to think critically about the world in which they live, Little Fish are laying the ground for a new generation of change makers – and this is how change begins.

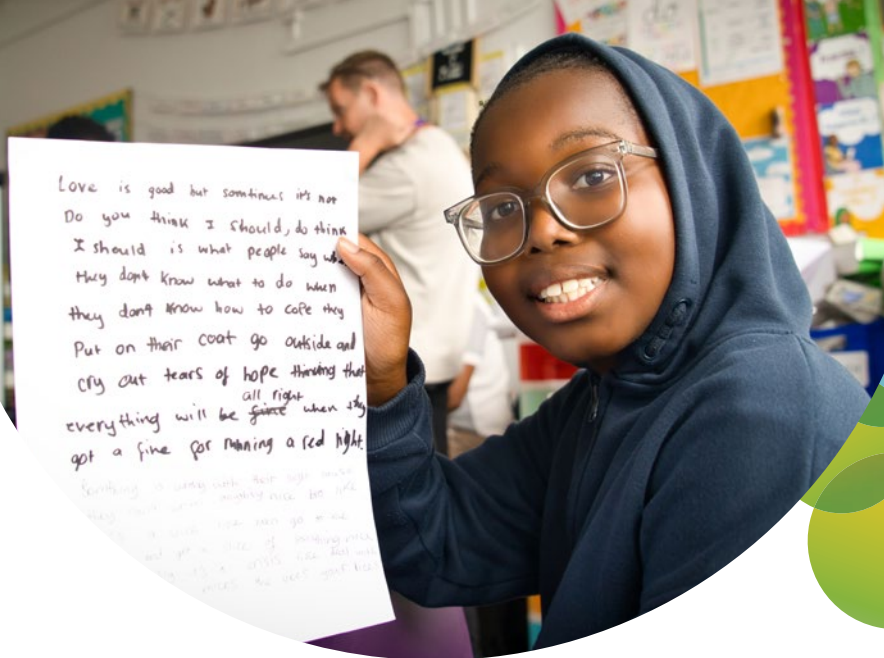




This exciting work would not be possible without the amazing staff and the wonderful young people with whom the company works. On behalf of the Co-Artistic Directors and Trustees, I would like to thank Little Fish's brilliant staff team and all the young people, volunteers, creatives, partners and funders whose commitment makes the work of Little Fish Theatre possible. In a difficult funding climate, their support enables the company to remain resilient and financially secure.

Dr Amanda Stuart Fisher
Chair of Trustees
2025





OVER 10,500 YOUNG PEOPLE REACHED

- Over 9,700 young people reached through 3 x issue-based live theatre tours into Secondary Schools, pupil referral units, theatre spaces and youth clubs across London, Medway, Kent and Oldham
- Over 325 young people supported in their transition from primary to secondary school through 54 After School Club sessions and a 10-day Summer Programme
- Over 150 young men at risk of sexually harmful behavior reached through 6 x 6-week healthy relationship projects
- 20 Arts Award Bronze achieved in playwriting

“The boys fully engaged in the project and, as ever, Stuart and Leon did an outstanding job leading them through challenging topics in a way that made them really think. This project is so beneficial to our boys, which is why we prioritised funding for it. We believe this could really benefit other schools. All our other staff were impressed with how engaged the students were and we hope this contributes to them leading healthy relationships in the future.”

Howard Sheering,
PHSE Lead,
Kings Oak SEMH School,
Greenwich





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.

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

Our Solution

We co-create with young people and emerging artists from initial ideas through to performance and facilitation, producing high-quality work that meets professional artistic standards and speaks with authenticity and power.

Community outreach – Multi-arts workshops with engaged and hard to reach young people exploring relevant issues of social justice, health and wellbeing.

Touring productions with outreach – Bold, original, compelling theatre and workshops with young emerging artists under 26 years, and touring a diverse range of schools, youth venues and small theatre spaces.

Research and training – Ongoing events and resources for young people, parents, 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 becomes 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.*



COMMUNITY OUTREACH

Transition After School Club Projects

**Southwark 'Learning 4 Life' Summer Programme
Bexley Clinical Commissioning Group and Integrated Care Board
Medway Arts Council England**

Through After School Club programmes, Little Fish's arts practitioners have been busy working with young people across Medway, Southwark and Bexley to promote positive mental health, mindfulness, increase self-esteem, and improve confidence, before they transition from primary to secondary school.

