

SILHOUETTE YOUTH

England & Wales · Charity number 1181276

Details

Status Registered

Legal form CIO

Registered 2018-12-19

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: THE OBJECTS OF THE CIO ARE:(1) TO ADVANCE THE EDUCATION OF CHILDREN AND YOUNG PEOPLE IN THE PERFORMING ARTS(2) TO ADVANCE THE ARTS FOR THE PUBLIC BENEFIT BY THE PROMOTION IN PARTICULAR, BUT NOT EXCLUSIVELY, OF THE PERFORMING ARTS(3) TO ACT AS A RESOURCE FOR YOUNG PEOPLE UP TO THE AGE OF 21 LIVING IN IN AN AREA OF SOCIAL DEPRIVATION BY PROVIDING ADVICE AND ASSISTANCE AND ORGANISING PROGRAMMES OF PHYSICAL, EDUCATIONAL AND OTHER ACTIVITIES AS A MEANS OF:(A) ADVANCING IN LIFE AND HELPING YOUNG PEOPLE BY DEVELOPING THEIR SKILLS, CAPACITIES AND CAPABILITIES TO ENABLE THEM TO PARTICIPATE IN SOCIETY AS INDEPENDENT, MATURE AND RESPONSIBLE INDIVIDUALS;(B) ADVANCING EDUCATION;(C) PROVIDING RECREATIONAL AND LEISURE TIME ACTIVITY IN THE INTERESTS OF SOCIAL WELFARE FOR PEOPLE LIVING IN THE AREA OF BENEFIT WHO HAVE NEED BY REASON OF THEIR YOUTH, AGE, INFIRMITY OR DISABILITY, POVERTY OR SOCIAL AND ECONOMIC CIRCUMSTANCES WITH A VIEW TO IMPROVING THE CONDITIONS OF LIFE OF SUCH PERSONS.

Activities: Silhouette Youth works with young people in areas of high social deprivation to give them accessible and affordable performing arts opportunities to allow them to achieve all they can achieve! We provide a safe and secure community environment where young people can come and express themselves, build friendships, improve their mental health and engage their passions. We aim to redirect the light

Classification

- **How:** Provides Other Finance, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research
- **What:** General Charitable Purposes, Education/training, Disability, The Prevention Or Relief Of Poverty, Arts/culture/heritage/science, Economic/community Development/employment, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- Leicestershire
- Milton Keynes
- Northamptonshire

Finances

Period end	Income	Expenditure	Assets	Employees
2024-09-01	£206,701	£208,055	-	-
2023-09-01	£153,982	£178,803	-	-
2022-09-01	£155,518	£218,818	-	-
2021-09-01	£115,248	£132,256	-	-
2020-09-01	£215,614	£63,849	-	-

Trustees

Name	Role	Appointed
ANTHONY DALE COVINGTON	Chair	2018-09-01
April Ventour-Griffiths		2019-09-01
CHRISTINA HODGES		2018-09-01
GEORGIA WHITE		2018-09-01
MARK CURRELL		2018-09-01

SILHOUETTE YOUTH

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Accounts



Silhouette Youth end of year report 2025.

It has been an exceptional year for Silhouette, and we have made some huge strides in the work we do. We are now engaging more young people than we ever have, we work with more schools than we ever could imagine, and our performance work continues to improve year on year. The team have done an exceptional job and we have continued our commitment to our apprentice scheme and the development of our young people as leaders. Feedback from all parents and organisations that work with us has been positive and we continue to raise the profile of our charity across Northamptonshire and beyond.

Who is Silhouette Youth?

Silhouette Youth is a charity that works in one of the most deprived areas in Northamptonshire (as per Northampton Hidden needs report and 2019 deprivation indexes) and we aim to provide accessible and affordable opportunities for all by using the performing arts to change lives and transform communities. Joseph – one of our young people – created the slogan ‘Redirect the light’ as he believes we redirect the light to the young people and communities that need it the most!

The majority of our work takes place on the top floor of a shopping centre where we currently occupy three spaces. We work with 350 young people every week and we run sessions in dance, music, drama, musical theatre and Shakespeare. We are proud to be a Royal Shakespeare Company Regional theatre partner which has transformed the work we do. We have an outreach programme that encompasses 48 local Primary and Secondary schools and we work with Northampton College and Northampton University. We aim to produce at least 12 productions a year and we perform in spaces across Northampton always providing a ‘pay what you can’ solution so that every young person and adult can have access to high quality theatre without money being a deciding factor.

Our charity has grown substantially in the 6 years that it has been going, and we have now reached a pivotal point where we are at capacity, we are in demand, and we have waiting lists on every session. This means that we need to grow even further and put organisational structures in place that will allow future sustainability and a chance to change more lives. We are also in the process of securing financial backing that will see us open a 300-seater theatre within the shopping centre. This will allow us to showcase more of the work we do, provide jobs and apprenticeships and a space that our community can celebrate their young people.

The organisation is run by an exceptional group of trustees who are all based in the community we serve. The Leadership team, which is made of 15 young people, are the centre of everything we do, and they drive the charity through supportive challenge. Our parent body is a force to be reckoned with and many of them are regular volunteers and support us in all the work we do.

Silhouette youth also works with many providers within Northampton to develop the wellbeing, mental health, confidence, safety and security of young people. We are part of the VCSE, The Cultural Compact and are currently a pilot organisation to show the impact of the work we do. We work with



NAYC, The Lowdown, Blackthorn Community centre, Emmanuel Churches and the list goes on! Partnership work is key to our success, and we see ourselves as one of many groups that can support our young people and community. Only together can we truly make this change!

Why do people need Silhouette Youth?

I have had the honour and privilege of being a Headteacher for 19 years and I have worked in Northampton for a long time. My last school was based in the very area of Weston Favell Shopping Centre where our studios are located. I know this area well and I can therefore speak openly and honestly about the needs of the young people, community and partner organisations.

Safety and security: The Eastern Districts of Northampton are well known for the high level of crime, police involvement, social services involvement, knife crime, racist incidents and A and E referrals. The 2019 deprivation Indices and the Northampton Hidden Needs report shows the facts, figures and percentages. Silhouette Youth is based in a space that has constant security (most of our parents are on the security team), is in the heart of the community and is run by practitioners that have a long history of working with young people with complex needs. It is a space where their voices are listened to and acted upon and they are respected and nurtured. It is a disciplined environment where young people work hard and achieve a high standard in everything they do.

93% of parents and young people said that Silhouette is their safe space (Silhouette survey 2024) with parents saying - *Silhouette has been an amazing support to my daughter especially this year as she has had a lot of struggles at school, but silhouette has supported her in huge ways we are truly grateful.* And young people saying - *Silhouette has been a place for me to go and to truly enjoy myself at, a place where I can be myself and spend time with my friends whilst working towards an outstanding production.*

Accessibility and affordability: This is a poor community and things are financially difficult. This can be seen by the food bank line (which we help fund) that snakes around the building. It can be seen in the level of financial benefits that are paid out to the community and the high level of social services involvement with families that are in crisis. Due to this financial restriction parents find it difficult to provide activities and experiences for their young people, and that is where we come in!

We are based in the centre of the community which means that most of our young people walk to the venue or use the extensive bus route that stops at the shopping centre. They can drive as there is easy parking, and their parents can use the opportunity to walk round the shopping centre or spend some time together having a coffee! Local schools can walk to our studios and take part in the activities we provide, and we can easily get to them to support them in their creative practice. Everyone is welcome at Silhouette, and this can be seen in the range of young people and parents we work with on a weekly basis and the 48 Primary and Secondary schools we work with on a yearly basis. The fact that every session, no matter what length is only £5 and that no one ever pays more than £15 a week (even though they do up to 8 sessions) means that we keep cost down. We also FUND any family that cannot afford our sessions as money should never be a reason why you can't attend. Every production is pay what you can on the door, and everyone is welcome.

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A parent response in our 2024 Survey - *Without Silhouette, we would not have been able to send her to anything similar, as there is nothing similar that can offer what she is currently given at this price. With the current financial crisis, we would not be able to afford to send her to other performing arts groups as they are much more expensive.*

Inclusion, well-being and mental health: The community that we serve is fractious and there are regular reports of race related crimes and anger and aggression towards the LGBTQ+ community. We have also seen a rise in the lack of support for neurodivergent young people and those that find the school system difficult to navigate. Many of our partner organisations and schools are experience a rise in self-harming, suicidal tendencies and a lack of engagement. Many of these organisations signpost their young people to our provision.

This is something that we pride ourselves on and the recent survey results of young people and parents showed us the impact that we are having.

- 93% said that Silhouette had given them a safe space
- 95% said that Silhouette was a place where they could enjoy themselves and be happy.
- 93% said it was a place where they felt welcome.
- 95% said Silhouette was a place where they could learn new skills and knowledge.
- 70% said that Silhouette had a direct impact on their wellbeing and mental health.
- 84% said that it allowed them to make friends and build positive relationships.
- 93% said Silhouette had helped them develop confidence.
- 91% said that it allowed them to engage more with the performing arts.
- 63% said that being involved in Silhouette had allowed them to become more successful in their school life.
- 98% said that the work we did in lockdown had a positive impact on their mental health and well-being.

For me Silhouette has changed my life. It has boosted my confidence, made me push myself, helped me get to know people from different backgrounds and is my second home.

Celebrating our community and giving young people a voice: The Eastern Districts suffers from a bad reputation, and this has led to the creation of a community that does not celebrate its successes but focusses on its faults. It also means that there are limited to no opportunities to celebrate the great work that it does do. Young people do not have a voice and therefore take out their anger and frustration by being involved in criminal activity.

Silhouette Youth provides these opportunities and through our productions and celebration events we give young people a voice. They direct, act, work on backstage and run a leadership team. They decide on the productions that we do on a yearly basis and choose the work that is meaningful to them. They get opportunities to go to Stratford upon Avon, work with the RSC, go to London, attend events at the Royal and Derngate and the list goes on. They write their own work and have performed this work to 100's of people. The community comes in and celebrates the work they do and we are at the point where every production we stage is sold out! Through this sharing, celebration and positive experience we have noticed that young people have changed and the community celebrates far more than before.



Silhouette has provided me with so many opportunities in regards to the arts and creating my social circle. I have never felt so supported with my passions.

Aspirations: All the data for the area points to the fact that young people have limited aspirations of what they can achieve. They tend to stay within the area and do not venture far from it. They settle for menial jobs rather than explore their talents further. Educational engagement is low and school attendance figures are below average.

This is where we have seen a remarkable impact at Silhouette. Over the last 6 years we have watched young people actively go to further educational establishments. We have seen young people take on apprentices and be involved in a range of work experiences. We are inundated with young people wanting to do work experience at Silhouette Youth and we have taken on two apprentices in the last two years. Over the last three years we have seen more young people look for University and college places than ever before and many of them are now studying in organisations across the country. For many of them they are the first person in the history of their family to leave Northampton or to look for further education. This is a huge impact for this community.

Please be assured that any statements made above can be backed up by a range of data, individual examples and interviews that we have had. Our current pilot project with the VCSE can be shown as well as the work we have done with the RSC.

What is our impact and achievements?

We have a strong belief that it is vital that we can prove the impact of the work that we do. This is not just in the data that we provide but in the real stories that we can tell. Usually we would start with the data but please have a look at this case study. We have called it Child A to secure anonymity.

CASE STUDY: We started working with Child A and his family when he started at Silhouette in 2018. He was previously at the school I used to be Headteacher at and was an exceptional young person who suffered a lot because he was part of the LGBTQ+ community. He also comes from a family that is disadvantaged but works hard to provide for their children. We have funded all his sessions since joining Silhouette and at one point he was doing 8 sessions a week! He had a really difficult time in Secondary and asked for help and support, which we provided for him, and he got through some very difficult times. He started writing, directing and acting in his own work and his play was performed at Silhouette and The Royal and Derngate. He started working with the RSC and went on to join their backstage training and director's course. He performed as lead characters in a range of shows at Silhouette and built up his portfolio of work. We won the performing arts prize at his secondary school and a national performing arts prize for his trust. He became an apprentice at Silhouette Youth and is going off to University in September 2025. He is currently heading up our leadership team at Silhouette and is working with the National Opera house on an upcoming piece they are doing. He has been highlighted by the RSC as an up-and-coming talent to watch out for.

The Data below shows the impact we have had in the 6 years that we have been working as a charity.

Focus	2018	2024	Projected
Weekly sessions in a range of performing arts.	42 young people from 11 to 15.	355 young people from 5 to 18.	We aim to work with 500 young people a week as we have waiting lists on most classes and need to build capacity.
Outreach programme – Schools.	5 local Primary Schools.	45 Primary Schools and 3 Secondary schools.	55 schools as we feel that this would be capacity without affecting quality.
Sharing, productions and events.	3 in year 1.	15 in a year.	The aim is to look at 20 events throughout the year. The development of a new space will help us to do this. It will also allow local talent to have a space to perform to their community.
Community reach.	325	16500	We continue to go from strength to strength and we would love to reach 20000 people within the next two years.
% of leavers going in to further education, apprenticeships or roles in the sector.	0	100%	10 young people left Silhouette last year and all of them went in to further education and roles in the sector.
Young leader programme.	0	15	We have 15 fully funded positions for young leaders within a year.
Studio spaces	1	5	We work in 5 spaces within the shopping centre and these are already full.
Income generation in a year.	£5000	£208000	This is based on our current income February 2025.
Grants and funding support.	1	12	We have built up a strong relationship with grant funders.
Partnerships	2	24	We work in partnership with so many organisations. Royal Shakespeare company, Royal and Derngate, Blackthorn community centre, The Lowdown, VCSE, West Northants, Free to talk – the list goes on. Partnership work is essential to provide for our young people and families.
Geographical areas.	The estates around Weston Favell.	Weston Favell, Eastern Districts, Centre of Town as far as Milton	Our geographical reach has develop far and wide. We work in Norht Northants, West Northants, Leicester, Warwickshire, Corby, Kettering and are forever expanding.

		Keynes and Leicester	
Young people and parent satisfaction and impact.	No Survey was completed.	Survey results 2024	<ul style="list-style-type: none"> • 93% said that Silhouette had given them a safe space • 95% said that Silhouette was a place where they could enjoy themselves and be happy. • 93% said it was a place where they felt welcome. • 95% said Silhouette was a place where they could learn new skills and knowledge. • 70% said that Silhouette had a direct impact on their wellbeing and mental health. • 84% said that it allowed them to make friends and build positive relationships. • 93% said Silhouette had helped them develop confidence. • 91% said that it allowed them to engage more with the performing arts. • 63% said that being involved in Silhouette had allowed them to become more successful in their school life. • 98% said that the work we did in lockdown had a positive impact on their mental health and well-being.
Reach more of the community.	Did not collect data.	Please see 2024 data in the next column.	<p>75% come from low income families. 35% from global majority 15% neurodivergent 16% LGBTQ+ 30% anxiety, wellbeing and mental health This is out of 330 young people.</p>
Financially supporting families so that attendance is free.	4 families	26 families	This continues to increase.
Parent volunteers	2	25	This continues to increase with the creation of the Parent group.

What is our approach to Equity, Diversity and inclusion?



The fact that we are driven to provide 'accessible and affordable opportunities for all' demonstrates our ongoing dedication to working with young people and communities who have been ignored and marginalised. The fact that we work out of a shopping centre in the centre of one of the most impoverished areas in Northamptonshire shows that we are driven by our desire to transform the lives of those with the most need.

We have made sure that our services can be accessed by everyone. The shopping centre has transport links throughout Northamptonshire and is in walking distance of the community we serve. Due to the fact that many of our young people live in the area this means they can easily access our provision. We also work with 48 schools that are in travelling distance of our studio BUT we tend to go to them! We also provide financial support for those that need transport costs or cannot get to our space.

Silhouette makes sure that the place you are born, the money your family has in the bank or your family situation should NEVER restrict you from reaching your full potential. That is why sessions can be partly or fully funded at any point throughout the year. We currently fully fund 20 families to access the work we do. We also run a 'pay what you can on the door' structure for any productions that are performed. We also fund young people to access other productions throughout the county. We provide transport to these productions and fund 80% of all ticket costs.

Due to the large numbers of young people we work with in our studio and within schools we can confidently say that we reach a diverse community that is made up of a range of religions, a range of genders and is gloriously diverse. We actively engage marginalised communities, young people who are neurodivergent and those that are on the spectrum.

We work with young people who are school refusers, are home schooled or who are out of education. Through the range of opportunities, we provide we can prove that these communities are integral to the work that we do. Our focus will always be on the disadvantaged young people in areas where they have no voice and are marginalised. We are committed to working with young people from the global majority and giving them a space where they can develop the skills they need to succeed.

We use the term 'opportunities' as it is important to us that we develop the aspirations of our young people. This means that we constantly take them to places, have people come in to meet them and put them in situations where they can experience opportunities without being concerned about finance or access. This means that we work with a range of partners that support us in providing these exceptional opportunities.

We can honestly say that we have taken away any barrier that our young people have in accessing our services. This however means that we will always be looking for funding to make this happen but we are committed to making this difference.

Who are our partners and what connections do we have?

Nothing can be done if we work in a Silo. We need others to develop our practice, to challenge the work we do and to help us improve. We need other organisations to provide opportunities for our



young people and we need to signpost people to organisations that can help them in times of need. Please see a list of the organisations we work with and why we are working with them?

Partners that have young people that we work with.
<ul style="list-style-type: none"> • Northampton Primary Academy Trust – 14 schools all within areas of high social deprivation. • Preston Hedges Academy Trust – 5 primary schools that are based in a variety of areas across Northampton. • Nene Education Trust – 5 Primary schools and a Secondary school are based in Rushden and Raunds. • Nene Valley Partnership – Three Primary schools and a Secondary school that are based in Wellingborough. • Northampton Academy - A Secondary school that is based across the road from the Shopping Centre. • Castle Primary and NIA – A Primary and Secondary School based in the centre of Northampton. • Kirby Muxloe – A primary school based in Leicester. • Kettering Science Academy – A Secondary based in Kettering. • Greenoaks Primary – A Primary School in Northampton. • Hawthorne Primary School – A primary school based in Wellingborough. • Mencap. • Northgate Special School.
Partners that provide our young people with opportunities.
<ul style="list-style-type: none"> • We are an Associate Regional Theatre partner with The Royal Shakespeare Company. • We work closely with The Royal and Derngate Theatre in town. • Intermission Youth Theatre in London who work with global majority young people. • The Core at the Cube in Corby. • Emmanuel Churches. • The Life Centre. • The Northampton College. • Northampton University. • The Castle Theatre. • The Old Savoy Theatre. • Weston Favell Shopping Centre. • Northampton carnival. • East Midlands Actors group. • Northampton Film Festival. • Delepre Abby. • Northampton Music Performance Trust. • Narrative Alchemy.
Partners that provide support for our young people.
<ul style="list-style-type: none"> • The Lowdown that support with mental health and wellbeing. • Voluntary Impact Northampton.



- The voluntary, community and social enterprise (VCSE).
- Blackthorn Community Centre.
- Public Health and Wellbeing service.
- Local Area Partnership.

Funders that have supported us.

- National Lottery Reaching communities.
- The Tudor Trust.
- Youth Music – Trailblazer.
- Ironmongers.
- Clothesworkers.
- Co – Op foundation.
- Northampton Community Foundation.
- Wooden Spoon.

Silhouette Youth currently run two ‘gathering events’. This is when organisations and partners come together to share, chat, discuss and solve the issues that our community faces. These events are held three times a year and provide a space to share and support. They have no agenda’s, no minutes and are just a safe space to help others.

What are the relevant experiences and skills your team brings.

Our team comprises three parts. The youth leadership group, our Trustees and our Practitioners.

1) The Youth Leadership group is made up of 15 young people that are from our community and truly represent the people that we serve. They come with a clear understanding of disadvantage, lived experience, neurodivergence and LGBTQ+ and know what our community and its young people need to thrive and develop further. They are a force for change and set the direction of the organisation, providing supportive challenge in everything we do.

2) The trustees are all based in our community, or have worked in our community, and have a history of supporting young people and families to fulfil their full potential. We have Education professionals on the board who run schools, work in the University and have a deep knowledge of quality learning and teaching and how to provide for young people. We have a trustee that works for the RSC to support schools and young people from communities that needs accessible and affordable opportunities for all. We have a Trustee that is strongly involved in racial equality and ethnic diversity and is a leader within the community in challenging both of the above.

3) Our CEO, Artistic Director and Practitioners all have a long history of working within the community we serve, and our CEO was a headteacher in areas of deprivation and high need for almost 19 years. Our musical director has worked with young people who are vulnerable and at risk for over 20 years and supports them in using music to help them deal with a range of issues that they are facing. Our voice practitioner has a strong link to the LGBTQ+ community and has a deep understanding of supporting young people who need guidance and help at difficult times. Our joint Artistic director and dance practitioner has worked in schools within the area for over 30 years and herself came from a difficult background and therefore can support our young people to reach their full potential.

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4) We work with a range of freelance practitioners within Northampton, and they support us in running weekly sessions, working in schools and performance. All these individuals are from the local community, and we make sure that we provide opportunities and jobs for professionals that are in Northampton.

5) We run a strong apprenticeship structure, and we take on one or two every year. These apprentices come from our community and many of them have been with Silhouette for many years. We provide work experience opportunities for 10 young people every year and we support others who want to come and see what we do and how we do it.

The strength of our team can be seen in the fact that we have reached our capacity of 350 young people a week and 48 schools a year. Many of these schools have been working with us for over 3 years and keep coming back due to the quality of our work.

What is the current financial situation at Silhouette?

As a charity we have been running for 6 and a half years now. Our starting point was 0 money in the bank and 0 funding. We have received funding from a range of funders over the years who are committed, as we are, to providing accessible and affordable opportunities for all.

How do we fund our work?

There are five key areas to our funding strategy:

Grants – We have received grants from reaching Communities, The Tudor Trust, Northampton Community Foundation, Youth Music, Wooden Spoon, Co Op foundation, The Arts Council and The National Lottery. We put in grant bids to funders that fund young people in areas of social disadvantage and those that support the Arts. We currently have grants in with The Arts Council and the Paul Hamlyn foundation.

Working in schools – We currently run creative projects within 48 schools within Northamptonshire. This brings in an annual income of approximately £71000.00 and allows us to provide Silhouette sessions at an affordable rate.

Donations – We are starting to work with more local groups that are beginning to donate to the work we do as they have seen the impact that it has had. Our parents and leadership team also run fundraising events to raise funds to support our young people.

Fees – The young people pay £5.00 a session, no matter what length. If they do more than three sessions a week, they never pay more than £15.00. We also fund families that cannot afford the fees, and all our leadership team attend for free as a thank you for their time.

Performance – We run a pay what you can on the door structure to make all our work accessible. Any money that is earned goes back in to providing practitioners for sessions and supporting families.

Celebrating the year we have had!

Summer 2024 – April to August

What did we do?	What was the outcome / impact?
<p>Worked with schools in the Nene Education Trust on a programme of new writers and the celebration of new work. We worked on drama, dance and songwriting in every school, and they then performed this at the Castle Theatre in Raunds.</p>	<ul style="list-style-type: none"> • Development of 14 new writers and 7 original pieces of work. • 140 young people involved in drama, dance and writing their own songs. • 7 original dances and music compositions created. • 20 teachers trained on using creative practices. • 500 parents and siblings were able to watch the performance at the Castle Theatre.
<p>Worked with schools in the Preston Hedges Academy Trust on Macbeth. We worked on drama, dance and songwriting in every school, and they then performed this at the Royal Theatre in Northampton.</p>	<ul style="list-style-type: none"> • Reception to Year 6 in every school had a creative experience. 1560 young people involved. • 150 young people involved in the creation of the performance piece. • 150 teachers involved in the project. • 540 parents and siblings were able to watch the performance at the Royal Theatre.
<p>We provided 5 different work experience opportunities for young people at Silhouette over the Summer.</p>	<ul style="list-style-type: none"> • 5 young people spent the week with us in schools and running creative projects. • All of these young people attend Silhouette. • Development of skills, knowledge and understanding of working in an organisation. • We are committed to doing this every year.
<p>We worked on an Oracy project with year 3 children in Preston Hedges Primary School.</p>	<ul style="list-style-type: none"> • 60 young people worked for three days on developing Oracy. • Improvement in confidence, speech and the ability to share ideas. • This will now be a yearly initiative and will be open to other schools.
<p>Showcase events for every session at Silhouette. All parents were invited in to watch sessions at Silhouette to see their young people involved in creative practices.</p>	<ul style="list-style-type: none"> • 13 sessions opened up to parents. • 180 young people performing. • Over 200 parents attended sessions that week.
<p>Silhouette was shortlisted for a community award for the work we do at Weston Favell shopping centre.</p>	<ul style="list-style-type: none"> • Raising the profile of our charity. • Commitment and support from Weston Favell Shopping centre for the work we do.
<p>RSC Playmaking Festival where 20 young people from our local Secondary schools got a chance to perform on the main stage in Stratford Upon Avon.</p>	<ul style="list-style-type: none"> • 20 young people worked on a performance of Hamlet. • 5 teachers received training on the play. • Teachers in Secondary schools worked on the project. • Performed in Stratford Upon Avon and led to the work we will do as Associate schools in 2025.



<p>Holiday rehearsals for Teen performance of Rocky Horror Picture show.</p>	<ul style="list-style-type: none"> • 30 young people creatively connected during the holiday. • Holiday provision for young people who needed it.
<p>The team got together during the Summer holidays and were able to prepare for the year ahead. We looked at things that went well, things to develop further and what we wanted to improve in 2025. This formed the beginning of our development plan and allowed us to look at what want could help us develop even further. It also allowed us to look at the possibility of building a new space in the shopping centre that would become a community space for the people that need it the most.</p>	

First Term – September 2024 to December 2024

What did we do?	What was the outcome / impact?
<p>Introduction of our new programme for 2024 / 2025. New weekly sessions with some new freelance practitioners from Northampton.</p>	<ul style="list-style-type: none"> • Please see attached timetable of weekly sessions. • Two new roles created for freelance practitioners in Northampton. • 90 new families attended our open day. • Grew our reach to nearly 350 young people!
<p>Teen production of Rocky Horror picture show to the parents and the public.</p>	<ul style="list-style-type: none"> • Pay what you can on the door production that allowed 400 people to see the play within a week. • 30 young people develop their creative skills and were able to perform to others. • Development of confidence, wellbeing and creating positive relationships with others.
<p>We created a role for a paid apprentice at Silhouette. This was the second year where we were able to provide this position.</p>	<ul style="list-style-type: none"> • Thomas Bursnoll, who has been at Silhouette since Primary School, become our second apprentice. • He has had a huge impact on the work we do and has had an exceptional year. • One of the main roles he has had is to run the leadership team of 15 young people and to develop our social media.
<p>We said goodbye to 6 young people at Silhouette.</p>	<ul style="list-style-type: none"> • All these young people have gone on to further education. • 5 of them went to university to study and one become our apprentice. • For over 75% of them they were the first people in the history of their family to go to further education.
<p>Started to work with Kandinsky to look at a new production about young people and the way they view school. Research and Development programme.</p>	<ul style="list-style-type: none"> • 20 young people working with industry professionals. • 20 young people involved in research and development of new work. • Creation of new work with the Royal and Derngate.
<p>Started working on the National Theatre Connections programme for</p>	<ul style="list-style-type: none"> • Two practitioners attended training at the National Theatre.

<p>the year.</p>	<ul style="list-style-type: none"> • 30 young people began working on the connections programme. • Working on new writing and new plays to be performed in Northampton.
<p>Started to work with Kettering Science Academy on a programme that will use the performing arts to reach young people who are disengaged with education.</p>	<ul style="list-style-type: none"> • Start to look at how the performing arts can engage young people. • Development of drama, music and dance departments. • Raising the profile of the arts but also using it to develop well-being. • Access and excellence in a large secondary school.
<p>Development of a plan to create a community space at Weston Favell Shopping Centre. This is an ongoing piece of work.</p>	<ul style="list-style-type: none"> • Meeting with local authority and interested groups to raise the profile of the work we do. • Creation of a detailed three-year plan for the development of a community space. • Meeting with a range of councillors and politicians to raise the profile of the impact of the performing arts.
<p>Started work with the Preston Hedges Academy Trust on their production of <i>Midsummer Nights Dream</i>.</p>	<ul style="list-style-type: none"> • Reception to Year 6 in every school had a creative experience. 1560 young people involved. • 150 young people involved in the creation of the performance piece. • 150 teachers involved in the project. <p>540 parents and siblings were able to watch the performance at the Royal Theatre.</p>
<p>Teacher training sessions on using creative practices in class and how to engage with Shakespeare texts. Development of Oracy skills.</p>	<ul style="list-style-type: none"> • Three training sessions for Northampton Primary Academy Trust – 60 teachers trained. • Training session for Preston hedges Academy Trust – 20 teachers trained. • ECT teachers trained on using creative practices. • Worked alongside the Royal Shakespeare company to develop practice. • All practitioners received training.
<p>Silhouette hosted an RSC theatre partners meeting for theatres across the country.</p>	<ul style="list-style-type: none"> • Working with others to develop our practice. • Raise the profile of the work we do. • Develop our skills and knowledge. • Provide further opportunities for our practitioners and young people.
<p>Two new freelance practitioners added to the team. This was in our original plan to develop capacity of the organisation.</p>	<ul style="list-style-type: none"> • Allowed us to develop more capacity for young people to join sessions. • Gave time to CEO to raise profile of Silhouette and start to develop the community space. • Time to look more strategically at the organisation. • Provide jobs for local creatives.

<p>Greater engagement with local authority, community, VCSE and those that can influence change.</p>	<p>Multiple meetings and sessions with policy makers and those that have influence in Northampton. Engaged with employment fairs, VCSE, Lucy Rigby and the organisations that can have an impact on our young people. Made strong connections and raised the profile of the work we do.</p>
<p>50 Years of Weston Favell celebration event. Silhouette was involved in the creation, development and performance of a piece that looked at the impact the centre has had on peoples lives.</p>	<ul style="list-style-type: none"> • Celebration event with our community. • Creation of a piece of work that was seen by the community. • Provision of paid work for our young people. • Working with industry professionals. • Chance to show our appreciation and share the work we do with others. • Raise the profile of our charity.
<p>Development of Leaders and Ambassadors at Silhouette. Creation of 15 spaces for leaders. This programme has gone from strength to strength this year thanks to funding and support.</p>	<ul style="list-style-type: none"> • The programme has been run by our apprentice this year who has done an exceptional job. • Backstage training and development. • Marketing training and development and social media improvement. • All roles in every production taken on by young people. • Development of knowledge and skills needed to get future jobs. • All leadership roles have been funded for the year.
<p>New writing sessions held in every Nene Education Trust schools where 20 young people had the opportunity to work with local writers and actors on the creation of original work.</p>	<ul style="list-style-type: none"> • 140 young people took part in writing workshops. • Three practitioners worked in schools and developed new writing. • Development of Oracy skills. • Employment opportunities for local creatives.
<p>Connected training event for teachers and practitioners at the Royal Shakespeare Company.</p>	<ul style="list-style-type: none"> • Training event for our teachers and practitioners on the development of our practice. • Chance to engage with other professionals from across the country. • Chance to assess how we can improve the work we do. • Further develop strong links with the RSC and future opportunities for our young people.
<p>Community production of Oliver Twist over three days to parents and the community. Pay what you can on the door to make sure that it was accessible and affordable.</p>	<ul style="list-style-type: none"> • 45 young people performed in the production over three days. • A community audience of over 300 young people. • Run by practitioners, the leadership team and the apprentice. • Performance took place in the shopping centre allowing the community to be involved.



<p>Next generation Backstage training at the RSC to develop the skills and knowledge needed to run backstage roles and to get future employment.</p>	<ul style="list-style-type: none"> • 10 young people took part in the training and development opportunity. • These skills have then been used in every production we have had this year. • Future skills for employability. • Our apprentice was involved in a directors capacity. • Training and development opportunities.
<p>Open session week where every parent is invited in to watch sessions at Silhouette.</p>	<ul style="list-style-type: none"> • Opportunity for positive opportunities to show work. • A chance for young people to express themselves and develop confidence. • A chance for positive reinforcement. • Bringing the communi9ty in to our work.

Second Term – January 2025 to April 2025

What did we do?	What was the outcome / impact?
<p>Started working with the 14 schools that make up the Northampton Academy Trust on their Henry V project. Resulting in all schools performing at the Derngate Theatre.</p>	<ul style="list-style-type: none"> • Engaged with 14 local schools. • 360 young people • 50 teachers. • Final audience of over 1000. • Allowed us to give work to two local practitioners on a freelance basis.
<p>Opportunities for young people around the production of Macbeth.</p>	<ul style="list-style-type: none"> • Attended a screening of David Tenants Macbeth at the local Northampton Film house. • Got an opportunity to work with professional actors on the production. • Opportunity for local actors to be involved in the production.
<p>Working with three local Secondary Schools who form our Associate schools’ programme. Working on a new production called Oh What Fools these mortals be!</p>	<ul style="list-style-type: none"> • Training for teachers on the use of creative practices. • 32 young people are part of the project. • New script created. • Production at the Royal in June 2025. Open to the public and the community.
<p>Dance and music showcase event to parents and the public where young people get a chance to show the work they are doing. This event sold out!</p>	<ul style="list-style-type: none"> • Parents and the community being able to be involved in accessible and affordable creative experiences. • Development of confidence and improvement of well being. • Young people took all backstage roles in the event.
<p>Nene Valley Academy Trust started working with us. A new group that was impressed with the work we did</p>	<ul style="list-style-type: none"> • New schools involved with the work we do. A Secondary and three primaries. • Teacher training for 20 teachers.



and wanted to join us.	<ul style="list-style-type: none"> • Working in 4 schools and reaching 150 new young people. • Engaging with Shakespeare text and developing Oracy.
Take over week at Kirby Muxloe where every young person got a chance engage with dance, music and drama.	<ul style="list-style-type: none"> • 240 young people worked with 5 different practitioners over the week. • Creation of new music and new work. • Celebration event on the Friday to share with others.
Greenoaks – new primary school – wanted to work with us on giving their young people greater access to the performing Arts to develop their wellbeing.	<ul style="list-style-type: none"> • Worked with every child in the school from Reception to Year 6. • Engaged in dance, singing and drama. • Chance for further training for our apprentice and work experience opportunities. • Further develop our reach and the communities we serve.
Rehearsals and Easter sessions. Our young people attended sessions for FREE over the Easter Holiday to work on their productions.	<ul style="list-style-type: none"> • Free sessions for young people during the holidays. • Opportunities to further develop their work. • Leadership opportunities.

Third Term – April 2025 to August 2025 (what is still to come)

What will we do?	What will the outcome / impact be?
Worked with schools in the Nene Education Trust on a programme of new writers and the celebration of new work. We worked on drama, dance and songwriting in every school, and they then performed this at the Castle Theatre in Raunds.	<ul style="list-style-type: none"> • Development of 14 new writers and 7 original pieces of work. • 140 young people involved in drama, dance and writing their own songs. • 7 original dances and music compositions created. • 20 teachers trained on using creative practices. • 500 parents and siblings were able to watch the performance at the Castle Theatre.
Working with Hawthorne Primary to develop the Year 6 Oracy skills and wellbeing using the performing Arts.	<ul style="list-style-type: none"> • Training all teachers on the use of creative practices. • Engage with high level text using the performing arts. • Get young people to work together on a positive experience. • To engage young people with stories.
Teen group performance of Education, Education, Education. Three different casts will perform their production at Weston Favell Shopping centre to parents and the	<ul style="list-style-type: none"> • 40 young people getting a chance to perform. • All backstage roles being run by the leadership team. • Pay what you can on the door means that it is accessible and affordable to all.



community.	<ul style="list-style-type: none"> • Giving our young people a voice in our community to share their view of Education.
<p>First Encounters Production of The Tempest to be held at Silhouette. The RSC performance will be open to parents and the community and is already sold out. We will be running Tempest sessions in three local Secondary schools to support their young people when they come and watch.</p>	<ul style="list-style-type: none"> • Community production that will be seen by over 500 young people and parents. • Professionals from the RSC in our community in a play that explores racism and the affect it can have. • Young people having backstage roles.
<p>Productions of Henry V by NPAT. Oh What fools these mortals be by our Associate Secondary Schools. The Tempest by Nene Valley Trust. New work by Nene Education Trust.</p>	<ul style="list-style-type: none"> • Three different productions in three different venues across Northampton. • Over 600 young people sharing their work on stage. • Over 1500 parents and the community sharing the experience. • What an incredible creative result!

What are the concerns for the future?

- We are in the process of looking at the creation of a dedicated creative space within the shopping centre that we work from. This would have a huge impact on finances as we will be able to generate income by renting our space, getting local artists to perform, getting touring companies in and raising the profile of the work we do.
- Funding is difficult now as there seems to be a lot more charities looking for financial support. This will obviously have an impact on the work we do as we serve communities that have limited to no expendable income.
- We are growing quickly and that means we need to look closely at our capacity and what we can afford to do as opposed to what we would like to do.
- We have definitely raised our profile throughout this year but this has not currently resulted in any further financial commitment as Northampton is in financial difficulty.
- It has been an exceptional year and we continue to learn quickly. We need to create a clear plan for the next three years and it needs to be focussed on finance and what is affordable.

Thank you for taking the time to read this report. At Silhouette we realise that we have chosen to work with the most disadvantaged young people in the country and it is our driving force, our moral compass. We are forever committed to providing these young people with the opportunities that others have because of where they have been born, the money in their bank or the families they have. We must address this and we have to be the solution. Thank you so much for your help and support. We could not do this without you.