A fun, safe space is created in each After School Club using drama, music, dance, art, games, and video to explore issues around anti-bullying, peer pressure, the dangers of vaping, alcohol and drugs, and other challenges faced when moving to secondary school.

These inspiring projects spark important conversations, promote creativity, develop skills in the arts, and support young people in their personal, social, and health education at key stage 2. The overall aim is to make sure that our participants have a positive start to secondary school with high attendance, in order to achieve their maximum potential.

Southwark Summer Programme video link:

<https://youtube.com/video/MrGJDbA5TIA>



“My son went into the programme concerned about secondary school and all the changes that lay ahead of him, and left confident and excited about it because of the work he was doing at the programme. He has grown in confidence and it also enhanced his interest in the arts (dancing / drama / acting).

My eldest son also attended the programme in 2018 and loved it as it helped to get him out of his shell as he was very quiet and reserved at the time.

On both occasions my children were happy, felt safe and I have had no concerns with staff or health and safety which makes me comfortable as a mother leaving them in the hands of Little Fish staff. The food provided is a great help as holidays can get expensive, so it was all truly appreciated.

A massive thank you to all involved who make this possible and please continue, so other children can enjoy the great Little Fish experience.”

Parent, Summer Programme, Rye Oak Primary School, Southwark



“I find making new friends very hard. On the first day, I asked to move groups because I felt shy and didn’t know anyone. By the end of the second day I made friends with three other girls in my group: one is going to my new secondary school and I am soooooo excited.”

Year 6 Student, John Donne Primary School, Southwark



“Your team delivered such important messages in a thoughtful, age-appropriate and creative way. It was clear how much care and professionalism went into the sessions, and we truly appreciated the energy, clarity, and sensitivity shown by all involved. We absolutely loved having you in school and would be delighted to welcome you back in the future should the opportunity arise, so please consider us again!”

Laureta Doci, Year 6 Teacher,
St Stephens Primary School, Newham



“The Year 6 children at Hallsville found the online safety workshops incredibly informative and engaging! The content was presented clearly and effectively, making complex topics easy to understand. It’s so important to raise awareness about online safety especially with the children moving onto secondary school next year. The workshop leaders did an excellent job of empowering the children with practical knowledge through the interactive elements.”

Rashida Khanom, Year 6 Lead,
Hallsville Primary School, Newham



Quotes from Year 6's

“I feel more confident speaking about how I feel. The highlight for me was learning how to say No to people who might offer me bad things.”

Year 6 Student, English Martyrs Primary School, Medway

“At Little Fish, we always have fun and play games before we learn something important.”

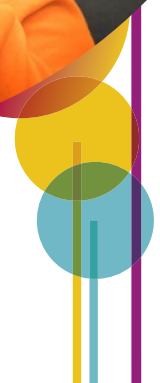
Year 6 Student, St Pauls Primary School, Slade Green

“I am autistic and don’t always find it easy to take part, but I was happy that the activities were calm and we could speak to an adult if we found it hard to join in.”

Year 6 Student, Wainscott Primary School, Medway

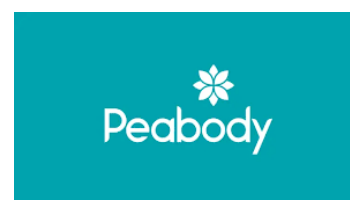
“In drama, we have been using masks to express ourselves and create characters. It’s really good fun and it doesn’t matter how good you are.”

Year 6 Student, Pelham Primary School, Bexley



The Greenwich New Leaf and 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 HER Centre who have a dedicated independent domestic and sexual violence advocate (IDSV), providing lasting, meaningful support for the young women at most risk.





Through the 'Embrace' project, Little Fish has been continuing to support young men in pupil referral units, SEMH and mainstream schools in Greenwich and Southwark. Delivering early intervention projects to whole year groups, as well as working with smaller groups who are at risk of unhealthy sexual behavior and exploitation, has meant that we have reached a high number of young people.

The programme has successfully incorporated the basic concepts of 'Motivational Interviewing' into drama activities and group work. Our resource pack continues to successfully be used by professionals in educational settings.

"We appreciate that you tackled such important topics with our young men and you didn't shut them down when they had questionable viewpoints. There are so many conflicting messages out there, that these spaces are vital to get discussions going."

Harry Bailey, Assistant Principal, Harris Academy, Greenwich

"Drama is such a powerful tool to look at sensitive issues. Watching our boys go into role as perpetrators and victims to see how it feels to be involved in an unhealthy relationship, was fascinating and highly rewarding. Their reflections were complex, especially as the power of peer pressure really came though."