CHARITY COMMISSION
FOR ENGLAND AND WALES

SILHOUETTE YOUTH		1181276	
Annual accounts for the period			
01-Dec-2023	To	30-Nov-2024	

Section A Statement of financial activities

Recommended categories by activity	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)					
Income and endowments from:					
Donations and legacies	159,421	-	-	159,421	153,982
Charitable activities	45,339	-	-	45,339	-
Other trading activities	-	-	-	-	-
Investments	-	-	-	-	-
Separate material item of income	1,941	-	-	1,941	-
Other	-	-	-	-	-
Total	206,701	-	-	206,701	153,982
Resources expended (Note 6)					
Expenditure on:					
Raising funds	18	-	-	18	31,046
Charitable activities	9,876	-	-	9,876	147,757
Administrative Expenses	195,461	-	-	195,461	-
Grants Payable	2,700	-	-	2,700	-
Total	208,055	-	-	208,055	178,803
Net income/(expenditure) before investment gains/(losses)					
Net gains/(losses) on investments	1,354	-	-	1,354	24,821
Net income/(expenditure)	-	-	-	-	24,821
Extraordinary items					
Transfers between funds					
Other recognised gains/(losses):					
Gains and losses on revaluation of fixed assets for the charity's own use	-	-	-	-	-
Other gains/(losses)	-	-	-	-	-
Net movement in funds	-	-	-	1,354	24,821
Reconciliation of funds:					
Total funds brought forward	53,855	-	-	53,855	78,676
Total funds carried forward	52,501	-	-	52,501	53,855



SILHOUETTE YOUTH		1181276	
Annual accounts for the period			
01-Dec-2023	To	30-Nov-2024	

Section A Statement of financial activities

Recommended categories by activity	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05	Guidance Note
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01 159,421	-	-	159,421	153,982	
Charitable activities	S02 45,339	-	-	45,339	-	
Other trading activities	S03 -	-	-	-	-	
Investments	S04 -	-	-	-	-	
Separate material item of income	S05 1,941	-	-	1,941	-	
Other	S06 -	-	-	-	-	
Total	S07 206,701	-	-	206,701	153,982	
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08 18	-	-	18	31,046	
Charitable activities	S09 9,876	-	-	9,876	147,757	
Administrative Expenses	S10 195,461	-	-	195,461	-	
Grants Payable	S11 2,700	-	-	2,700	-	
Total	S12 208,055	-	-	208,055	178,803	
Net income/(expenditure) before investment gains/(losses)						
Net gains/(losses) on investments	S13 - 1,354	-	-	1,354	24,821	
Net income/(expenditure) Extraordinary items	S14 -	-	-	-	-	
Transfers between funds	S15 - 1,354	-	-	1,354	24,821	
Other recognised gains/(losses):	S16 -	-	-	-	-	
Gains and losses on revaluation of fixed assets for the charity's own use	S17 -	-	-	-	-	
Other gains/(losses)	S18 -	-	-	-	-	
Net movement in funds	S19 -	-	-	1,354	24,821	
Reconciliation of funds:						
Total funds brought forward	S20 -	-	-	-	-	
Total funds carried forward	S21 53,855	-	-	53,855	78,676	
	S22 52,501	-	-	52,501	53,855	

SILHOUETTE YOUTH

England & Wales - Charity number 1181276

Accounts



Silhouette Youth end of year report 2024.

It has been a brilliant year for Silhouette, and we have continued to go from strength to strength. We have built up a strong outreach programme and our weekly sessions are well attended. We continue to put young people at the heart of everything we do, and the leadership programme has been particularly impressive. The recent results from the survey show that people are happy with the work we do and that we are making a difference in young people's lives. We continue to work with a range of partners and our community work is strong and effective. We will be making improvements to our online systems, especially signing up for courses, and we have a clear direction for next year. Please have a look below to see the work that took place over the last year.

Brief description of our organisation:

Silhouette Youth provides accessible and affordable opportunities for all and we seek to redirect the light to the young people and communities that need it the most. We are based in the heart of our socially deprived community on the top floor of Weston Favell Shopping Centre in Northampton. Our mission is to work with young people and families in areas of high deprivation and to give them a safe space where they can come together to create positive relationships with others and to be accepted for who they are. We do this through the performing Arts and we run 13 sessions a week for young people from 5 to 18, and above! The sessions are focussed on Songwriting, Music, Dance, Drama, Scriptwriting, Shakespeare and Musical Theatre. We currently have over 250 young people that attend our sessions on a weekly basis and we support many of these young people through the grants and funding that we have received.

We also work with over 39 Primary and Secondary schools, and we run performing Arts sessions within their schools. Most of this work is based on large scale projects that combine Music with Dance and Drama to create a production that is either staged or filmed. Last year we worked with 3050 young people, 109 teachers, an audience of over 16960 audience (in person and online). We also pride ourselves on the quality of the productions that our young people create and this year has seen us do 9 productions in the space of 6 months. Many of these were written, directed and created by our young people. We also released our first ever Silhouette album called Unit 29, which can be listened to on Spotify and Itunes. Last year we also created an original musical piece called The Masks we Wear, which was created online during lockdown and all the music was written and performed by our young people.

What are the relevant experiences and skills your team brings.

Our team comprises three parts. The youth leadership group, our Trustees and our Practitioners.

1) The Youth Leadership group is made up of 15 young people that are from our community and truly represent the people that we serve. They come with a clear understanding of disadvantage, lived experience, neurodivergence and LGBTQ+ and know what our community and its young people need to thrive and develop further. They are a force for change and set the direction of the organisation, providing supportive challenge in everything we do.



2) The trustees are all based in our community, or have worked in our community, and have a history of supporting young people and families to fulfil their full potential. We have Education professionals on the board who run schools, work in the University and have a deep knowledge of quality learning and teaching and how to provide for young people. We have a trustee that works for the RSC to support schools and young people from communities that needs accessible and affordable opportunities for all. We have a Trustee that is strongly involved in racial equality and ethnic diversity and is a leader within the community in challenging both of the above.

3) Our CEO, Artistic Director and Practitioners all have a long history of working within the community we serve, and our CEO was a headteacher in areas of deprivation and high need for almost 19 years. Our musical director has worked with young people who are vulnerable and at risk for over 20 years and supports them in using music to help them deal with a range of issues that they are facing. Our voice practitioner has a strong link to the LGBTQ+ community and has a deep understanding of supporting young people who need guidance and help at difficult times. Our joint Artistic director and dance practitioner has worked in schools within the area for over 30 years and herself came from a difficult background and therefore can support our young people to reach their full potential.

What are the main responsibilities and roles of all delivery staff and any volunteers?

The Leadership team – 15 young people at Silhouette. They have created the following

What are my responsibilities as a member of the Leadership team?

We expect the leadership Team to be a hard working, dedicated and passionate group of young people who attend regularly, give 100% and are committed to making a change.

PRODUCTION – we expect every leadership team member to take a role on every production at Silhouette. This can be on stage, backstage, front of house, directing – the list goes on.

CONNECTION – we expect every leadership team member to be at every connection event. This is where we connect with other groups, professionals, the community and our friends and partners.

EXPECTATION – we expect you to be a role model in everything you do and to represent the core values of Silhouette. We expect you to be present, on time, committed and dedicated and open to learning.

LEARNING – every leadership team member has to commit to learning one new skill within the year and we will provide support to make this happen.

MAKE A CHANGE – we want the leadership team to make a change to Silhouette, our community and beyond. We need to supportively challenge and look to making real change by providing accessible and affordable opportunities for all.

CEO

1. **Leadership:** The CEO provides overall leadership and vision for the charity. They set the tone for the organization, define its mission and values, and inspire practitioners to work toward common goals.
2. **Strategy:** The CEO plays a crucial role in formulating the charities long-term and short-term strategies. This includes identifying growth opportunities, assessing risks, and

making decisions about the charities direction.

3. **Decision-Making:** CEOs are ultimately responsible for major charity decisions. They work closely with the board of trustees in making these decisions.
4. **Execution:** The CEO sets the strategic direction, they also to ensure that the charity can effectively execute the strategy. This involves aligning the charities resources, including people, technology, and capital, with its goals.
5. **Financial Management:** Accountable for the financial health of the organization. They oversee budgeting, financial reporting, and financial performance.
6. **Stakeholder Relations:** Serve as the public face of the charity, representing it to shareholders, customers, employees, regulators, and the public. Building and maintaining positive relationships with these stakeholders is crucial.
7. **Team Building:** Assembles and leads an executive team to help implement the charities strategy. Responsible for hiring and developing people within the charity.
8. **Risk Management:** Mitigating risks that could impact the charities success, whether those risks are related to the business environment, competition, or internal factors.
9. **Innovation:** Expected to foster a culture of innovation within the organization, encouraging the development of new products, services, and processes.
10. **Corporate Governance:** Works closely with the board of trustees to ensure good corporate governance practices are in place. This includes transparency, accountability, and compliance with relevant laws and regulations.
11. **Performance Measurement:** Establish key performance indicators (KPIs) and metrics to evaluate the charities performance and ensure it's on track to meet its goals.
12. **Crisis Management:** When the organization faces crises or challenges, the CEO is often at the forefront of managing the situation, making tough decisions, and communicating with stakeholders.

Finance Manager

1. **Financial Planning and Strategy:** Responsible for developing and implementing financial strategies and plans that align with the charities goals and objectives. This includes long-term financial planning, budgeting, and forecasting.
2. **Budget Management:** Prepare and manage the charities budget, ensuring that resources are allocated efficiently and that spending aligns with the approved budget.
3. **Financial Reporting:** Generate financial reports, including income statements, balance sheets, cash flow statements, and other financial analyses, to provide senior management and trustees with an accurate picture of the charities financial performance.
4. **Risk Management:** Identify and assess financial risks and develop strategies to mitigate them.
5. **Cash Flow Management:** Ensuring the charity has sufficient cash flow to meet its operational needs is a critical responsibility. Monitor cash flow, manage liquidity, and make recommendations to optimize cash management.
6. **Financial Compliance:** Ensure that the charity complies with all financial regulations and reporting requirements. This includes tax compliance, financial audits, and adherence to accounting standards.

7. **Financial Analysis:** Conduct financial analysis to assess the charities financial health, performance, and efficiency. This analysis can guide decision-making and identify areas for improvement.
8. **Financial Decision-Making:** Play a key role in strategic decision-making by providing financial insights and recommendations to senior management or the board of trustees.
9. **Cost Control:** Work to control costs and improve cost efficiency throughout the charity. This may involve analyzing cost structures and identifying cost-saving opportunities.
10. **Audit and Internal Controls:** Establish and maintain internal controls to safeguard the charities assets and ensure accurate financial reporting. Coordinate external audits, if required.
11. **Financial Software and Systems:** Manage financial software and systems, ensuring that they are up to date and that staff are trained in their use.
12. **Stakeholder Relations:** Interact with external stakeholders, such as banks, investors, auditors, and regulatory agencies, to maintain positive relationships and fulfill reporting requirements.
13. **Strategic Planning:** Contribute to the development of the charities overall strategic plan by providing financial insights and recommendations.

Artistic Director

1. **Artistic Vision:** Developing and articulating a clear artistic vision for the charity. This involves setting artistic goals and determining the direction in which the charity should move creatively.
2. **Program Curation:** Selecting and curating the artistic programs, performances, exhibitions, or productions that the charity will present to the public. This includes choosing artists, works, and projects that align with the artistic vision.
3. **Collaboration:** Collaborating with artists, directors, choreographers, designers, and other creative professionals to bring the artistic vision to life. This may involve hiring and working closely with artistic teams.
4. **Budgeting and Resource Management:** Managing the budget and resources allocated for artistic projects. This includes making decisions about funding allocations for various productions or exhibitions.
5. **Artistic Development:** Supporting the artistic development of emerging artists and fostering a creative environment within the organization.
6. **Audience Engagement:** Engaging with the audience and community to ensure that the artistic programming meets their interests and expectations. This may involve outreach, audience development, and communication efforts.
7. **Artistic Integrity:** Maintaining the artistic integrity of the organization's work by ensuring that the creative vision is upheld throughout the production or exhibition process.
8. **Innovation and Risk-Taking:** Encouraging innovation and taking creative risks to keep the organization's programming fresh and relevant.
9. **Marketing and Promotion:** Collaborating with the marketing and communications teams to promote artistic programs and reach a wider audience.
10. **Long-Term Planning:** Developing long-term strategic plans for the organization's artistic



growth and sustainability.

11. **Crisis Management:** Addressing any artistic challenges or crises that may arise during the production or exhibition process.
12. **Fundraising:** Collaborating with development teams to secure funding and support for artistic projects and the overall organization.

Practitioners

1. **Conceptualization:** Creative practitioners often start by conceptualizing their ideas. They brainstorm, sketch, or outline their creative projects, exploring different concepts and themes.
2. **Creation of Artistic Works:** The core of a creative practitioner's work is the actual creation of artistic or creative works.
3. **Research:** Depending on the project, creative practitioners may conduct research to gather information, gain inspiration, or develop a deeper understanding of the subject matter they are working on.
4. **Materials and Techniques:** They select appropriate materials and techniques for their projects.
5. **Experimentation:** Creative practitioners often experiment with different approaches, styles, and techniques to push the boundaries of their craft and develop new ways of expression.
6. **Production:** They produce and complete their creative works.
7. **Editing and Revision:** Engage in editing and revision to refine their work, improve its quality, and ensure it aligns with their vision.
8. **Collaboration:** Collaborate with others, such as writers working with illustrators, musicians working with producers, or designers working with clients and teams.
9. **Exhibition and Performance:** Showcase their work in exhibitions, galleries, or live performances. This involves preparing and presenting their creations to the public.
10. **Teaching and Mentoring:** Teach and run sessions on a weekly basis as part of the CORE and CONNECT programme.
11. **Client Interactions:** Collaborate with clients to understand their vision and requirements for commissioned projects.
12. **Adaptation and Innovation:** Innovate to stay relevant and push the boundaries of their field.
13. **Continuous Learning:** Committed to lifelong learning, staying up-to-date with developments in their field and honing their skills.
14. **Expression and Communication:** Use their work as a means of expression and communication, conveying ideas, emotions, and messages to their audience.

Administrator

1. Update and maintain all contact information for all users at Silhouette.
2. Make sure all registers are up to date and that we have a clear indication of who is attending.
3. Send out the fortnightly Mailchimp Newsletter updating everyone on news and events.
4. Update and maintain the Silhouette Calendar for all practitioners and parents.

5. Respond to emails sent to the admin account.
6. Take control of social media and comms.
7. Update and maintain the Silhouette Website.
8. Take notes at all meetings and keep a record of the work we are doing.
9. Update finance document for Silhouette session payment.
10. Take any cash payments and bank these.
11. Keep a regular update of money that is going in and money that is being paid out.
12. Meet with the CEO on a regular basis.

Volunteers

1. **Supporting the Mission:** Volunteers contribute to the mission and goals of the charity. They align their efforts with the charities objectives and work towards achieving them.
2. **Providing Services:** Provide a wide range of services depending on the needs of the charity. These can be wide and varied depending on need.
3. **Giving Time and Energy:** Volunteers offer their time, energy, and expertise to assist with tasks, projects, or programs.
4. **Fulfilling Specific Roles:** Some volunteers take on specific roles within the charity. For example, they might serve as board members, event coordinators, volunteer coordinators, or team leaders, depending on their skills and experience.
5. **Raising Awareness:** Volunteers help raise awareness about important issues or causes. They may participate in advocacy efforts, public awareness campaigns, or outreach programs.
6. **Supporting Fundraising:** Assist with fundraising activities, such as organizing events, reaching out to donors, or helping with a variety of opportunities that we provide.
7. **Building Relationships:** Build meaningful relationships with the people they serve and the communities they are involved in.
8. **Learning and Development:** Provide an opportunity for personal and professional growth. Acquire new skills, gain valuable experience, and develop a deeper understanding of social issues and community needs.
9. **Flexibility:** Have flexible roles and schedules that allow them to contribute in a way that suits their availability and interests.
10. **Promoting Social Change:** Play a role in driving positive social change by addressing issues such as poverty, inequality, environmental sustainability, education, healthcare access, and more.
11. **Enhancing Well-Being:** Have a sense of fulfillment and well-being from their volunteer work. The act of giving back and making a difference in the lives of others can be personally rewarding.
12. **Being a Role Model:** Serve as role models within their communities, inspiring others to get involved and make a positive impact.



How do you support your communities.

1. **Youth Empowerment:** Focus on empowering young individuals within the community by providing them with opportunities to learn and grow through engaging with the performing arts. We offer workshops, classes, and mentorship programs that help build self-confidence, communication skills, and teamwork.
2. **Inclusive Programming:** Ensure that our work is inclusive and accessible to all members of the community, regardless of their background, abilities, or financial status. We offer accessible and affordable opportunities and we make sure that finance is never a barrier to engage with the work that we do.
3. **Community Outreach:** Engage in community outreach by working with Weston Favell Shopping Centre, Emmanuel Church, the Life centre, Northampton Library service and Growing Together, Northampton Carers to support young people and families by providing sessions and space.
4. **Collaborate with Local Schools:** We work with 42 schools within three different communities. We support these schools in running creative projects that meet the needs of their young people. We then signpost these young people to Silhouette and support them even further. This helps to provide our young people with a positive experience in a safe space where they feel they can be themselves. This has a huge impact on their wellbeing and mental health.
5. **Cultural Exchange:** We Organize events that promote cultural exchange and understanding. We collaborate with local artists or cultural organizations to create diverse and inclusive productions that celebrate the community's multiculturalism.
6. **Mental Health Support:** Recognize the mental health challenges that many young people face. Offer workshops or support groups that use the performing arts as a therapeutic tool for self-expression and stress relief.
7. **Volunteer Opportunities:** Create opportunities for community members, including parents and adults, to get involved as volunteers or mentors. Their support can be invaluable in running Silhouette and developing strong citizens.
8. **Community-Based Productions:** Produce shows that reflect the stories, issues, and history of your community. This can help the community connect with others and see themselves represented on stage.
9. **Fundraising and Sponsorship:** Collaborate with local businesses and organizations for fundraising events or sponsorships. The funds generated can be used to keep sessions affordable, offer leadership opportunities, improve facilities and further the reach of our work.
10. **Environmental Responsibility:** Implement sustainable practices in your space, such as reducing waste, conserving energy, and promoting eco-friendly initiatives. This demonstrates your commitment to the environment and sets a positive example for the community.
11. **Feedback and Adaptation:** Continuously seek feedback from community members to understand their needs and preferences. Use this information to adapt our programs and productions to better serve the community.
12. **Online Presence:** Maintain an active online presence through social media and a website. This allows us to reach a wider audience and keep the community informed about upcoming events and opportunities.



13. Collaborate with Other Organizations: Partner with other local nonprofits, schools, and arts organizations to amplify your impact. Our Joint projects and initiatives can be more effective in addressing community needs.

How do you enable more people to fulfil their potential by working to address issues at the earliest possible stage?

- We start working with our young people from the age of 5 which is the foundation stage and early years. The reason we do this is we know that early intervention and support is key.
- We take away as many barriers to engagement as possible. We are easily accessible for the community. We do not charge a lot for our sessions and those that cannot pay are given sessions for free. We accept everyone into Silhouette. We provide all resources for free and this includes online provision and access. We provide a wide range of sessions so that young people can select what they would like to be involved in.
- Once we have removed these barriers, we begin to develop self – esteem, aspirations, wellbeing, mental health, confidence and the creation of positive relationships. We use the performing arts as a vehicle to do this work.
- We then introduce our young people and families to positive role models, and we do this by getting professionals, leaders, community speakers and practitioners in to work with them.
- We give them a voice piece through the work they create, and we allow them to have their voices heard. We then give them a platform for the community to hear these views and opinions.
- If at any point a young person or family needs help, then we get them in and we see what we can provide for them. If we cannot support them in house, then we sign post them to the quality professionals that are in our community.
- If they decide they would like to pursue a particular career, then we support them by providing the skills and knowledge they need to succeed, and this is when we call on our partners to provide that help.
- We work with highly skilled practitioners who have a long history of working with young people and families in difficult situations and we have had many successes with young people and families that have been marginalised in the past.

How does your programme fit in to the area (disadvantaged young people).

Silhouette Youth works in two wards within Northampton Town, Brookside ward and the Castle ward. Both are in the lowest 10% in the deprivation indices within the UK. Both wards are in the lowest 10% of income deprivation affecting children and both areas have continued to get significantly worse over the last 5 years. Both are also in the lowest 10% for crime, education and skills, employment deprivation and income deprivation. Young people have limited access to opportunities and experiences due to the range of factors mentioned above. Both areas are also culturally deprived and there is limited to no access to high quality performing arts provision. The young people in the area feel marginalised and they feel like they do not have a voice or a safe space to be themselves. Silhouette has the charitable aims of providing accessible and affordable opportunities for all and we seek to redirect the light to the young people and families that need it the most. That is why we provide 13 sessions a week that are open to our young people. The sessions are based in accessible



areas in both wards that our young people can walk to or access by bus. Both areas are in safe locations that are in the centre of the communities we serve. We employ high level professionals that have a lot of experience of working with young people in areas of deprivation and they provide positive role models and mentoring for our young people. We allow them to engage in positive experiences with other young people and a chance to build friendships and relationships that will support them in making the right decisions. Through the performing arts we give them a voice and chance to own the work that we do. They write their own plays, create their own albums, direct, write scripts and perform to the community. Every year when we survey our young people and parents, they mention that without Silhouette they would not know what to do and that their young people's wellbeing and emotional strength is improved by attending on a weekly basis. This was so important to us that we ran sessions for 12 months, free, online during the pandemic!