Howard Sheering, PHSE Lead, Kings Oak SEMH School, Greenwich





TOURING PRODUCTIONS



The company delivered three major touring productions across the year

‘Cancelled’ - A show for Year 9-11’s

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.

‘Cancelled’ explores how young people who are still discovering themselves can take responsibility for their harmful mistakes in a 24/7 digital world. It looks at 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 students in thinking critically about the worlds in which they live in and how to make positive choices.

Through two tours, over 7,800 young people were reached across Greenwich, Bexley, Newham, Croydon, Medway, Kent, and Southwark.

Production Show Reel

<https://youtube.com/video/g7LtHewrXsQ>

“The show aided the school in meeting our PSHE criteria around the idea of staying safe online. Not only did this educate students on the emotional, mental, and physical side of things but it covered the law too. The way in which this was done was incredibly powerful and generated discussions beyond the performance. It is vital that performances such as these remain funded to allow schools different ways of educating students and ensuring young people have a varied education.”

Luke Geary,
Personal, Development and Wellbeing Lead,
The Robert Napier School, Medway



“I was very surprised that the young people managed to sit throughout the entire performance. They usually cannot sit in an assembly even for 20 minutes, therefore the show was very engaging for them. I was impressed with how much the young people participated, they generally do not like to share their thoughts with others through fear of being judged. The content of the performance was very important and relevant to the young people’s day to day lives and I think it made them reflect on some of their behaviours. The set was great and the live stream added a touch of flair. The performers were all great too and we are just so grateful to you for coming in.”

Shona Phimister, Assistant Head, Curriculum and Inclusion, Newham Pupil Referral Unit

“The characters were so real. I was pleased that the female characters found a safe way to stand up for themselves. I really liked Bestie, whom many girls can relate to.”

Year 10 Student, Thomas Tallis School, Greenwich

“The music was sick. I really didn’t expect anyone to start rapping. It was very clever how they told the story through singing or spoken word rather than just reading a social media post.”

Year 9 Student, St John Fisher School, Medway





“As usual, you guys were **LOVED by our students and staff! I have had multiple students tell me how much they enjoyed it.**

Little Fish Theatre are invaluable to our school. The themes they address are vital for our students to be educated on, in order them to face the current climate of the world and Little Fish does this in a way that classroom learning cannot. The mix of drama with audience participation and time taken to educate students on the laws and guidelines surrounding these topics are achieved in the best balance. We have a number of students from deprived backgrounds, so trying to find the funds for experiences like these is impossible for the school as we cannot rely on a PTA the way other schools can, so the fact it is completely free is vital. Students learn a lot from these performances and some have felt empowered to disclose issues they are struggling with as a result of these shows and have been able to get the help they need.”

Lauren Hall, Head of PHSE, St Catherine’s School, Bexley

“Cancelled” Production - Teacher Feedback Video

https://youtube.com/video/Ydh_lkMRhFE

A huge Thank You to the young people who shared their personal stories, beliefs, and opinions with the company to create this theatre piece. Your insight, creativity, and willingness to share valuable information has helped thousands of other young people.





‘Credible Witnesses’

A partnership project between Little Fish Theatre, Royal Central School of Speech and Drama, and Oldham Theatre Workshop, reaching over 800 young people across London and Oldham.

‘Credible Witnesses’ is an AHRC-funded research project dedicated to exposing and challenging the testimonial injustices faced by young people when they are disbelieved by professionals due to their identity. Through drama and performance, the project empowers young people to articulate their lived experience, shape professional training, and push for better outcomes in youth services.



“I found it difficult thinking about some of my experiences. It was easier turning it into a rap, rather than talking about it.”

Year 9 Student, Cavendish Special Educational School, Southwark

“I didn’t know so many other people had experienced similar things to me.”

Year 8 Student, Cavendish Special Educational School, Southwark

“It just shows how much adults need to listen. In Rory’s story, the doctor wasn’t taking her seriously. I think this happens a lot.”

Year 9 Student, Leigh Academy, Bexley

“It was both entertaining and incredibly powerful - a fantastic way to introduce some serious issues and themes, and it prompted lots of mature questions about the main characters. I think the lasting impact will be Bilal’s story and understanding what it must be like for young refugees coming to this country.”

Audience Member, Oldham Youth Council





THEATRE OUTREACH

CHANGE? CHANGE

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

The company provided new opportunities for young people by embarking on its sixth Arts Council Arts Award programme, supporting 20 students at Leigh Academy in Bexley. Our workshop leaders guided the students through writing their first short plays.



Little Fish was delighted to take part in a charity event, showcasing its theatre work at Hackney Empire for Memories 2025. The annual event is a call for unity to end knife crime, and provides much needed funding to provide programmes of work for young people across London. It was wonderful to connect with young voices across, all of whom are passionate about making meaningful change.



Professional Training

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

Little Fish continues to support students by hosting placement opportunities. This year, the company has been supporting Molly Wilson, a PhD student researching digital girlhood who examines how adolescent girls engage with modes of performative self-narration through social media platforms such as Tik Tok, Instagram and Snap Chat. Little Fish are excited to collaborate with Molly on her findings which will no doubt inform future work.

Development, Learning & Leadership

Now in their second year with Global Fund for Children's CEO Circle, the Little Fish directors meet monthly with peers worldwide to exchange challenges, ideas and support.

This has strengthened our global perspective on young people's lives and contributed to the Centre for Effective Philanthropy article Embracing the Complexity of Social Change. The directors also delivered a training session on Voicing Masculinities from a global perspective, directly informing the recruitment and planning of our new three-year National Lottery funded project in Bexley.





INVOLVING YOUNG PEOPLE

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 emerge in the industry. This year, Little Fish has commissioned a new young writer and assistant director to provide a fresh perspective and ensure the work remains current.

Research sessions, development days and preview performances with young people are vital in creating new work, so we can ensure its relevance and emotional realism. Once on tour, questionnaires, focus group interviews, evaluations forms, and social media feedback are used to measure audience impact and inform future projects.

“I have taken part in group work to decide what the next Little Fish show should be about. As a Year 9, I gave my opinion on what age group should receive ‘Friction’, which is about online grooming and social media influencers. Me and my friends talked about what can happen online, especially in gaming and on chat forums.”

Year 9 Steering Group Student, Leigh Academy, Bexley

Young people are directly involved in the design and development of community and theatre outreach programmes. Each session contains agenda setting and debrief activities. This encourages young people to express any concerns and issues about the subject matter, providing a strong 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 the companies outreach work. Our showcases also provide an opportunity for the wider community to access the work and steer it towards the young people who most need it.



FINANCIALS



FINANCIALS For the year ended 31st March 2025

Expenditure

Direct Charitable Activity	£272,761
Support Costs and Governance	£9,617
Expenditure Total	£282,378

Income

Trusts and Foundations	£209,642
Statutory	£110,709
Other	£46,756
Income Total	£367,107

PRINCIPAL SUPPORTERS



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





TRUSTEES

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



Suha Al-Khayyat



Cleve Jackson



Sheryl Malcolm



Ben Miles



**Dr Amanda
Stuart Fisher**



Lucinda Seddon





VOLUNTEERS

Cara Crosbie, Ruby Campbell

CONSULTANT

Isobel Hawson

CREATIVES

Thank you to all our wonderful creatives

Elle Delaney, Frances Stone, Effie Ansah, Aaron Cadogan, Josh Loki, Rhiannon Barker, Dr Claire MacNeil, Anna Chesner, Bryn Jones, Andrew Sova, Sioned Jones, Darren Carr, Amaarah Roze, Leon Wander, Yasmin Dawes, Sophie Carty, Stuart Morris, Tessa Gaukroger, Kate Duffy-Syedi, Phyllida Hickish, Eve Bradshaw, Mel Campbell, Matilda Bungard, Jordan John, Farah Najib, Muhammed Adil, Tito Williams



Aaron Cadogan:
Musician and
Actor



Tito Williams:
Actor and Rapper



Effie Ansah:
Actor, Facilitator,
Writer, and
Director



Frances Stone:
Actor, Facilitator,
and Project
Manager



Elle Delaney:
Musician, and
Facilitator



Leon Wander:
Actor and
Facilitator



Dr Claire MacNeil:
Actor, Writer,
and Facilitator



Stuart Morris:
Dancer, Teacher,
and Facilitator

LITTLE FISH THEATRE

The Forum At Greenwich,
Trafalgar Road, London, SE10 9EQ
Tel 020 8269 1123

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x, formerly twitter @littlefishtheat
instagram @littlefishtheat

Charity No. 1179172



Little Fish Theatre

Report and Financial Statements

Year Ended 31st March 2025

Company Number: 6600652

Charity Number: 1179172

**Frank S Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JE**

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2025**

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 2025.