How are your leaders involved in the organisation?

Silhouette Youth is run by 15 young leaders who work closely with the trustees to run our charity. They are involved in all decisions, from the sessions that we run to the productions we take part in. They work closely with all our partners from the RSC to the Royal and Derngate and they have an active role on other boards. Three of our young people are also on the Youth Advisory Board of the Royal Shakespeare Company and they liaise with the young people at Silhouette to make sure that we focus on the communities that need it the most. The young leaders have leadership training and work together on projects throughout the year. They review, reflect and improve on the work we do and their voices are at the centre of all decisions that we make. They get training on how to run sessions at Silhouette and also complete training on how to run productions from front of house, to lighting to marketing and design. They look at the feedback that we receive on a regular basis, and they decide if we need to change based on that feedback. The 14 young leaders have a year in the post and they can reapply or support in the next cohort of leaders.

How do you know your work is effective?

Monitoring, evaluating, reviewing, reflecting, and changing is what Silhouette has done since it began in September 2018. We work with our young people on a weekly basis to look at how we are doing and every session has a reflection part to it, which means that feedback is constant. When we finish any large project we always have a recorded review and reflection session and we look at changes that need to be put in place next time to become better at what we do. Every fortnight practitioners meet to assess the work we are doing and if any improvements need to be made. All this regular monitoring is then fed back to the Trustees at every meeting and next steps are plotted. We have an annual survey that is sent out to every young person and every parent, and they give us regular supportive challenge. We also have one to one sessions throughout the year with young people and parents and we have case studies of young people that have been through Silhouette. We ask for constant review and evaluation of all the schools and trusts we work with and this supports us in improving further. Our recent survey (June 2022) showed the following:

98% of parents and young people grade the quality of our sessions as excellent.

96% of parents and young people said that the work that was created was good to excellent.



We regularly get comments like the following:

Young person: *Silhouette has allowed me to have a safe environment where I feel like I fit in and belong, I have lots of friends and I love it. Silhouette has also really helped with my mental health and the teachers are so supportive and caring.*

Parent: *Silhouette has enabled my daughter to be herself and be proud and confident about who she is. She adores coming to classes and feels valued and respected. Silhouette is literally her life, she gives it her all.*

How do you involve people and communities from the start.

- 5 years ago Silhouette started by our community and young people choosing our name, deciding where we should go and deciding what we should do. They have been involved from the beginning and continue to be involved throughout. Our recent community session saw over 200 people coming along to look at the next 5 years of development and what needs to happen to take us forward. All views and opinions have been taken on board to shape the future development of the charity.
- We have a clear process to ensure community involvement and to get their views, opinions and challenges.

1. Identify the Community:

- We have defined the communities that we work in as those that are in areas of high social deprivation. Communities that have lived experience. Communities without a voice. Communities that have limited access and low cultural capital. Communities where crime is high and wellbeing is low.

2. Establish Communication Channels:

- We engage with our community on a face to face basis. Online on Facebook, Twitter (X), Instagram, Tik Tok and through our website. We attend community meetings and engage with schools, teachers and young people.

3. Build Trust and Rapport:

- Before we seek views, we build trust and rapport with the community. Participate in discussions, show genuine interest, and be respectful. We also show that they have a voice and their views will drive the work we do.

4. Clearly Define our Purpose:

- We are transparent about why we want to gather views. We explain the goals and objectives of our research or inquiry. Community members are more likely to participate if they understand the purpose and benefits and they know that their supportive challenge will make a change.

5. Use Surveys and Questionnaires:

- We create surveys and questionnaires that are relevant to our objectives. We keep the questions clear, concise, and focused. We use online survey tools so that everyone has access.

6. Conduct Interviews:

- In some cases, we conduct one-on-one interviews with key community members or stakeholders that can provide valuable insights. This approach is particularly useful for in-depth understanding.



7. Host Focus Groups:

- We organize focus group discussions where a small group of community members can have a structured conversation about specific topics. This allows for deeper exploration of ideas.

8. Attend Community Meetings or Events:

- When the community holds regular meetings or events, we attend them to gather views in person. Face-to-face interactions build stronger connections and trust.

9. Analyze the Data:

- We collect and analyze the data we gather from surveys, interviews, and discussions. We look for common themes, trends, and insights.

10. Provide Feedback and Share Results:

- After gathering views, it's essential that we provide feedback to the community. We share the results of our research, we explain how their input will be used, and acknowledge their contributions.

11. Implement Changes:

- We use the community's feedback to make meaningful changes or improvements based on their views. This demonstrates that their input is valued.

12. Maintain Ongoing Engagement:

- Building a strong relationship with the community is an ongoing process. We continue to engage, listen, and seek their views as needed.

13. Respect Privacy and Consent:

- We always respect their privacy and obtain consent when collecting data from community members. We ensure that their personal information is handled securely and in compliance with relevant regulations.

Why is community so important?

I have been a Headteacher in both communities that we serve, and I can honestly say they are some of the most deprived communities I have worked in. There is limited access to opportunities, lack of funds, limited resources, and limited positive experiences. Young people begin to enter the criminal justice system at an early age and knife crime is becoming more prevalent. We must make a difference; we have to change lives by giving our young people a different route through their lives and role models that can support them. We must provide positive experiences, relationships and a safe space. We must give parents an accessible and affordable option to help their young people. The only way we can transform this community is by working together to provide these opportunities. We have decided to use the performing arts to do so and the impact has been exceptional. The best way of assessing this impact is by talking to our parents, young people and the organisations in our community and they will tell you about the impact of Silhouette Youth on our community. There is still so much more to do and so many more people to reach and to do this we need funding, support and resources because this community do not have these in abundance.

What have we delivered over the year?

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Charity number: 1181276

Contact [email: admin@silyt.com](mailto:admin@silyt.com)

Contact number: 07368318006



Summer 2022 (June to September 2022)

What did we do?	What was the outcome / impact?
Our young people wrote, directed, and performed in their own work, which was called POV.	The voice of young people was shared with the community. 5 new writers, 8 new directors, 24 actors – all from our community. 150 people from our community came to watch.
Our leadership team supported the Northampton Festival and performed on one of the nights.	Leadership skills development and pathways into future employment. Developing work based skills and abilities. Being involved in a Northampton Festival with over 700 young people and an audience of over 1500.
Organisation of the Nene Education Trust performance of Wind in the Willows at Stanwick Lakes.	150 young people, 25 teachers and an audience of over 1500 people at Stanwick Lakes telling a story about how we should be far more environmentally friendly.
Performed in the community to raise money for the local foodbank that supports our families.	Using the performing arts to raise funds for our community and raise the profile of the great work that the foodbank does for our families.
Supported schools in creating their year 6 leavers performances.	Supported teachers and young people to celebrate their end of Primary and to say thank you to the schools that have supported them
End of year celebration for our young people, families and the community.	128 young people performing to parents and the community. Over 250 people having a positive end to the academic year.
Holiday provision for young people and families that needed it the most.	We provided 16 days of holiday sessions for families of Silhouette and to make sure that young people had a positive experience at a difficult time for families. All sessions were free and lunch was provided.
Leadership team meetings to set the following academic year.	Young people decided sessions, productions and who would be doing what. This gives them a definite voice in the work we do and puts them at the centre of every decision that is made.

Autumn 2022 (September 2022 to January 2023)

What did we do?	What was the outcome / impact?
37 Plays started in Northampton. An incredible opportunity for young people to write their own plays to submit to the RSC. We worked in 10	Over 350 young people wrote their first ever play. 9 of these plays made the final 71 plays and 5 of these are now being performed professionally. More than any other community in the country! Young people engaging in

schools and ran sessions in our studio and online.	writing and having their voices heard.
RSC first encounters production of Twelfth Night performed in our community over 2 days by professionals	800 people saw the production. Local school were invited in for free. The community was invited in. The production happened in the shopping centre. For many this was the first time they had seen a play! Resulted in our Shakespeare group wanting to do The Tempest.
Continue our two-outreach session in local Primary schools working with young people who do not have the money or ability to access positive opportunities.	Working with 60 young people every week highlighted by the school as needing extra help and support with mental health, wellbeing and emotional support.
Training for teachers to support their delivery in schools. Running demonstration lessons to show the impact of the performing arts and how we can reach young people if we do things a bit differently.	Over 100 teachers trained and over 500 young people involved in demo sessions. Using the performing arts to get young people to become more confident and to find different ways of engaging young people who have difficulties.
We had over 200 young people sign up for weekly Silhouette sessions in dance, music, drama, musical theatre, Songwriting, and music.	This is the most that we have ever had sign up and we continue our ethos of providing accessible and affordable opportunities for all. We continue to financially support many of these families.
Organisation of writing days at the University of Northampton where our young people spent time with University students.	Developing pathways for our young people to access further education. Getting our young people in to our local university to engage with their community.
Working with 5 schools as part of the Preston Hedges Academy Trust. They worked on a combined project on the Tempest.	1560 young people engaging in the performing arts and developing their love of text. 150 teachers being involved in the process. Development of access and excellence.
Leadership team were involved in a session with the Royal and Derngate on trying to bridge the gap between secondary school and access to the arts.	Young people coming together to solve common problems and coming up with solutions. This has developed in to the creation of provision for young people from 18 to 25.
Provided opportunities for the young people to go and see theatre locally and to go to London to see My Neighbour Totoro.	In the term 56 young people got to have their first opportunity of seeing theatre where finance was covered and transport was provided. This allowed them to engage with a positive experience without any restrictions.
Next Generation Backstage run by the RSC for young people who would like to develop their skills in the backstage arts.	6 young people worked with industry professionals. Apprenticeships were discussed and they ran a whole production for the public. Developing the skills needed for future employment.



Applications for performing arts colleges and universities.	This is the first year that we have had so many young people looking at applying to universities and colleges. We supported in the applications and the preparation for the auditions. Shows the impact we are having on aspirations.
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Spring 2023 (January 2023 to June 2023)

What did we do?	What was the outcome / impact?
Started working with the 13 schools that make up the Northampton Academy Trust on their Romeo and Juliet project. Resulted in two films being created that were shared with every young person and family withing EVERY school.	Engaged with 13 local schools, 360 young people, 50 teachers and a final audience of over 10 000! Young people engaging with text and then using online performance to make it accessible to anyone that would like to watch!
Started working with three secondary schools to support them in creating Shakespeare ambassadors. We provided training, we took them to Stratford to see a production and they started working on a combined performance of the Tempest.	30 young leaders – 80% of them who had never been into a theatre or been part of a leadership group. Positive relationships created. Young people’s voice at the centre of the work. Further aspirations and developing confidence.
Supporting a local Secondary school on their first Musical theatre production which had incredible results.	Many of these young people now attend Silhouette. The local school has created a strong relationship with Silhouette to work with their young people on a regular basis.
The Tempest production at the Royal for the young people from Preston Hedges Trust.	150 young people performing Infront of 500 parents. All coming together for the day and making positive relationships. Incredible project that highlighted some incredibly amazing young people. Working with all of them again next year!
Production work: Drama group – Stephen King - The Body. Dance and singing groups – two showcase events. Musical theatre performances. Drama group – Pixar performances. Second album released.	Where do we even start on the impact of this work. EVERY young person at Silhouette has had the opportunity to perform in front of their community. EVERY young person has worked on a production and been given the opportunity to shine. EVERY production has had a ‘pay what you can’ strategy on the door. It has been accessible and affordable for all and the survey results show the impact of this work.
Working on the Nene Education Trust production of Midsummer Nights Dream at Stanwick Lakes.	8 schools – 160 young people – an audience of over 1000. Young people from Silhouette running the event. Developing skills and knowledge that can be transferred to future employment.



Performing at the Carnival and the Northampton Festival.	Getting in to the community and being positive role models. Engaging with the cultures in Northampton and supporting our communities.
Speaking and organising the Young People conference at the RSC.	Young peoples voice being heard. Representing our community. Challenging current practice.
Working with Northampton Film festival. Creating work and giving feedback to others.	Young people creating their own work. Creating connections and pathways to future employment.
Working with the RSC to look at the drama curriculum in Secondary school.	Leading change in their community. Making their voices heard. Having a say in their future.

What has been our reach over the year – September 2022 to June 2023

Project	Young people	Educators	Community
Silhouette sessions	260 young people a week with many of them doing more than one session. Equates to 365.	5 practitioners 15 young leaders	Calculating the families of young people as approximately 2 – 520 on a weekly basis as an average.
37 Plays	350 young people.	20 teachers	350
Preston Hedges Tempest project.	1560 young people	150 teachers	520 in the audience.
Training events	15 young leaders	110 teachers	
Productions	260 – many more than once.	15 young leaders	5000 estimate with Carnival and the Festival.
NPAT Romeo and Juliet	360 young people	50 teachers	Online audience of over 10000.
Nene Education Dream 2023	160 young people	16 teachers	1000 attended the production.
Secondary school support.	75	8	360
First Encounters	180	15 young leaders	425
We don't currently know the reach of the albums we have created this year or the original music that has been used so this has not be calculated above.			

Who have we worked with over the year?

Who?	In what capacity?
The Royal Shakespeare Company	We are an associate regional theatre partner and have worked on 37 plays, next gen act, next gen direct, next gen backstage, training events, first encounters, young leaders convention and



	the list goes on.
Weston Favell Shopping Centre	They provide us with space and support us in everything we do.
Emmanuel Church at Weston Favell Shopping Centre.	They provide us with space and support us in everything we do. They also operate the food bank that we support.
Preston Hedges Trust.	We work with all their schools on their creative projects.
Northampton primary academy trust.	We work with all their schools on their creative projects.
Nene Education Trust	We work with all their schools on their creative projects.
Kingsthorpe Secondary, Manor and Northampton Academy	We have worked on the associate schools programme this year.
Hawthorne Primary, Stratton Secondary, Lime Academy, Brook Weston, Oakley Vale and John Hellins.	We have provided sessions in their school and staff training.
Weston Favell primary and Rectory Farm primary.	Weekly sessions for highlighted young people.
Royal and Derngate	Joint projects using the performing Arts.
The Life Centre	We have just opened Silhouette provision in the centre of Northampton.
University of Northampton	Development of writers along with 'writing doesn't have to be lonely'.
Northampton College.	Some of our young people attend the college and we are hoping to do some joint work on Shakespeare.

What has the response been from the young people and the families we serve?

Silhouette Survey results 2023

Who filled in the form?

- 30% young people
- 70% parents

Of the people that filled the form in how many of them / their young people attend the following:

- Dance – 22
- Songwriting – 7
- Shakespeare – 8
- Drama – 29
- Musical Theatre – 40
- Scriptwriting – 2
- Singing – 11

Rating the quality of the session – 5 stars being high.



- 5 stars – 91%
- 4 stars – 9%
- 3 stars – 0%
- Therefore 100% would rate Silhouette as very good to excellent.

Which productions have they seen over the year?

- Twelfth Night – 18
- The Body – 16
- Pixar – 16
- Dance show – 26
- Musical Mayhem – 23
- Summer Showcase – 28
- Deringate – 22
- Carnival - 14

How would you rate the quality of the productions this year? 5 stars being high.

- 5 stars – 89%
- 4 stars – 9%
- 3 stars – 2% (one person)
- Therefore, very good and excellent – 98%

What has Silhouette done for you?

- Given us a safe space – 52 (93%)
- A place to enjoy themselves – 53 (95%)
- A place where they feel welcome – 52 (93%)
- Where they can learn new things – 53 (95%)
- Helped with wellbeing and mental health – 39 (70%)
- Make friends and build positive relationships – 47 (84%)
- Develop confidence – 52 (93%)
- More engaged with performing arts – 51 (91%)
- More successful in their school life – 35 (63%)

In your own words – what has Silhouette done for you / your young person?

In your own words - what has Silhouette done for you / your young person?
A great outlet for her to do what she loves.
It makes us happy!
Given her a place to develop, learn and grow personally and professionally in the arts she loves.
Grow her confidence and enjoy being herself
Brought on my daughters confidence in performing and socialising
Grow her confidence and enjoy being herself
Silhouette has increased my daughters confidence in the performing arts and in her everyday life. She is so much happier to communicate with others and gave a go at new things.



Provided me with a space I can pursue my ambitions and goals for the future
My son has grown so much since coming here the best decision we ever made
Silhouette has given Rebecca a wonderful opportunity to act in a setting that suits her personality. The focus is on the child rather than profit margins which means that we can whole heartedly trust the feedback that we receive from the Leaders. Rebecca thoroughly enjoys her time at Silhouette and has she had made friends outside of her school setting.
Taken a very shy little girl and helped her become confident enough in herself to challenge those around her, ideals and thought processes.
It has allowed me to enjoy the performing arts like when I was in primary productions
Improved confidence, made friendships, developed performance skills
Last year my 6 year old heard the London cast recording of Matilda and told me she wanted to play Matilda on stage. She practiced at home and learnt the whole thing from YouTube. I looked for a group and the prices were out of our reach. She was gutted. I stumbled across silhouette on Facebook and went to an open day. I now have a 7 year old practicing to perform songs from Matilda, for real. This place has changed her life
Gave him confidence which he struggles with.
A Confident , place to grow, and learn or develop new skills.
Gives entertainment and discipline
Shelter for my child
Given her confidence, developed her leadership skills as well as performing arts skills. She simply calls silhouette her "Happy place"!!
Built my children's confidence
I believe Silhouette makes young people more rounded, confident and resilient. The strongest friendship group my children have are with other silhouette young people.
It's been great seeing her enthusiasm for dance and music
Ensured she has gained huge confidence to be herself and be part of the Silhouette family.
It has helped build confidence and self esteem. Has enabled them to believe in themselves.
Given so much more confidence and a passion for musicals!
Liegh and his team have been amazing. They have helped my granddaughter be more confident and its her happy place.
Made her love musical theatre
Give a space where they can feel themselves
Helped her build her self esteem, confidence, nurtured her ability of what she likes to do and become! Given her a massive boost . Staff and students are so caring and want the best for the students as a parent you can see that.
Given her an outlet for her passion of performing and she has made some really close friends.
Silhouette has been an amazing support to my daughter especially this year as she has had alot of struggles at school but silhouette has supported her in huge ways we are truly grateful.
Silhouette has given our son the opportunity to find something that he really love and enjoy. Not all children can play/want to play sports and it's shown him that there are other things to do that are amazing & fun.
Has given them a place they feel they belong and thrive
Become more confident as an actor and all round performer.
Build on confidence
Improved their confidence and made theatre trips affordable for everyone.
Silhouette has given both my daughter more confidence and a love of performing arts. Silhouette is a safe space where my daughters are welcomed, can be themselves, and they love going!



silhouette has brought out my confidence
Silhouette has provided me with so many opportunities in regards to the arts and creating my social circle. I have never felt so supported with my passions
Silhouette has done literally everything for me . I can't even explain it but I think silhouette was the one thing I needed in my life and ever since I joined it has just changed my life
It has helped me feel more confident with performing and has helped me make more friends. I enjoy myself a lot and it makes me feel really happy being there.
Made me confident in my ability to perform and move forward with a career in performing arts
For me Silhouette has changed my life. It has boosted my confidence, made me push myself, helped me get to know people from different backgrounds and is my second home.
Made me feel more comfortable with life
SYT has given me a second home - I have made so many friends over the years, boosted my confidence and has aided me with my education, English to be specific
Silyt has opened up a safe space for me to forget any stress that has been put upon
Silhouette has made me feel more comfortable with kids my age and has helped me grow and develop my acting skills.
Help me learn new skills in the performing art's
Silhouette has helped me build my professionalism especially upon deciding I would love to take part in the performing arts in my full time working life. Silhouette has also got me through some dark times in life and the community that is built in silhouette is the reason I get up every day feeling positive and fulfilled
silhouette gave me a positive space to walk into every week no matter what was going on at home/school, it was like a breath of fresh air
Silhouette has been a place for me to go and to truly enjoy myself at, a place where I can be myself and spend time with my friends whilst working towards an outstanding production.
Given my daughter the chance to do something she loves...she loves to perform
Given her a real focus. Something she truly enjoys
Silhouette has made my daughter more and more confident. She has become more confident in acting over the years and her singing is just beautiful. My daughter has also co directed some of the plays that have been performed. She is now following her dreams by heading off to University to start a degree in Musical Theatre. This would not be happening if she didn't have this. The support she has been given by the fantastic team has been outstanding. Her mental health has been helped so much by having this wonderful "family" in her life. She has made some really great lifelong (hopefully) friends. Without Silhouette, we would not have been able to send her to anything similar, as there is nothing similar that can offer what she is currently given at this price. With the current financial crisis we would not be able to afford to send her to other performing arts groups as they are much more expensive.
Silhouette gives my young person an outlet for his emotions, through performance. It is warm and welcoming and tools to improve skills that he can carry forward to a possible career in the Arts. It has also given him the chance to see and learn from professional actors.

What can Silhouette do to become even better?

What do you think Silhouette can do to become even better?
It's great as it is, Nothing, it's great, Continue the great work. More of the same. Just keep going. You are doing everything you possibly can – over 50% of responses said this – thank you.
Continue to grow and raise the bar for our children - they love it!



Keep being amazing
Get bigger and keep doing what they're doing on a bigger scale!
Getting a stage of their own
Think more creatively about income streams whilst maintains the ethos of the group.
Keep doing everything they already do. A dedicated theatre space would allow a wider programme and more diversity but otherwise, they are all exceptional.
In drama. We could do some more light hearted productions. Or we could do something that includes everyone for different aspects of Silhouette.
Own theatre would be great!
It needs more funding and space to enable it to grow. Silhouette really does transform lives
Try new things eg new musicals
To do more advertising that more people can attend.
Communication but it looks like this is improving
Recruit more instructors
I think it's pretty awesome already, but better communication about ad-hoc sessions would be appreciated.
Communication with parents of what is coming up when- although this was addressed with todays parent session.
Make itself known, promoting itself wider
I think they need more funding to help them broaden their teaching and to give them a space of their own.
Fair, transparent, audition process. Avoid telling children they are always being judged for roles, from the minute 'they walk through the door' - very high pressure! And avoid telling them if they miss just one session they won't get a part. Missing the odd class is unavoidable on occasion, and usually not the fault of a young person.
Keep communicating and maybe let the students know what they need to work on . Or have personal parents and students evening .
Better communication, but that should be addressed this year.
Ask for help more. Some parents are ready to help even if it's setting/packing up the performance area if it means everyone gets away an hour earlier.
More powerful people need to hear about it
Outreach to more culturally diverse young people.
The only small thing that was an issue with my daughter was not having the words printed out for singing... she couldn't use her phone like the other people. If we could print at home we could have ourselves. It's only a tiny thing.
Make the decision more quickly on what performance will be chosen, so that no time is wasted and rehearsals can be started immediately.
Communication with parents needs to be clearer but I believe this is changing.
provide mental health support
Help with auditions and give us extra support when looking for universities and seeking the arts in educational settings
Maybe just spread the company a bit more
Maybe offer a course for people who prefer to work backstage. For example, lighting or sound.
Maybe become more skill based help people improve in what their slightly lacking
I personally believe to improve silhouette we would ideally have a space/ theatre of our own to perform in.
I feel that opening up more opportunities to the young people of silyt would extremely help. Such as more



opportunities to see productions put on around us.
I think that maybe looking into mental health would be quite useful. Maybe even a session where you get a councillor or someone in to talk to us as a group and teach us some coping mechanisms and/or how to help a friend in need and just a general "how are you doing" type session.
Focus on teaching about the industry
I believe silhouette can explore a lot more in the social media side of the industry and actively advertising what we do as I believe that would take silhouette in the right, next step
Silhouette can work on getting props and costume earlier (although this year is much better than previous years) and be stricter on people who do not put in the work.
I think what they do now is fantastic , the meeting fully explained everything and what's happening going forward
A little bit more notice of performances! We're a separated family so sometimes one of us parents get relatively late notification.
It would be incredible if Silhouette had its own theatre.
I think the presentation covered any matters. I really appreciate the Parents WhatsApp group!

Is there anything you want to add?

Is there anything you want to add?
Keep up the good work.
Nothing – 29 people.
Thank you! Xx
Great team
The staff here here are amazing couldn't wish for better
Thank you for enriching our children's lives in such a positive manner!
Thank you for helping my son grow
Thank you for everything and your hard work you do for young people is amazing.
Thank you thank you and thank you for all you do.
Happy 5 years, wishing you many more
Keep up the good work! As a parent I'm in awe of what you do and the positive influence you have on our children.
Doing an excellent job for the young people
A huge thank you for all that you do for our young people.
Thank you for all you do for our young people
I hope they can continue to do the amazing work they do with these kids.
I would like to say what a fantastic job the whole team do ! Thank you verrrry much .
The core team's dedication is amazing, their passion and enthusiasm is so contagious that all the young people love them.
Thank you for giving our son such amazing opportunities. He really comes alive when he performs.
A massive thank you for all you do!
My daughter is very shy and it has really brought out her confidence. She still has a way to go but her first few terms have really made a difference
Please make parents more aware when they sign their child up for a session that as the performance comes closer, there will be a lot more rehearsals including extra nights and weekends, so their commitment is not



just for one evening a week.
SYT is also an amazing environment for your mental health- no matter what is going on in our lives, once we arrive to rehearsals, all our stresses disappear and we can focus on our art
No thank you
I will forever recommend silhouette to family and friends because it's just like a big family that are there to support each other
Nothing in particular
Keep up the good work
Keep doing what you're doing. Thanks for what you do!
Thank you to the dedicated team for making my daughters time at Silhouette so special. It is quite emotional to see her leave- although I know she will return to support her friends in her Silhouette family whenever she returns home!
Just to offer thanks to all at Silhouette for the extremely high-quality sessions you offer and the encouragement and support you give to the young people who attend. We feel very lucky to be part of the Silhouette family.

Thank you for all your comments and for your honesty and support. I have taken the time to address some of the concerns below and to provide a bit more information for everyone.

<p>Thank you!</p> <ul style="list-style-type: none"> • Thank you for your lovely comments and for taking the time to fill in the survey. It really does make a difference! • Thank you for attending the parent session and for talking about the fact that some of the changes will make things far better. We have made these changes based on your feedback so thank you! • Thank you for offering to help out more at Silhouette and for the chance to provide your skills and support – we will definitely take you up on this! • Thank you for bringing your young people every week, for helping them with their scripts and being so positive about the productions you have seen. • Thank you for your supportive challenge and for being honest with us. If you ever need to speak to me personally – then please just email me on admin@silyt.com
<p>Attendance at Silhouette</p> <ul style="list-style-type: none"> • We expect our young people to attend on a weekly basis, but we understand that there are times when this is impossible. • All we ask is that you let us know in advance as it has a huge impact on the sessions, especially when we work on productions. The same effect it would have if a young person didn't turn up for squad training in sport. • The odd day here and there is acceptable but consistent absence makes it very difficult for other young people to work on the production and they have often said it is the thing that irritates them the most. • We know there are other performing arts groups out there that are dip in and out when you can, we are not one of those groups. • We have had young people walk out of productions, sometimes not even letting us know, and this has had a massive impact on other young people in the group.



Selection, auditions, and casting.

- We **do not run auditions at Silhouette** as we feel that asking someone to do an audition does not show off their full potential and puts them in a state of stress and panic.
- We tend to workshop a production over 4 to 5 weeks and in those weeks **every young person plays every part.**
- We watch the young people working and then **we cast the play based on what we have seen.**
- Obviously, people are going to be upset if they don't feel they have got a 'main part'. Obviously, they are going to think it is unfair, **but I can assure you the process is as fair as possible.**
- If you feel this is not the case, then **please come and have a chat** and I can explain further.
- **ALSO – there literally is no such thing as a 'small part' at Silhouette** as we work as an ensemble on most things.
- We also **multiple casts**, sometimes up to 6 casts, so that **EVERYONE gets a chance.** I do not know of any other youth theatre that goes to this extent to give everyone a fair part. If you know of one – please come and share this with me.

What challenges and opportunities do you see ahead?

The challenges will always be financial in the work we do and the service we provide. Because we support young people and families in accessing Silhouette Youth, this means we need to secure funding to do so. We have attracted a whole new group of amazing young people and we need to maintain the high standard while growing further. We need to continue to support and train our practitioners, so they remain up to date with an increasing changing social climate. We also need to continue to create clear pathways for our young people into the next stage of their development, wherever that may be. The challenge will always be to have the safe space to create and accommodation, and the cost of this accommodation, will always be a focus. We want to continue to grow the work we are doing in the centre of town, in another area of high deprivation. This has just started, and we want to make sure that it grows and maintains the standards, the ethos and the moral compass that we follow. Our development of our young leaders will always be a priority as will the creation of work that puts their voice at the forefront. We need to continue to forge strong relationships with our community and other providers that support and compliment the work we do.



SILHOUETTE YOUTH		1181276	
Annual accounts for the period			
01-Dec-2022	To	30-Nov-2023	

Section A Statement of financial activities

Recommended categories by activity	Guidance Note	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	153,982	-	-	153,982	155,518
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
Total	S07	153,982	-	-	153,982	155,518
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	31,046	-	-	31,046	70,963
Charitable activities	S09	147,757	-	-	147,757	147,855
Separate material item of expense	S10	-	-	-	-	-
Other	S11	-	-	-	-	-
Total	S12	178,803	-	-	178,803	218,818
Net income/(expenditure) before investment gains/(losses)						
	S13	24,821	-	-	24,821	63,300
Net gains/(losses) on investments	S14	-	-	-	-	-
Net income/(expenditure)	S15	24,821	-	-	24,821	63,300
Extraordinary items	S16	-	-	-	-	-
Transfers between funds	S17	-	-	-	-	-
Other recognised gains/(losses):						
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	24,821	-	-	24,821	63,300
Reconciliation of funds:						
Total funds brought forward	S21	78,676	-	-	78,676	141,976
Total funds carried forward	S22	53,855	-	-	53,855	78,676

Section B

Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	54,851	-	-	54,851	79,630
Total current assets		B10	54,851	-	-	54,851	79,630
Creditors: amounts falling due within one year	(Note 20)	B11	996	-	-	996	954
Net current assets/(liabilities)		B12	53,855	-	-	53,855	78,676
Total assets less current liabilities		B13	53,855	-	-	53,855	78,676
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	53,855	-	-	53,855	78,676
Funds of the Charity							
Endowment funds	(Note 27)	B17	-	-	-	-	-
Restricted income funds	(Note 27)	B18	-	-	-	-	-
Unrestricted funds		B19	53,855	-	-	53,855	78,676
Revaluation reserve		B20	-	-	-	-	-
Total funds		B21	53,855	-	-	53,855	78,676

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

Signature	Print Name	Date of approval dd/mm/yyyy
	Mr A Covington	

Independent examination report**Independent Examiner's Report to the Trustees of Silhouette Youth Theatre**

I report to the charity trustees on my examination of the accounts of the charity for the year ended 30 November 2023 which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Sarah Buswell FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date:

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with* the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with* the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

We work on a three year funding cycle and this means that funding comes in at certain times over this three years. We were funded just before COVID hit and this means that only when we got back in to the studio did we begin to spend the funding. We have just finished the three year funding cycle and are embarking on the next one. That means that there will be times when funding comes in early and it is only spent the following year.

Disclosure of any uncertainties that make the going concern assumption doubtful;

None

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

Accounts are prepared on a going concern basis as the Charity have received new funding in the year to 30 November 2024.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*

* -Tick as appropriate

No*

Please disclose:

(i) the nature of the change in accounting policy;

<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2 Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Legacies	Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Government grants	The charity has received government grants in the reporting period	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Support costs	The charity has incurred expenditure on support costs.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The depreciation rates and methods used are disclosed in note 9.2.	Yes	No	N/a
Intangible fixed assets	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Investments	Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

	Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Stocks and work in progress	Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Debtors	Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Current asset investments	The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at fair value except where they qualify as basic financial instruments.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

Note 3

Analysis of income
Analysis

	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:					
Donations and gifts	32,446	-	-	32,446	25,033
Gift Aid	-	-	-	-	-
Legacies	-	-	-	-	-
General grants provided by government/other charities	121,536	-	-	121,536	130,485
Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
Donated goods, facilities and services	-	-	-	-	-
Other	-	-	-	-	-
Total	153,982	-	-	153,982	155,518
Charitable activities:					
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Other trading activities:					
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Income from investments:					
Interest income	-	-	-	-	-
Dividend income	-	-	-	-	-
Rental and leasing income	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Separate material item of income:					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Total	-	-	-	-	-
Other:					
Conversion of endowment funds into income	-	-	-	-	-
Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
Gain on disposal of a programme related investment	-	-	-	-	-
Royalties from the exploitation of intellectual property rights	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
TOTAL INCOME	153,982	-	-	153,982	155,518

Other information:

All income in the prior year was unrestricted except for: (please provide description and amounts)

Where any endowment fund is converted into income in the reporting period, please give the reason for the conversion.

Within the income items above the following items are material: (please disclose the nature, amount and any prior year amounts)

Section C **Notes to the accounts**

Note 10 **Details of certain items of expenditure**
10.1 Fees for examination of the accounts

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
288	276
-	-
-	-
708	678

Section C **Notes to the accounts** **(cont)**

Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Section C **Notes to the accounts** **(cont)**

Note 20 **Creditors and accruals**

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	-	-	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	996	954	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	996	954	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

	This year £	Last year £
Balance at the start of the reporting period	-	-
Amounts added in current period	-	-
Amounts released to income from previous periods	-	-
Balance at the end of the reporting period	-	-

Section C**Notes to the accounts****(cont)****Note 24 Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
54,851	79,630
-	-
54,851	79,630

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		This year				Last year
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
£	£		£	£		

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

TRUE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

TRUE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

--

For any related party, please provide details of any guarantees given or received.

--



SILHOUETTE YOUTH		1181276	
Annual accounts for the period			
01-Dec-2022	To	30-Nov-2023	

Section A Statement of financial activities

Recommended categories by activity	Guidance Note	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	153,982	-	-	153,982	155,518
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
Total	S07	153,982	-	-	153,982	155,518
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	31,046	-	-	31,046	70,963
Charitable activities	S09	147,757	-	-	147,757	147,855
Separate material item of expense	S10	-	-	-	-	-
Other	S11	-	-	-	-	-
Total	S12	178,803	-	-	178,803	218,818
Net income/(expenditure) before investment gains/(losses)						
	S13	- 24,821	-	-	- 24,821	- 63,300
Net gains/(losses) on investments	S14	-	-	-	-	-
Net income/(expenditure)	S15	- 24,821	-	-	- 24,821	- 63,300
Extraordinary items	S16	-	-	-	-	-
Transfers between funds	S17	-	-	-	-	-
Other recognised gains/(losses):						
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	- 24,821	-	-	- 24,821	- 63,300
Reconciliation of funds:						
Total funds brought forward	S21	78,676	-	-	78,676	141,976
Total funds carried forward	S22	53,855	-	-	53,855	78,676

Section B

Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	54,851	-	-	54,851	79,630
Total current assets		B10	54,851	-	-	54,851	79,630
Creditors: amounts falling due within one year							
	(Note 20)	B11	996	-	-	996	954
Net current assets/(liabilities)		B12	53,855	-	-	53,855	78,676
Total assets less current liabilities		B13	53,855	-	-	53,855	78,676
Creditors: amounts falling due after one year							
	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	53,855	-	-	53,855	78,676
Funds of the Charity							
Endowment funds	(Note 27)	B17	-	-	-	-	-
Restricted income funds	(Note 27)	B18	-	-	-	-	-
Unrestricted funds		B19	53,855	-	-	53,855	78,676
Revaluation reserve		B20	-	-	-	-	-
Total funds		B21	53,855	-	-	53,855	78,676

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

Signature	Print Name	Date of approval dd/mm/yyyy
	Mr A Covington	

Independent examination report**Independent Examiner's Report to the Trustees of Silhouette Youth Theatre**

I report to the charity trustees on my examination of the accounts of the charity for the year ended 30 November 2023 which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Sarah Buswell FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date:

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with* the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with* the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

We work on a three year funding cycle and this means that funding comes in at certain times over this three years. We were funded just before COVID hit and this means that only when we got back in to the studio did we begin to spend the funding. We have just finished the three year funding cycle and are embarking on the next one. That means that there will be times when funding comes in early and it is only spent the following year.

Disclosure of any uncertainties that make the going concern assumption doubtful;

None

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

Accounts are prepared on a going concern basis as the Charity have received new funding in the year to 30 November 2024.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*

* -Tick as appropriate

No*

Please disclose:

<i>(i) the nature of the change in accounting policy;</i>	
--	--

<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2 Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Legacies	Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Government grants	The charity has received government grants in the reporting period	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Support costs	The charity has incurred expenditure on support costs.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The depreciation rates and methods used are disclosed in note 9.2.	Yes	No	N/a
Intangible fixed assets	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Investments	Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

	Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Stocks and work in progress	Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Debtors	Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Current asset investments	The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at fair value except where they qualify as basic financial instruments.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

Note 3

Analysis of income
Analysis

		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:	Donations and gifts	32,446	-	-	32,446	25,033
	Gift Aid	-	-	-	-	-
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	121,536	-	-	121,536	130,485
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
	Total	153,982	-	-	153,982	155,518
Charitable activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Separate material item of income:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Total	-	-	-	-	-
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
	Gain on disposal of a programme related investment	-	-	-	-	-
	Royalties from the exploitation of intellectual property rights	-	-	-	-	-
	Other	-	-	-	-	-
		Total	-	-	-	-
TOTAL INCOME		153,982	-	-	153,982	155,518

Other information:

All income in the prior year was unrestricted except for: (please provide description and amounts)

--

Where any endowment fund is converted into income in the reporting period, please give the reason for the conversion.

--

Within the income items above the following items are material: (please disclose the nature, amount and any prior year amounts)

--

Section C **Notes to the accounts**

Note 10 **Details of certain items of expenditure**
10.1 Fees for examination of the accounts

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

	This year £	Last year £
Independent examiner's fees	288	276
Assurance services other than audit or independent examination	-	-
Tax advisory fees	-	-
Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner	708	678

Section C **Notes to the accounts** **(cont)**

Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Section C **Notes to the accounts** **(cont)**

Note 20 **Creditors and accruals**

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	-	-	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	996	954	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	996	954	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

	This year £	Last year £
Balance at the start of the reporting period	-	-
Amounts added in current period	-	-
Amounts released to income from previous periods	-	-
Balance at the end of the reporting period	-	-

Section C**Notes to the accounts****(cont)****Note 24 Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
54,851	79,630
-	-
54,851	79,630

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		This year				Last year
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
£	£		£	£		

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

TRUE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

TRUE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

--

For any related party, please provide details of any guarantees given or received.