Reference and administrative details

Charity Number 1179172

Company Number 6600652

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

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

Examiner Frank Lachman 31 Fairview Way, Edgware, Middlesex HA8 8JE

Directors and Trustees

The board of Trustees at 31st March 2025 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.

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2025**

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 creates original, bold, and compelling theatre and drama projects. Through diverse, equitable partnerships, we design artistic activities that enhance young people's life skills and critical thinking. Our vision is to be 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.

Achievements in the year

In 2024/2025 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 legacy of COVID-19 and the cost-of-living crisis.

Highlights from Little Fish's 2024/2025 programme included:

- Over 5,000 young people reached through an issue-based live theatre tour into secondary schools, pupil referral units, theatre spaces and youth clubs across London, Medway, Kent and Oldham
- Over 300 young people supported in their transition from primary to secondary school through 54 After School Club sessions and a 10-day Summer programme
- Over 105 young men at risk of sexually harmful behaviour reached through 7 x 6-week healthy relationship projects
- Over 40 young people reached through 2 x 6-week youth voice projects

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 2025 the company held £225,868 (2024: £291,351) Restricted funds and £220,853 (2024: £70,641) Unrestricted funds.

The Charity's policy is to invest, and reinvest as they mature, surplus funds in interest bearing accounts for periods of 6, 12 or 18 months. At 31st March 2025 the following were the invested funds.

Aldermore Bank plc	£85,000
OakNorth	£64,619
Hampshire Trust Bank	£185,322

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 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 2025**

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 2022).

By order of the directors

Amanda Stuart-Fisher

A handwritten signature in black ink, appearing to read 'A Stuart-Fisher', with a long horizontal flourish extending to the right.

19th June 2025

Independent Examiner's Report on the Accounts

On accounts for the year ended 31st March 2025 set out on pages 6 to 11.

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



31 Fairview Way
Edgware
Middlesex HA8 8JE

Little Fish Theatre
Company Limited by Guarantee
Statement of Financial Activity
For the Year Ended 31st March 2025

		Unrestricted Funds	Restricted Funds	Total Funds 2025	Unrestricted Funds	Restricted Funds	Total Funds 2024
	Note						
Income from							
Donations and Legacies	2	181,128	165,912	347,040	94,981	30,909	125,890
Investment income		20,067	-	20,067	5,702	-	5,702
Total income		201,195	165,912	367,107	100,683	30,909	131,592
Expenditure on							
Charitable activity costs	5	50,983	231,395	282,378	207,939	22,784	230,723
Total expenditure		50,983	231,395	282,378	207,939	22,784	230,723
Net income/expenditure		150,212	(65,483)	84,729	(107,256)	8,125	(99,131)
Reconciliation of funds							
Total funds brought forward		70,641	291,351	361,992	177,897	283,226	461,123
Transfers			-	-		-	-
Total funds carried forward	9	220,853	225,868	446,721	70,641	291,351	361,992

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 2025**

	Note	2025	2024
Fixed assets	6	7,658	1,500
Current assets			
Debtors	7	30,427	18,112
Cash at bank and in hand		569,267	506,482
Total current assets		<u>599,694</u>	<u>524,594</u>
Current liabilities			
Creditors - amounts falling due within one year	8	160,631	164,102
Total current liabilities		<u>160,631</u>	<u>164,102</u>
Net current assets		439,063	360,492
Net assets		<u>446,721</u>	<u>361,992</u>
The funds of the charity	9		
Unrestricted		220,853	291,351
Restricted		225,868	70,641
Total charity funds		<u>446,721</u>	<u>361,992</u>