--

SILHOUETTE YOUTH

England & Wales - Charity number 1181276

Accounts



Silhouette Youth end of year report.

It has been a brilliant year for Silhouette, and we have continued to go from strength to strength. We have built up a strong outreach programme and our weekly sessions are well attended. We continue to put young people at the heart of everything we do, and the leadership programme has been particularly impressive. The recent results from the survey show that people are happy with the work we do and that we are making a difference in young people's lives. We continue to work with a range of partners and our community work is strong and effective. We will be making improvements to our online systems, especially signing up for courses, and we have a clear direction for next year. Please have a look below to see the work that took place over the last year.

Summer

What did we do?	What was the outcome / impact?
Our young people wrote, directed, and performed in their own work, which was called POV.	The voice of young people was shared with the community. 5 new writers, 8 new directors, 24 actors – all from our community. 150 people from our community came to watch.
Our leadership team supported the Northampton Festival and performed on one of the nights.	Leadership skills development and pathways into future employment. Developing work based skills and abilities. Being involved in a Northampton Festival with over 700 young people and an audience of over 1500.
Organisation of the Nene Education Trust performance of Wind in the Willows at Stanwick Lakes.	150 young people, 25 teachers and an audience of over 1500 people at Stanwick Lakes telling a story about how we should be far more environmentally friendly.
Performed in the community to raise money for the local foodbank that supports our families.	Using the performing arts to raise funds for our community and raise the profile of the great work that the foodbank does for our families.
Supported schools in creating their year 6 leavers performances.	Supported teachers and young people to celebrate their end of Primary and to say thank you to the schools that have supported them
End of year celebration for our young people, families and the community.	128 young people performing to parents and the community. Over 250 people having a positive end to the academic year.
Holiday provision for young people and families that needed it the most.	We provided 16 days of holiday sessions for families of Silhouette and to make sure that young people had a positive experience at a difficult time for families. All sessions were free and lunch was provided.
Leadership team meetings to set the following academic year.	Young people decided sessions, productions and who would be doing what. This gives them a definite voice in the work we do and puts them at the centre of every decision that is made.

Autumn

What did we do?	What was the outcome / impact?
37 Plays started in Northampton. An incredible opportunity for young people to write their own plays to submit to the RSC. We worked in 10 schools and ran sessions in our studio and online.	Over 350 young people wrote their first ever play. 9 of these plays made the final 71 plays and 5 of these are now being performed professionally. More than any other community in the country! Young people engaging in writing and having their voices heard.
RSC first encounters production of Twelfth Night performed in our community over 2 days by professionals	800 people saw the production. Local school were invited in for free. The community was invited in. The production happened in the shopping centre. For many this was the first time they had seen a play! Resulted in our Shakespeare group wanting to do The Tempest.
Continue our two-outreach session in local Primary schools working with young people who do not have the money or ability to access positive opportunities.	Working with 60 young people every week highlighted by the school as needing extra help and support with mental health, wellbeing and emotional support.
Training for teachers to support their delivery in schools. Running demonstration lessons to show the impact of the performing arts and how we can reach young people if we do things a bit differently.	Over 100 teachers trained and over 500 young people involved in demo sessions. Using the performing arts to get young people to become more confident and to find different ways of engaging young people who have difficulties.
We had over 200 young people sign up for weekly Silhouette sessions in dance, music, drama, musical theatre, Songwriting, and music.	This is the most that we have ever had sign up and we continue our ethos of providing accessible and affordable opportunities for all. We continue to financially support many of these families.
Organisation of writing days at the University of Northampton where our young people spent time with University students.	Developing pathways for our young people to access further education. Getting our young people in to our local university to engage with their community.
Working with 5 schools as part of the Preston Hedges Academy Trust. They worked on a combined project on the Tempest.	1560 young people engaging in the performing arts and developing their love of text. 150 teachers being involved in the process. Development of access and excellence.
Leadership team were involved in a session with the Royal and Derngate on trying to bridge the gap between secondary school and access to the arts.	Young people coming together to solve common problems and coming up with solutions. This has developed in to the creation of provision for young people from 18 to 25.



Provided opportunities for the young people to go and see theatre locally and to go to London to see My Neighbour Totoro.	In the term 56 young people got to have their first opportunity of seeing theatre where finance was covered and transport was provided. This allowed them to engage with a positive experience without any restrictions.
Next Generation Backstage run by the RSC for young people who would like to develop their skills in the backstage arts.	6 young people worked with industry professionals. Apprenticeships were discussed and they ran a whole production for the public. Developing the skills needed for future employment.
Applications for performing arts colleges and universities.	This is the first year that we have had so many young people looking at applying to universities and colleges. We supported in the applications and the preparation for the auditions. Shows the impact we are having on aspirations.

Spring

What did we do?	What was the outcome / impact?
Started working with the 13 schools that make up the Northampton Academy Trust on their Romeo and Juliet project. Resulted in two films being created that were shared with every young person and family withing EVERY school.	Engaged with 13 local schools, 360 young people, 50 teachers and a final audience of over 10 000! Young people engaging with text and then using online performance to make it accessible to anyone that would like to watch!
Started working with three secondary schools to support them in creating Shakespeare ambassadors. We provided training, we took them to Stratford to see a production and they started working on a combined performance of the Tempest.	30 young leaders – 80% of them who had never been into a theatre or been part of a leadership group. Positive relationships created. Young people’s voice at the centre of the work. Further aspirations and developing confidence.
Supporting a local Secondary school on their first Musical theatre production which had incredible results.	Many of these young people now attend Silhouette. The local school has created a strong relationship with Silhouette to work with their young people on a regular basis.
The Tempest production at the Royal for the young people from Preston Hedges Trust.	150 young people performing Infront of 500 parents. All coming together for the day and making positive relationships. Incredible project that highlighted some incredibly amazing young people. Working with all of them again next year!
Production work: Drama group – Stephen King - The Body. Dance and singing groups – two showcase events.	Where do we even start on the impact of this work. EVERY young person at Silhouette has had the opportunity to perform in front of their community. EVERY young person has worked on a production and been given the opportunity to shine. EVERY production has had a ‘pay what



Musical theatre performances. Drama group – Pixar performances. Second album released.	you can’ strategy on the door. It has been accessible and affordable for all and the survey results show the impact of this work.
Working on the Nene Education Trust production of Midsummer Nights Dream at Stanwick Lakes.	8 schools – 160 young people – an audience of over 1000. Young people from Silhouette running the event. Developing skills and knowledge that can be transferred to future employment.
Performing at the Carnival and the Northampton Festival.	Getting in to the community and being positive role models. Engaging with the cultures in Northampton and supporting our communities.
Speaking and organising the Young People conference at the RSC.	Young peoples voice being heard. Representing our community. Challenging current practice.
Working with Northampton Film festival. Creating work and giving feedback to others.	Young people creating their own work. Creating connections and pathways to future employment.
Working with the RSC to look at the drama curriculum in Secondary school.	Leading change in their community. Making their voices heard. Having a say in their future.

What has been our reach over the year

Project	Young people	Educators	Community
Silhouette sessions	260 young people a week with many of them doing more than one session. Equates to 365.	5 practitioners 15 young leaders	Calculating the families of young people as approximately 2 – 520 on a weekly basis as an average.
37 Plays	350 young people.	20 teachers	350
Preston Hedges Tempest project.	1560 young people	150 teachers	520 in the audience.
Training events	15 young leaders	110 teachers	
Productions	260 – many more than once.	15 young leaders	5000 estimate with Carnival and the Festival.
NPAT Romeo and Juliet	360 young people	50 teachers	Online audience of over 10000.
Nene Education Dream 2023	160 young people	16 teachers	1000 attended the production.
Secondary school support.	75	8	360
First Encounters	180	15 young leaders	425
We don’t currently know the reach of the albums we have created this year or the original music that has been used so this has not be calculated above.			



Who have we worked with over the year?

Who?	In what capacity?
The Royal Shakespeare Company	We are an associate regional theatre partner and have worked on 37 plays, next gen act, next gen direct, next gen backstage, training events, first encounters, young leaders convention and the list goes on.
Weston Favell Shopping Centre	They provide us with space and support us in everything we do.
Emmanuel Church at Weston Favell Shopping Centre.	They provide us with space and support us in everything we do. They also operate the food bank that we support.
Preston Hedges Trust.	We work with all their schools on their creative projects.
Northampton primary academy trust.	We work with all their schools on their creative projects.
Nene Education Trust	We work with all their schools on their creative projects.
Kingsthorpe Secondary, Manor and Northampton Academy	We have worked on the associate schools programme this year.
Hawthorne Primary, Stratton Secondary, Lime Academy, Brook Weston, Oakley Vale and John Hellins.	We have provided sessions in their school and staff training.
Weston Favell primary and Rectory Farm primary.	Weekly sessions for highlighted young people.
Royal and Dergate	Joint projects using the performing Arts.
The Life Centre	We have just opened Silhouette provision in the centre of Northampton.
University of Northampton	Development of writers along with 'writing doesn't have to be lonely'.
Northampton College.	Some of our young people attend the college and we are hoping to do some joint work on Shakespeare.

What is the current financial situation at Silhouette

- Please see published accounts.

All this work could not have happened without our exceptional practitioners, and we cannot thank them enough. They go beyond the call of duty and we are very lucky to have them at Silhouette. The trustees continue to be a challenging support to the CEO and we have a clear plan for next year and what needs to happen to take us to the next stage of our develop. Funding will always be critical for Silhouette as we continue to provide accessible and affordable opportunities for all. Please look at the following attachments to get a more detailed knowledge of the work we do.

Thank you for reading his report.



Attachments:

SILHOUETTE SESSIONS

What day?	What happens?
Monday – Dance	<p>DANCE 4:30 to 5:30 pm – Primary Dance Group. 5:30 to 7:00 pm – Secondary Dance Group.</p> <p>SONGWRITING 4:30 to 5:30 pm – Songwriting and recording with John and George. Write and record with George. Final recording in the studio with John. Album coming out in Summer 2023! 5:30 to 7:00 pm – Band practice and instrumental sessions with John and George.</p> <p>We are going to start developing spoken word, rap and sessions for people to book out the studio to record.</p>
Tuesday – Dance and Scriptwriting	<p>DANCE 5:00 to 7:00 – Secondary group and by invite. Development of Jazz, Lyrical, Contemporary and Street.</p> <p>SCRIPTWRITING 6:00 to 7:00 pm Online scriptwriting session to start working on 37 Plays. A chance to write a play for the RSC!</p>
Wednesday – Music and Shakespeare.	<p>MUSIC 4:30 to 5:30 pm – Secondary and by invite session. 5:30 to 7:00 pm – Individual and small group sessions.</p> <p>SHAKESPEARE 5:30 to 7:30 pm – We are working on a NEW production and everyone who is in year 5 and above is invited.</p>
Thursday - Drama	<p>DRAMA 4:30 to 6:00 pm – Primary Group This is for young people from Year 4 to Year 7.</p> <p>6:00 to 8:00 pm – Teen Drama This is for young people from Year 8 and above.</p>
Saturday – Musical Theatre Sessions.	<p>9:30 to 10:30 am – Group 1 This group is for young people from Reception to Year 4.</p> <p>10:30 to 12:00 pm – Group 2 This group is for young people from Year 5 to Year 7.</p>



	<p>12:30 to 3:00 pm – Group 3 This group is for young people from Year 8 and above.</p>
	<p>We are going to put out an open casting call for young people over 18 to come and work with us.</p>



Silhouette Survey results 2022

Who filled in the form?

- 63% young people
- 37% parents

Of the people that filled the form in how many of them / their young people attend the following:

- Dance – 12
- Songwriting – 11
- Shakespeare – 15
- Drama – 28
- Musical Theatre – 38
- Scriptwriting – 3
- Singing – 14

Rating the quality of the session – 5 stars being high.

- 5 stars – 95%
- 4 stars – 4%
- 3 stars – 1%
- Therefore 99% would rate Silhouette as very good to excellent.

Which productions have they seen over the year?

- Ella – 14
- Unit 29 – 27
- Superglue – 20
- JCS – 30
- Lord of the flies – 24
- POV – 23
- Festival – 17
- Summer celebration – 37

How would you rate the quality of the productions this year? 5 stars being high.

- 5 stars – 81%
- 4 stars – 19%
- Therefore, very good and excellent – 100%

What has Silhouette done for you?

- Given us a safe space – 41 (85%)
- A place to enjoy themselves – 45 (94%)
- A place where they feel welcome – 41 (85%)
- Where they can learn new things – 46 (96%)
- Helped with wellbeing and mental health – 32 (67%)
- Make friends and build positive relationships – 42 (88%)

Charity number: 1181276

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Contact number: 07368318006



- Develop confidence – 42 (88%)
- More engaged with performing arts – 41 (85%)
- More successful in their school life – 25 (52%)

In your own words – what has Silhouette done for you / your young person?

Without Silhouette Delilah would not have a space to come and build friendships. She sees it as her second family and they have got her through a lot this year. She has positive role models and she has a place where she can be herself and not feel judged.
a lot, they are very welcoming and everyone is super kind
silhouette has given me the chance to gain more confidence in performing arts
It has allowed me to grow my confidence
Silhouette is like a second home to me and at silhouette we are all a family that look out for each other in any possible way. Its also there to help me express my love for the arts and my passion because its what I want to do for the rest of my life and silhouette is the place that helped me plan out the rest of my life. Especially leogh as he is like a second dad to Me and supports in the darkest moments of our lives but most of all encourages us to thrive as young people and perform to the best of our ability.
The last couple of years has seen me grow in Maturity, Charisma, and wisdom, learning from Leigh, Sam and George- as well as my own peers.
I've been here since silhouette was first founded, and to watch us all grow further and further each year has been an honour and we've raised the bar each year higher than any of us ever imagined to the point where I've been given opportunities to take the role of a leader and teach what I've gained from silhouette to the newcomers and my peers which has changed my life to say the least.
Silhouette has helped build my confidence and has provided me with a second home where I have a creative out let amongst people who care about me
Silhouette has provided me with a family that i know will accept me no matter what and has given me endless opportunities to be in high quality performances that i can say i am proud to be a part of.
It has built up my confidence and has given me opportunities to show off the things that I have learned and with superglue(it was quite a big step for me because it is something I have never done before) I definitely came out of my comfort zone and it improved me as an actress
Silhouette has given me a medium to let out my emotion while being supported by people I know and love.
It has helped build my confidence
I enjoy attending silhouette so much I love performing on stage and you have given me the opportunities to do that
Silhouette has allowed me to have a safe environment where I feel like I fit in and belong, I have lots if Friends and I love it. Silhouette has also really helped with my mental health and the teachers are so supportive and caring.
its made me have lifelong friends and new experiences
It is a place where I can perform knowing that it will be of high standard and quality unlike my schools performances
It has opened my eyes to the acting world and made me want to pursue a career in acting and working with in the arts
it has helped me grow as a person regarding my confidence and skills as a performer and it has also opened up many oppportunities for me to make new friends and to be a role model
They've made me feel much better mentally and generally silhouette is the thing I look forward to in my week. I have made lots of new friend sand developed new skills



Silhouette has developed me into a more confident, outspoken individual, it has given me amazing opportunities I will forever be grateful for, it is also a family that you can trust and feel safe in.
I've connected with so many valuable and important friends that i would never have known before
silhouette as helped me with my mental health and well-being, it's a big family where everyone is treated the same, it's literally my home
Overall I have become more confident and a better speaker when it comes to articulating my ideas. I have made new friends and worked with them which has made me comfortable with contributing in discussions. I truly enjoy being at silhouette
it's been a fun time where i have improved as a person
It has helped me become a better actor and has helped me step out of my comfort zone and grow as a person.
Let me explore which parts of theatre I enjoy the most
Helped me developed my skills and meet new people.
It has opened doors and has made me more confident and has given amazing opportunity's to perform.
Silhouette has given our son the confidence to be himself. Sometimes it takes you a while as a young person to find out what you love and what you enjoy but with musical theatre and Silhouette coming into school it's really given our son the opportunity to believe in himself a bit more.
It has helped her deal with family bereavement through music and boost her self confidence
I think it's great that the kids get to work with others of different ages - often this opportunity is not available in schools. Every contribution is valued and considered, everyone has a voice and is able to have some influence over the productions they are involved with.
as above plus future opportunities, engaged my child and fire up creativity and motivation for getting better
Silhouette has been a hugely welcoming and friendly place for my Daughter, Delilah. Delilah has made a lot of great friends through Silhouette who share her passion for drama and singing. She has come on so far with her singing- big thanks to George. She has thrived in Musical Theatre. So lucky to play Mary. She did such an incredible job! It was so good to see POV where Delilah was able to show her directing skills and also her acting skills.
I am so happy that Delilah has this wonderful group in her life. I'm not sure where we would be if she didn't. She is looking forward to be returning to dance in September. Thank you to the team for making this possible. .
Allowed her to focus on acting which is her main interest.
Confidence boosting.
Well she calls silhouette her "happy place". She would like to join dance and song writing too but at this stage it just doesn't work for us logistically. Maybe in the future.
Silhouette has helped me improve my acting and singing abilities immensely.
Let him be who he is in a comfortable and safe environment.
Silhouette has enabled my daughter to be herself and be proud and confident about who she is. She adores coming to classes and feels valued and respected. Silhouette is literally her life, she gives it her all.
Given my child opportunities including to learn new skills, try new things, meet new friends and a break from the online world.
Ryan has grown in so many ways and I've never seen him so alive till I he was on stage
Silhouette has provided my children somewhere they can learn, develop themselves as individuals and build positive relationships with like minded children and adults. When life at school has been difficult, Silhouette has been their sanctuary - the safe place they can offload or get lost in drama/music/dance - with people who



really 'get them'. Silhouette has boosted their confidence and shown them success is more than just academic.
Showed me dance routines
A place where I can enjoy The company of people with the same interests as me
Silhouette provide a safe environment for my child to learn new skills and find a way to express his emotions in a positive way. He has always loved drama and this has given him the opportunity to experience more within the performing arts. The staff are very passionate about what they do and are very supportive and encouraging
Kept her going through a tough year
Allowed her to develop, learn and engage in an environment that's safe, friendly and committed building both skills and confidence.
Has given Min more confidence in performing in front of others...both her peers and audiences

What can Silhouette do to become even better?

I think that it needs to be clear as to what is happening over the year and when this is happening.
nothing!
open it to as many people as possible
Better time management in some cases
Make sure that People don't come in and out during rehearsals and also make sure that people turn up on time so we can crack on as soon as possible
We just need more money. It is my belief that if Leigh had the funds, he could potentially spread the positive influence of Silhouette all over england - and create more opportunities for Silyt Students.
It would be great to be given the opportunity for a session where we can create our own pieces independently (eg, choreographing our own musical theatre routines)
N/A
I think silhouette could do more collaborations with other youth groups to learn new things and share new experiences.
I think we need to be more prepared for the performances like not do dress rehearsals the day/week before we are performing but that we do it like a month In advance so we are used to the props and lighting I also think we need to be more harder with people on lines and they must give you at least 4 months in advance they cant make a performance so it gives everyone time to adjust and make any changes. Also if you miss more than 5 rehearsals without good reasoning then you are off the cast
Perhaps have more plays that tackle more diverse topics such as super glue this year
N/A
More dance sessions during the week
I know this is hard but make sure when a person signs up for something they stay in it and don't drop out.
hmm idk
I don't know
More showcasing to the public Haveing speakers come and tell us about there experience More trips to the theatre
not letting new people into productions that have already started as we have to go over parts when we could be continuing our own work as well as having a way of making sure there is a plan in place if people drop out so the cast aren't left with issues
I don't know



Young people being more involved backstage which I know is already a plan in place.
Not leaving things such as line learning and set/props until the last minute
maybe have the older groups sort of mentor the younger ones
I don't have anything that comes to mind, I appreciate that silhouette can be flexible around my studies which is really helpful.
in productions introduce costume/ props earlier
More performance nights apart from that it's amazing.
Communication of times places and dates
No :)
Have options of scripts and include more scripts written by the young people because they are amazing. Maybe even nights to showcase different things not specifically full performances but small snippets from many things, a lot like we used to.
n.a
More communication before changing the session times no
I think previously you had mentioned about the opportunity to learn more about make-up/costume design/tech aspects as part of working towards a bigger performance? Still think you need your own theatre!!!
better communication with parents, less last minute changes, not everyone is local and time for travel sometimes in rush hours is an issue (trying to be on time) so more understanding would be appreciated, dates of classes, rehearsals and shows confirmed ASAP.
I don't know.
Not sure
I think the younger musical theatre group need more performances through the year. In one whole school year I believe they have performed once, the end of year show. Would be nice to see through out the year what they have been working on. At one point they were working on a play and all of a sudden they are no longer doing it. I know they are the youngest but do feel that they get overlooked by the more experienced performers.
More of the same. Silhouette is always looking for new ways to inspire, teach and support our kids and give them as many opportunities as possible.
Nothing from me so far Silhouette is amazing as it is an I current don't see any errors in how it operates.
Communication such as invoices that tell you exactly what is owed.,
Nothing, we love everything about Silhouette!
.
I prefer information in letter form , than emails but I understand that's costly
Explore more well known shows etc other than ones that have been done on the past I.e nightmare before Christmas, so younger children are not just revisiting previous shows, they are able to develop one that is fresh to the audience.
Nothing
Stricter with learning scripts and make people commit
We are quite new to Silhouette so are getting used to how things work. If we come across any issues the staff are very approachable so we can raise them at the time.
N/a
Teach to awards/key skills?
Nothing really...love what they do



Is there anything you want to add?

Thank you so much - without you this year would not have been as successful as it has been. We are very lucky to have Silhouette in our lives!
a choreography session for people who struggle with choreo
only that I can't wait to see what's in store for next year's production
Thank you for everything ; It has been a pleasure. - J<3
Silhouette is always very organised and keeps everybody well informed of any information we should know which is very useful.
Its an amazing place and I cant wait for next year :)
Thanks for making silhouette!
I'm never leaving 🇬🇧
silhouette is a home to me and in the 6 years i have attended, i have never had a dull session nor have i ever wanted to leave, i'm glad we are now opening silhouette to more young people to give them the same experience that i was privileged to find out about and experience myself
Just thank you alot.
Thank you silhouette!!!
Just a huge thank you!
Silhouette is such a big part of our kid's lives now and brings them so much joy! Undoubtedly it is hard work, but they are developing so many skills and so much confidence through the sessions and productions, which in turn improves their understanding and contribution at school. I'm sure when the time comes for job seeking and entering the workforce the teamworking skills and ability to interact with a range of different people will help too!!
Massive thank you for amazing job you do, pls don't stop. You are great team of super skilled people and you sharing amazing positive energy to those young people.
Photos would be a great extra touch to keep the memories. Happy to help with that if needed.
Just to say thanks so much to the whole team for doing what you do. You are doing such a great job in changing young peoples lives.
Thank you for your time and efforts over the last year to keep things going during uncertain times.
Just a huge thanks.
Thank you.
Thank you for everything. Not only have you changed my daughter's life but you have changed mine for the better too.
Just keep doing what your doing xxx all ate amazing
We are eternally grateful to everyone at Silhouette. It is the one thing our children enjoy and have stuck with.
I'm really enjoyed and coming back and doing extra session
Love it!
Keep up the good work



SILHOUETTE DEVELOPMENT PLAN 2022 / 2023

What an incredible Year 2021 / 2022 has been. We have managed to finally get all our productions done and every young person has had a chance to perform throughout the year. We have also been able to run an incredibly successful Silhouette Connect Outreach programme and our clients are very happy with the work we have done. We have continued to punch above our weight and 2022 / 2023 is a time for us to take our Charity forward and look

Before reading this development plan, please look at the following documents:

- Three year development plan review July 2022 – this will show you where we are on our 3 year plan.
- 2021 / 2022 development plan review July 2022 – how we did in 2021 / 2022.
- Cashflow 2021 / 2022 – our cashflow in 2021 and 2022.
- Financial Forecast 2022 / 2023 – a forecast of the year ahead that can be directly linked to this document.

What do we need to do?	How are we going to do it?	What impact will it have?
1: Create a new Silhouette session structure that grows the access to affordable opportunities.	<ul style="list-style-type: none"> • Practitioners to create a new session offer for 2022 / 2023 that opens our provision more. • Provision that allows us to be more cost effective and raises the profile of some of the sessions we provide. • Three open days across the year. Supported by Silhouette leadership. • Make better use of the times when we have the most young people in the building. • Advertise with all local schools by sending them a link. Stay away from printing for environmental reasons. • Invite young people that we meet from our school sessions. • Involve our three secondary school links and begin to invite these young people to come in. • Continue to run session in WFPS and RFPS as they have been very successful. 	<ul style="list-style-type: none"> • More young people able to access the work that we do. • Opportunity to join Silhouette at three key points in the year. • Manage the time that young people have and be more effective in supporting their time management. • Give a clear pathway between young people at school and young people joining Silhouette. • Engage older children more in the work that we do.
2: Create a clear plan of productions	<ul style="list-style-type: none"> • Share dates and times with everyone in September and make sure these are kept to throughout the year. 	<ul style="list-style-type: none"> • Well organised and clear structure that everyone knows and can follow.

<p>throughout the year.</p>	<ul style="list-style-type: none"> • All venues to be secure before September. • Clear costing of productions to be created and a detailed production plan to be shared with everyone. • Ensure that we have all costume, props and backdrop as soon as possible. • Raise the profile of these productions and make sure that we use all ,media opportunities to drive audience numbers. 	<ul style="list-style-type: none"> • Clear understanding of cost versus return. • Better organisation of the production schedule. • Wider audience for our work.
<p>3: Continue to provide a high standard of delivery in our Silhouette Connect Outreach programme.</p>	<ul style="list-style-type: none"> • Plan all sessions as a group of practitioners and share these plans. • Maintain a high standard of planning, organisation and communication. • Continue to manage a central calendar so everyone knows where they are and what they are doing. • Liaise with venues for final productions. • Look for new clients that we can work with as part of this programme. • Look at which practitioners deliver which sessions so that it remains as cost effective as possible. 	<ul style="list-style-type: none"> • Our clients will continue to work with us in the future. • High level of client satisfaction. • Build strong relationships with partners across Northampton. • More streamlined delivery that is more cost effective.
<p>4: Staffing at Silhouette Youth Theatre.</p>	<ul style="list-style-type: none"> • To deliver the work we need to create retainer contracts for the 5 people on the financial plan. • We need to create a training schedule for staff and regular contact sessions. • A coaching programme where practitioners can support each other to improve further. • Monthly retainer hours breakdown to monitor where we are spending most of our time and the impact that this is having. • Online space to collaborate and co ordinate. 	<ul style="list-style-type: none"> • Greater capacity for delivering projects. • Building sustainability for the future. • Silhouette is a good employer where people want to work. • Support for health and well-being and a happy workforce.
<p>5: Continue to apply for grants and look at funders</p>	<ul style="list-style-type: none"> • Continue to put in funding applications on a monthly basis. 	<ul style="list-style-type: none"> • More support will allow for greater sustainability in the long run.

<p>and possibly investors.</p>	<ul style="list-style-type: none"> • Make sure that all reporting is of a high standard which may allow for future funding from current funders. • Look at local funding initiatives that can support Silhouette. • Go out and meet more local investors and invite them in for an evening where we can explain what we do. • Look at a robust model of consistent donations and support from businesses and individuals. • Look at children's parties and experience days. • Team building experiences and Inset days. • One off events like Christmas carolling, events in the centre, Rushden Lakes? • Possibility of getting sponsorship. 	<ul style="list-style-type: none"> • Continuous donations will also allow for sustainability. • Raise the profile of Silhouette and the work we do. • Money to allow for future projects and expansion. • Fundraising target for the year.
<p>6: Leadership programme at Silhouette.</p>	<ul style="list-style-type: none"> • Create a group of 10 young people that will lead the work that Silhouette does over the following year. • They will also become the Operational Group and some of them will lead on the Shakespeare Ambassador programme. • This group will be co-ordinated by LW and they will receive ongoing training and support throughout the year. • They will be involved in all production pieces and will run lighting, sound, front of house and marketing. • They will also lead on a piece of work and can become designers, assistant directors and a variety of other roles. • We will also look at training them to run sessions and some of them will accompany us in to schools and run sessions at Silhouette. 	<ul style="list-style-type: none"> • Developing future leaders to build sustainability. • Develop the knowledge and skills that our young people will need for the workspace. • Provide accessible and affordable opportunities and experiences. • Our young people lead the work that we are doing.
<p>7: Associate Regional Theatre</p>	<ul style="list-style-type: none"> • Run the 37 plays programme across Northampton with Primary, Secondary and Adult. • Be involved in the First Encounters performance. 	<ul style="list-style-type: none"> • Continue to build strong links with the RSC. • Get young people and adults writing.

	<ul style="list-style-type: none"> • Work with the three Secondary schools on the Associate schools programme. • Engage with the Ambassadors programme through our Leadership development. • Get performance ready for the Playmaking Festival. • Be involved in Next Gen Backstage and Next Gen Direct. 	<ul style="list-style-type: none"> • Develop leadership in our Shakespeare work. • Opportunities for performance and sharing. • Develop skills and knowledge that would allow young people to enter the workspace.
8: Life Centre, agency and two year provision.	<ul style="list-style-type: none"> • Work with the town centre schools on 37 Plays and use this as a vehicle to bring them in to the Life Centre. • Continue to see if the Silhouette Agency is a viable option and if this is something we can create. • Continue to see if the two year provision is viable option and if it is possible to set up. 	<ul style="list-style-type: none"> • Engage young people in the centre of town. • Develop future income and support young people in finding employment. • Develop the skills and knowledge needed to follow a career in the performing arts.
<p>Decisions that need to be made by trustees for 2022 / 2023:</p> <ol style="list-style-type: none"> 1) Agree the retainer contracts for 2022 / 2023. 2) 		



SILHOUETTE YOUTH		1181276	
Annual accounts for the period			
01-Dec-2021		To	30-Nov-2022

Section A Statement of financial activities

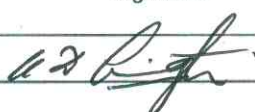
Recommended categories by activity	Guidance Notes	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
		£ F01	£ F02	£ F03	£ F04	£ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	155,518	-	-	155,518	115,248
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
Total	S07	155,518	-	-	155,518	115,248
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	70,963	-	-	70,963	13,785
Charitable activities	S09	147,855	-	-	147,855	118,471
Separate material item of expense	S10	-	-	-	-	-
Other	S11	-	-	-	-	-
Total	S12	218,818	-	-	218,818	132,256
Net income/(expenditure) before investment gains/(losses)						
Net gains/(losses) on investments	S13	- 63,300	-	-	- 63,300	- 17,008
Net income/(expenditure)	S14	-	-	-	-	-
Extraordinary items	S15	- 63,300	-	-	- 63,300	- 17,008
Transfers between funds	S16	-	-	-	-	-
Other recognised gains/(losses):	S17	-	-	-	-	-
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	- 63,300	-	-	- 63,300	- 17,008
Reconciliation of funds:						
Total funds brought forward	S21	141,976	-	-	141,976	158,984
Total funds carried forward	S22	78,676	-	-	78,676	141,976

Section B

Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	79,630	-	-	79,630	143,870
Total current assets		B10	79,630	-	-	79,630	143,870
Creditors: amounts falling due within one year	(Note 20)	B11	954	-	-	954	1,894
Net current assets/(liabilities)		B12	78,676	-	-	78,676	141,976
Total assets less current liabilities		B13	78,676	-	-	78,676	141,976
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	78,676	-	-	78,676	141,976
Funds of the Charity							
Endowment funds	(Note 27)	B17	-	-	-	-	-
Restricted income funds	(Note 27)	B18	-	-	-	-	-
Unrestricted funds		B19	78,676	-	-	78,676	141,976
Revaluation reserve		B20	-	-	-	-	-
Total funds		B21	78,676	-	-	78,676	141,976

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

Signature	Print Name	Date of approval dd/mm/yyyy
	Mr A Covington	23/06/2025

Independent examination report

Independent Examiner's Report to the Trustees of Silhouette Youth Theatre

I report to the charity trustees on my examination of the accounts of the charity for the year ended 30 November 2022 which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

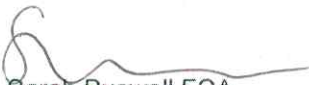
I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Sarah Buswell FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date: 22/6/23

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with*

--

 the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with*

✓

 the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

--

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the change in accounting policy;</i>	
---	--

<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2 Accounting policies
2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	<p>These are included in the Statement of Financial Activities (SoFA) when:</p> <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Offsetting	<p>There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Grants and donations	<p>Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).</p> <p>In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Legacies	<p>Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Government grants	<p>The charity has received government grants in the reporting period</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Tax reclaims on donations and gifts	<p>Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Contractual income and performance related grants	<p>This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Donated goods	<p>Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.</p> <p>The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.</p> <p>Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.</p> <p>Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.</p> <p>Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Donated services and facilities	<p>Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.</p> <p>Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Support costs	<p>The charity has incurred expenditure on support costs.</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						
Volunteer help	<p>The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.</p>	<table border="1"> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td></td><td></td><td></td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies. Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> . They are valued at cost. The depreciation rates and methods used are disclosed in note 9.2.	Yes	No	N/a
Intangible fixed assets	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5 They are valued at cost.	Yes	No	N/a
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4. They are valued at cost.	Yes	No	N/a

Investments

Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.
Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Stocks and work in progress

Stocks held for sale as part of non-charitable trade are measured at the lower of cost or net realisable value.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Current asset investments

The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

They are valued at fair value except where they qualify as basic financial instruments.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

Note 3

Analysis of income
Analysis

		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:	Donations and gifts	25,033	-	-	25,033	92,048
	Gift Aid	-	-	-	-	-
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	130,485	-	-	130,485	23,200
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
	Total	155,518	-	-	155,518	115,248
Charitable activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	
Separate material item of income:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Total	-	-	-	-	
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
	Gain on disposal of a programme related investment	-	-	-	-	-
	Royalties from the exploitation of intellectual property rights	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	
TOTAL INCOME		155,518	-	-	155,518	115,248

Other information:

**All income in the prior year was unrestricted except for:
(please provide description and amounts)**

**Where any endowment fund is converted into income in the
reporting period, please give the reason for the conversion.**

**Within the income items above the following items are
material: (please disclose the nature, amount and any prior
year amounts)**

Section C**Notes to the accounts****Note 10** Details of certain items of expenditure**10.1 Fees for examination of the accounts**

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
276	258
-	-
-	-
678	636

Section C

Notes to the accounts

(cont)

Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Note 20 **Creditors and accruals**

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	-	1,000	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	954	894	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	954	1,894	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

Balance at the start of the reporting period
 Amounts added in current period
 Amounts released to income from previous periods
 Balance at the end of the reporting period

This year £	Last year £
-	-
-	-
-	-
-	-

Section C **Notes to the accounts** **(cont)**

Note 24 Cash at bank and in hand

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
79,630	143,870
-	-
79,630	143,870

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value			
		This year			Last year
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other
£	£		£	£	

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

FALSE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

FALSE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£
Okudala Ltd		Invoice for services	52,846			

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.



SILHOUETTE YOUTH		1181276	
Annual accounts for the period			
01-Dec-2021		To	30-Nov-2022

Section A Statement of financial activities

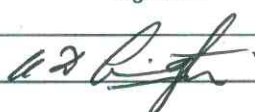
Recommended categories by activity	Guidance Notes	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
		£ F01	£ F02	£ F03	£ F04	£ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	155,518	-	-	155,518	115,248
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
Total	S07	155,518	-	-	155,518	115,248
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	70,963	-	-	70,963	13,785
Charitable activities	S09	147,855	-	-	147,855	118,471
Separate material item of expense	S10	-	-	-	-	-
Other	S11	-	-	-	-	-
Total	S12	218,818	-	-	218,818	132,256
Net income/(expenditure) before investment gains/(losses)	S13	- 63,300	-	-	- 63,300	- 17,008
Net gains/(losses) on investments	S14	-	-	-	-	-
Net income/(expenditure)	S15	- 63,300	-	-	- 63,300	- 17,008
Extraordinary items	S16	-	-	-	-	-
Transfers between funds	S17	-	-	-	-	-
Other recognised gains/(losses):						
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	- 63,300	-	-	- 63,300	- 17,008
Reconciliation of funds:						
Total funds brought forward	S21	141,976	-	-	141,976	158,984
Total funds carried forward	S22	78,676	-	-	78,676	141,976

Section B

Balance sheet

		Guidance Notes	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
			£	£	£	£	£
			F01	F02	F03	F04	F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	79,630	-	-	79,630	143,870
Total current assets		B10	79,630	-	-	79,630	143,870
Creditors: amounts falling due within one year	(Note 20)	B11	954	-	-	954	1,894
Net current assets/(liabilities)		B12	78,676	-	-	78,676	141,976
Total assets less current liabilities		B13	78,676	-	-	78,676	141,976
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	78,676	-	-	78,676	141,976
Funds of the Charity							
Endowment funds	(Note 27)	B17	-	-	-	-	-
Restricted income funds	(Note 27)	B18	-	-	-	-	-
Unrestricted funds		B19	78,676	-	-	78,676	141,976
Revaluation reserve		B20	-	-	-	-	-
Total funds		B21	78,676	-	-	78,676	141,976

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

Signature	Print Name	Date of approval dd/mm/yyyy
	Mr A Covington	23/06/2025

Independent examination report

Independent Examiner's Report to the Trustees of Silhouette Youth Theatre

I report to the charity trustees on my examination of the accounts of the charity for the year ended 30 November 2022 which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

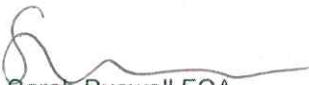
I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Sarah Buswell FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date: 22/6/23

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with* the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with* the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the change in accounting policy;</i>	
---	--

<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2 Accounting policies
2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	<p>These are included in the Statement of Financial Activities (SoFA) when:</p> <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Offsetting	<p>There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Grants and donations	<p>Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).</p> <p>In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Legacies	<p>Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Government grants	<p>The charity has received government grants in the reporting period</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Tax reclaims on donations and gifts	<p>Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Contractual income and performance related grants	<p>This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Donated goods	<p>Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.</p> <p>The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.</p> <p>Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.</p> <p>Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.</p> <p>Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Donated services and facilities	<p>Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.</p> <p>Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Support costs	<p>The charity has incurred expenditure on support costs.</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Volunteer help	<p>The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.</p>	<table border="1"> <tr> <td>Yes</td> <td>No</td> <td>N/a</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies. Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> . They are valued at cost. The depreciation rates and methods used are disclosed in note 9.2.	Yes	No	N/a
Intangible fixed assets	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5 They are valued at cost.	Yes	No	N/a
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4. They are valued at cost.	Yes	No	N/a

Investments

Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.
Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Stocks and work in progress

Stocks held for sale as part of non-charitable trade are measured at the lower of cost or net realisable value.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Current asset investments

The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

They are valued at fair value except where they qualify as basic financial instruments.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

Note 3

Analysis of income
Analysis

		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:	Donations and gifts	25,033	-	-	25,033	92,048
	Gift Aid	-	-	-	-	-
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	130,485	-	-	130,485	23,200
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
	Total	155,518	-	-	155,518	115,248
Charitable activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	
Separate material item of income:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Total	-	-	-	-	
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
	Gain on disposal of a programme related investment	-	-	-	-	-
	Royalties from the exploitation of intellectual property rights	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	
TOTAL INCOME		155,518	-	-	155,518	115,248

Other information:

**All income in the prior year was unrestricted except for:
(please provide description and amounts)**

**Where any endowment fund is converted into income in the
reporting period, please give the reason for the conversion.**

**Within the income items above the following items are
material: (please disclose the nature, amount and any prior
year amounts)**

Section C**Notes to the accounts****Note 10** Details of certain items of expenditure**10.1 Fees for examination of the accounts**

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
276	258
-	-
-	-
678	636

Section C

Notes to the accounts

(cont)

Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Note 20 Creditors and accruals

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	-	1,000	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	954	894	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	954	1,894	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

Balance at the start of the reporting period
 Amounts added in current period
 Amounts released to income from previous periods
 Balance at the end of the reporting period

This year £	Last year £
-	-
-	-
-	-
-	-

Section C **Notes to the accounts** **(cont)**

Note 24 Cash at bank and in hand

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
79,630	143,870
-	-
79,630	143,870

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value			
		This year			Last year
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other
£	£		£	£	

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

FALSE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

FALSE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£
Okudala Ltd		Invoice for services	52,846			

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.