For the year ended 31 March 2025 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 19th June 2025, 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 2022) - (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	2025	Restricted Funds	Unrestricted Funds	2024
Grants and donations						
D'Oyly Carte	6,000	-	6,000	-	-	-
Southwark Family Early Help	-	45,592	45,592	18,414	-	18,414
London Borough of Newham	-	46,120	46,120	-	-	-
Comic Relief	899	-	899	-	-	-
Awards for All	11,397	-	11,397	-	-	-
Arts Council England	59,799	-	59,799	-	58,433	58,433
National Lottery	37,220	-	37,220	-	-	-
Royal Borough of Greenwich	-	8,000	8,000	-	10,720	10,720
New Leaf	-	11,500	11,500	-	-	-
Global Fund for Children	6,100	-	6,100	-	-	-
Peabody Trust	-	-	-	-	3,800	3,800
L & G Placemakers	-	-	-	-	2,485	2,485
Groundworks	-	-	-	8,095	-	8,095
BVSC	-	15,200	15,200	-	17,800	17,800
RCSSD	-	47,527	47,527	-	-	-
Food and Fun Southwark	10,997	-	10,997	4,400	-	4,400
Youth Futures	20,000	-	20,000	-	-	-
Kings Oak	-	3,800	3,800	-	-	-
NHS South East	-	-	-	-	11,500	11,500
Sundry	-	9,500	9,500	-	7,023	7,023
Theatre Tax Relief	-	-	-	-	2,520	2,520
	-	-	-	-	-	-
Deferred grants brought forward	70,500	83,689	154,189	70,500	64,389	134,889
Deferred grants carried forward	(57,000)	(89,800)	(146,800)	(70,500)	(83,689)	(154,189)
	<u>165,912</u>	<u>181,128</u>	<u>347,040</u>	<u>30,909</u>	<u>94,981</u>	<u>125,890</u>

3 Net incoming Resources

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

	2025	2024
Examiner's fee	3,850	3,650

4 Employees

	2025	2024
Wages	78,790	78,124
Social security costs	3,206	2,931
Pension contributions	11,994	1,917
Freelance fees	112,651	90,497
	<u>206,641</u>	<u>173,469</u>
	No.	No.
Management	2	2
Freelance	31	29
	<u>33</u>	<u>31</u>

No employee earned more than £60,000 during the year (2024 Nil) .

5 Charitable activity costs

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2025
Salaries and freelance fees	-	192,868	13,773	206,641
Props, costumes and show purchases	-	1,604	-	1,604
Venue and rehearsal space	-	3,251	-	3,251
Set design	-	3,906	-	3,906
Temporary staff and recruitment	-	406	-	406
Motor, travel and subsistence	-	23,298	-	23,298
Rent and utilities	-	-	14,738	14,738
Telephone	-	-	2,937	2,937
Overheads, consultancy and sundry	1,784	559	9,918	12,261
Research and training	-	1,176	-	1,176
Bank charges	568	-	-	568
Insurance	-	4,327	-	4,327
Examiner's fee	3,850	-	-	3,850
Depreciation	3,415	-	-	3,415
Total 2025	9,617	231,395	41,366	282,378

	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

6 Fixed assets

	Motor Van
As at 31.3.2024	7,500
Additions	9,573
Disposals	(7,500)
As at 31.3.2025	<u>9,573</u>
Depreciation as at 31.3.2024	6,000
Depreciation charge for the year	3,415
Disposal	(7,500)
As at 31.3.2025	<u>1,915</u>
Net book value	31.3.2025 <u><u>7,658</u></u>
	31.3.2024 <u><u>1,500</u></u>

7 Debtors

	2025	2024
Prepayments and accrued income	29,140	17,786
Other debtors	1,287	326
	<u>30,427</u>	<u>18,112</u>

8 Creditors - Amounts falling due within one year

	2025	2024
Deferred grants	146,800	154,189
Social Security and other Taxation	3,478	1,776
Other creditors	6,503	4,487
Accruals	3,850	3,650
	<u>160,631</u>	<u>164,102</u>

9 Reconciliation of Movement in Funds

	Balance at 31 March 2024	Income	Expenditure	Transfers	Balance at 31 March 2025
Restricted Funds	291,351	165,912	231,395	-	225,868
Unrestricted Funds	70,641	201,195	50,983	-	220,853
	<u>361,992</u>	<u>367,107</u>	<u>282,378</u>	<u>-</u>	<u>446,721</u>

10 Analysis of Net Assets between Funds

	Fixed Assets	Net Current Assets	Total 2025	Total 2024
Restricted Funds	-	225,868	225,868	291,351
Unrestricted Funds:	7,658	153,195	160,853	10,641
Designated Funds	-	60,000	60,000	60,000
	<u>7,658</u>	<u>439,063</u>	<u>446,721</u>	<u>361,992</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

	2025			2024		
	Salary	Pension Payments	Freelance	Salary	Pension Payments	Freelance
A Cooke	47,425	5,072	-	42,743	1,095	-
S Al-Khayyat	29,515	6,165	18,682	30,003	712	16,140

Other payments were made to Trustees as reimbursement for expenses

	2025	2024
Amanda Stuart-Fisher	-	30
Cleve Jackson	450	63
A Cooke	208	38
S Al-Khayyat	1,782	2112
Lucinda Seddon	-	13