SILHOUETTE YOUTH

England & Wales - Charity number 1181276

Accounts



Silhouette Annual Report September 2021

This report looks at capturing the work that we have done as a Charity from September 2020 to September 2021.

Introduction

Once again, another unprecedented year where we started by going back into the studio after lockdown and we ended the year standing on stage performing in *The Masks We Wear* at the Royal and Derngate. It was not an easy year and COVID made sessions and delivery difficult but due to our rigorous processes and procedures we were able to deliver the majority of our work.

The focus for the year was to get back into the studio and to start face to face sessions with our young people in a safe and secure environment and then to look at what sessions we could provide in schools and what alterations and changes we had to make to the work that we were doing to keep to the government guidelines. This meant that we had to constantly monitor and inspect the work that we were doing and that we had to constantly keep everyone safe.

The lockdown in January 2021 meant that we took all our work back online, which meant that our provision never stopped. This was not easy, but we are dedicated to supporting our young people in any way that we can. This report details the work we did online.

We are very proud of the work we did in a difficult year, and I am sure this report will explain what an exceptional job we were able to do.

TRUST INFORMATION

What are our aims as a trust?

We are committed and passionate about giving young people, who would not usually get the opportunity, the chance to engage with the performing arts and by doing so to raise their aspirations and confidence so that they can be more successful in life. We focus on communities that are in high areas of deprivation and we seek to give these young people, their parents and carers, an affordable solution to follow their talents and engage their passions. We want to empower young people and communities to know that they can use the performing arts to have a voice and that this voice is not diminished based on where you live, how much money you have, your race, religion or background. The performing arts is the human right of every child and for many it will give them the relevance, engagement and enjoyment that they need to be lifelong learners. We want to celebrate their talents and abilities by showing the community what is possible if we allow young people to engage their passions in a safe, secure and nurturing environment that strives for excellence!

We work with a range of exceptional local providers and all our staff have been working in schools for many years and most of these are qualified teachers who have a long track record of excellence.

We are more than a Youth Theatre Company, we are a safe, secure haven for our young people. A place where they can come to in a time of need or a place where they can be free of many of the issues that they face on a daily basis. This is why all the professionals that we work with have been involved in using the performing arts to support wellbeing and as a vehicle for developing the whole child. We provide this emotional support when it is needed but we also show them that the discipline you learn through the performing arts can help you to deal with many of the issues that we are confronted with.

This project is steeped in the importance of giving young people from difficult backgrounds a chance to develop a voice that is heard and taken seriously. It gives them a chance to know that things that they feel are out of their reach, are possible. Only that way will we truly change our community!

This charity works with the young people, their families and the community based in the Eastern areas of Northampton and similar areas of deprivation. It uses the performing arts as a way of engaging these young people and building their aspirations to allow them the best chance of success in the future. It uses professionals within Northampton to make this possible and Silhouette aims to make a difference in people's lives and to be a true community project.

Why Silhouette Youth Theatre Company?

The name was chosen by our Young people and the idea was that when you look at a Silhouette you don't see race, colour, gender, class or age. A Silhouette makes us all equal and that is the underlying principle of the work that we do. We have a background of paint splattering as we aim to be a bit 'messy', a bit different from the rest, we include everyone and we aim to show what is possible – no matter where you come from. We have the word youth in our title because for us this is our focus area and where most of our expertise lie. We aim to use the performing arts to make this difference, hence the word theatre, and we are all a company as everyone has a say in the future of the work that we will do together.

What are the aims of SYTC?

To work with young people in areas of deprivation to improve their life chances.

- To raise their aspirations of what is possible by providing them with a range of opportunities for success.
- To develop their confidence, self worth and mental health so that they have the skills to become successful citizens.
- To engage young people through the performing arts and creative activities.
- To give them a safe and secure place where they can work together, create friendships and build networks.
- To work with local community providers to develop a community based project.
- To work with other community organisations to support young people, parents and the community at large.
- To develop leadership of the performing arts to give young people an opportunity for employability.
- To use the performing arts to give a voice to our young people and to allow them to communicate that to others. To celebrate this voice and allow it to empower others.
- To maintain strong relationships with local Primary and Secondary schools to provide an avenue of development for their young people.
- To develop participation and excellence and give young people a path to further study their selected field.

Who is in the Silhouette Youth team?

It is vital that the staff that run the Youth Theatre are highly trained professionals who have a strong history in working with children, young people and their families. We look for individuals who have worked in education for at least 5 years. The staff that will be running the school will be as follows:

Trustees:

Mark Currell – Current headteacher at Roade Primary school.

Christina Hodges – Deputy Headteacher at Stimpson Avenue.

Georgia White – Education team of the RSC.

Tony Covington – Emeritus professor at the University of Northampton.

Tom Munro – parent within the community.

April Dawn – a parent within the community and a powerful campaigner for equality.

Practitioners:

CEO and Artistic Director: Leigh Wolmarans - Qualified Headteacher and teacher with 25 years' experience of working in schools and theatres.

Artistic Director and Dance lead: Sam Biddulph – Sam is a professional dancer and dance teacher and works in schools across Northampton.

Songwriting lead: Jon Bowman – A professional musician and qualified teacher who is the leader of Notivate. John has an extensive knowledge of working in schools.

Film making lead: Paul Martin has been working in schools on film projects and has been involved in running Arts departments in Secondary schools.

Operational board of young people:

15 young people are on the operational board and meet on a monthly basis. They have a real say in the work that we do and the direction we will take.

Three of our young people are on the board of the RSC and we have 20 Shakespeare Ambassadors that lead the work that we do.

SILHOUETTE PROVISION

Where do we work?

- We have a studio in Weston Favell shopping centre.
- We have a recording studio in the same space.
- We have a dance studio in the Emmanuel Church building.
- We often use the middle floor in the church building as well.

What sessions did we provide?

SILHOUETTE AUTUMN DATES 2020

What day?	What happens?
Monday – Songwriting and Dance	Songwriting CHANGE OF TIME 4:30 to 7:00 pm – You need to arrive at 4:30 to start the session. Those that go to dance will leave at 6:00 pm . The rest are able to stay for the whole session to write and record their pieces. SESSIONS WILL BE IN THE STUDIO – not the church. Dance 4:30 to 5:30 – Fosse group . This is for younger children or those that are new to dance at Silhouette. 6:00 to 7:30 – Kelly group . This is for Primary aged children or those that are developing their dance skills.
Tuesday - Dance	Dance 5:00 to 7:00 pm – Bourne group . This is for young people in Secondary or those that are advanced in dance. This session includes Choreography.
Tuesday - Scriptwriting	6:30 to 7:30 pm we will be doing scriptwriting sessions online . Everyone is welcome.
Wednesday – Wellbeing and Mindfulness NEW SESSIONS	4:30 to 5:30 pm – Session with Amy Bradshaw in the Church Studio. ALL WELCOME – FREE SESSION. 5:30 to 6:30 pm - Session with Amy Bradshaw in the Church Studio. ALL WELCOME – FREE SESSION.

	(These sessions will also be online – please request the ZOOM information by emailing admin@silyt.com)
Wednesday – Shakespeare CHANGE OF TIME	5:30 to 7:30 pm – Shakespeare sessions focussing on our Midsummer Night’s Dream performance in Summer 2021. This will start later so that young people can access wellbeing sessions.
Thursday - Drama	4:30 to 6:00 pm – Ferris group . This is our drama group for young people from Year 3 to Teen. 6:30 to 8:00 pm – Breakfast Club . This is our Teen drama group.
Saturday – Musical Theatre Sessions.	9:30 to 10:30 am - Matilda group . This is the younger group and those that are new to Silhouette. 11:00 to 12:30 – Wicked group . This is the Primary group. 1:00 to 2:30 – Nightmare Group . This is the Secondary group that range from Year 7 and above.
Week 1	Monday 7 th to Saturday 12 th September.
Week 2	Monday 14 th to Saturday 19 th September.
Week 3	Monday 21 st to Saturday 3 rd October.
Week 4	Monday 5 th October to Saturday 10 th October.
Week 5	Monday 12 th October to Saturday 17 th October.
Week 6	Monday 19 th October to Saturday 24 th October.
HALF TERM BREAK	
Week 7	Monday 2 nd November to Saturday 7 th November.
Week 8	Monday 9 th November to Saturday 14 th November.
Week 9	Monday 16 th November to Saturday 21 st November.
Week 10	Monday 23 rd November to Saturday 28 th November.
Week 11	Monday 30 th November to Saturday 5 th December.
Week 12	Monday 7 th December to Saturday 12 th December.
Week 13	Monday 14 th December to Saturday 19 th December.
CHRISTMAS HOLIDAYS	

SILHOUETTE SPRING DATES 2021 - LOCKDOWN

The AIMS of the term: This is what YOU told us – we have listened!	
<ul style="list-style-type: none"> • We want to have fun and enjoy being online with others. • We need to remain Creatively Connected and socialise with others. • We would like to do different things every week so that it doesn’t matter if you miss a week. • It is YOUR decision if you want to come online – we would love you to be there every week! • We would like time to work one to one and in small groups with George, Sam, John and Leigh! • We want times when we can perform to others online, meet professionals, have quizzes and have a laugh! • We will continue to work on Ella, Jesus Christ Superstar and Midsummer Night’s Dream when we are back in the studio. • Over the February Half Term we will be working on our own Musical! 	
What day?	What happens?
Monday – Dance and Songwriting.	4:30 to 5:30 pm. Dance session open to anyone who wants to come along. Please have space to move and we will do something different every week! The aim is to dance, laugh and have fun! 6:00 to 7:00 pm.

	<p>Songwriting session open to anyone that wants to come along and write songs, listen to music, work with others and enjoy themselves. There will be chances to share your work with others! The session will be co led by Ashley who is a Silhouette young leader.</p>
<p>Tuesday - Scriptwriting</p>	<p>5:00 to 6:30 pm Scriptwriting - Everyone is welcome to come along and write a range of scripts with us. We are developing our own musical, we are writing Superhero monologues, we are coming up with a narration for Ella and we are writing our OWN work.</p>
<p>Wednesday – Wellbeing and Midsummer.</p>	<p>5:00 to 6:00 pm. Silhouette Speaks – this is an open FREE session where we can talk about what films you are watching, what music you are listening to and how your week has been. Open to everyone! This is also about all of our wellbeing! 6:30 to 7:30 pm. MIDSUMMER NIGHTS DREAM – this session is open to the cast of Midsummer Night’s Dream and we will continue to work on this incredible play. All cast need to be there please.</p>
<p>Thursday - Drama</p>	<p>4:30 to 5:30 pm – Session for the cast of Flies. Looking at character development, performance skills and scene creation. We will be joined by Thomas and Ruby who are directing this performance. 6:00 to 7:00 pm – National Theatre session to start working on our play for an online performance. EVERYONE in Secondary school is welcome to join the cast and we would love to have you there. It is a great play!</p>
<p>Saturday – Musical Theatre Sessions.</p>	<p>9:30 to 10:30 am - Matilda group. This is the younger group and those that are new to Silhouette. Every week we will do something different, exciting and fun. If any of the older group want to join us to start developing their leadership, you are more than welcome! 11:00 to 12:30 pm –Musical Theatre group that will look at a different musical piece every week. We will sing, dance and perform and just have a great time! 1:00 to 2:00 pm – Open session for anyone that wants to come along and develop their singing, dancing or drama skills. This will be a chance to develop even further and Sam, Leigh, George and John will be on hand to give support and advice to groups and individuals. Do not miss this opportunity!</p>
<p>Week 1</p>	<p>Session start on Saturday 9th January. Monday 11th January to Saturday 16th January.</p>
<p>Week 2</p>	<p>Monday 18th to Saturday 23rd January.</p>
<p>Week 3</p>	<p>Monday 25th Saturday 30th January. Wednesday 27th January – Online performance event to share your work from 6:30 to 7:30pm – Silhouette Presents!</p>
<p>Week 4</p>	<p>Monday 1st to Saturday 6th February.</p>
<p>Week 5</p>	<p>Monday 8th to Saturday 13th February. Wednesday 10th February – Online Silhouette Quiz Night from 6:30 to 7:30 pm.</p>
<p>HALF TERM BREAK – MUSICAL SESSIONS – Join us in creating our own musical! We will provide more information in due course!</p>	

SILHOUETTE SUMMER DATES 2021 – Back in the studio!

The AIMS of the term:

- **Integrating** everyone back into the studio after lockdown.
- Get back into the **routine** of Silhouette.
- Keeping everyone **safe and secure**.
- Begin to work on **productions** and get them ready for performance.
- **Complete** work that we have started.
- Continue the **work ethic** that we have at Silhouette.
- Develop key **skills** and **elevate** the work we are doing.
- Get to know what everyone is **truly capable** of.
- Deeper connection between the sessions so that everyone is working **collaboratively**.
- To see who is **truly committed** to the work we are doing?
- **Redirect the light** to the young people that really **WANT** to be here!

What day?	What happens?
Monday – Dance and Songwriting.	<p>DANCE 4:30 to 5:30 pm – Fosse Dance class. The class that usually meets at this time. 5:30 to 7:00 pm – Kelly Dance class. The class that has been working with Sam on their version of Ella.</p> <p>SONGWRITING We are VERY excited to announce that George will be joining the Songwriting team! There is so much to work on this term and John and George will explain on the 12th April. Unit 29 is coming!!!</p> <p>4:30 to 7:00 pm – Please arrive at 4:30 pm and then you are welcome to work until 7:00 pm. John and George will explain more on the 12th April.</p>
Tuesday - Scriptwriting	<p>ELLA (DANCE) 5:30 to 7:30 – The Bourne group and the cast of Ella. The work on Ella can begin gain! You cannot even begin to imagine how excited Sam is!</p> <p>5:00 to 6:30 pm Scriptwriting – This session will remain online. Everyone welcome!!!</p>
Wednesday – Wellbeing and Midsummer.	<p>5:00 to 7:00 pm – MSND (Shakespeare sessions) We can't wait to have the CAST back together again!</p>
Thursday - Drama	<p>4:30 to 6:00 pm – Flies. This is for the two casts that will be performing Flies.</p> <p>6:00 to 7:30 pm – National Theatre session This is for the cast that is working on the National Theatre piece.</p>
Saturday – Musical Theatre Sessions.	<p>9:30 to 10:30 am - Matilda group. The most excitable group in the world is back in the studio!</p> <p>10:30 to 12:00 pm –Musical Theatre group 1 We have got so much to do this term. Jesus Christ Superstar, Musicals, performances and so much more!</p> <p>12:30 to 2:30 pm – Musical Theatre group 2</p>

	We have got so much to do this term. Jesus Christ Superstar, Musicals, performances and so much more! All casts will be working with Sam, George and Leigh.
Week 1	Session start on Monday 12 th April. WE ARE BACK!!!!
Week 2	Week of the 19 th April
Week 3	Week of the 26 th April.
Week 4	Week of the 3 rd May.
Week 5	Week of the 10 th May.
Week 6	Week of the 17 th May.
Week 7	Week of the 24 th May. Schools break up on Friday 28 th May.
HALF TERM WEEK	
Week 8	Week of the 7 th June.
Week 9	Week of the 14 th June.
Week 10	Week of the 21 st June.
Week 11	Week of the 28 th June.
Week 12	Week of the 5 th July.
Week 13	Week of the 12 th July.
LAST SESSION IS SATURDAY 17th JULY	

SILHOUETTE OUTREACH

We were concerned at the beginning of the year that we would not be able to do any outreach work due to the guidelines and the fact that schools were not allowing anyone to come in and work with their young people. We had prepared a range of projects but these had to be changed. Once schools were able to let outside providers back in we were blown away by the fact that all our partners wanted us in. Below we detail the work that we were able to do in schools and trusts.

- Northampton Primary Academy Trust – we worked in all 13 schools and created performing arts pieces based on Midsummer Nights Dream. This was then filmed and shared with all the young people and parents within the trust. Over 10 000 people managed to see this work.
- Nene Education Trust – we spent a day in every school within the trust and had a great timer engaging with dance, music and drama. This work was filmed and shared with all parents across the trust.
- Preston Hedges Trust – we ran dance, music and drama sessions in every school, and the focus was on giving year 6 a great end to a very difficult year.
- Oakley Vale Primary – we ran dance, music and drama sessions across the school and the focus was on getting young people to work together after a very difficult year.

SILHOUETTE PERFORMANCES

It was a difficult year for productions as we lurched from Lockdown to Lockdown. However we managed to perform at the following events:

- We performed The Masks we Wear at the Royal and Derngate. Our piece was written by our young people, music by our young people and performed by them.
- Amelia Munro directed our Midsummer Night's Dream film, which was filmed in the shopping centre, and it was shared with all the young people at Silhouette.
- Four of our young people got into the National Youth Theatre programme and completed a two-week residential at the Royal and Derngate. We are very proud of them and this is a massive first step for Silhouette.

- We went and watched two of our young people perform in Stratford as part of the Next Gen Act programme. They were incredible and it was amazing to see how far they have come.
- Our young people were also part of the RSC Playmaking Festival and their work was screened to thousands of people during a very successful week.
- Our young people performed online at Educating Northants and the Carnival and many people commented on the high standard of their work.
- We are VERY excited to be working with the RSC on a new programme with three secondary schools to look at developing the way they teach Shakespeare. Northampton Academy, Kingsthorpe and Manor will be joining us for a year to look at how we can work together to provide the best opportunity we can for our young people.
- We completed our National Theatre connections programme online and we had a showing of A Series of apologies to young people and their families. The whole thing was filmed in a day!

SILHOUETTE REACH

- Silhouette sessions every week – 159 young people.
- Schools we have worked with - **30 schools.**
- **Young people we have worked with** - Nene (300), Preston Hedges (1050), NPAT (510), WFPS (90), RFPS (90), Oakley Vale (240), Windrush (90), Roade Primary (60), Standens Barn (60), Northampton Academy (60), Kingsthorpe (60), Manor (60). **2670 young people.**
- **Teachers** - Nene (16), Preston Hedges (60), NPAT (24), WFPS (3), RFPS (3), Oakley Vale (16), Windrush (3), Roade Primary (3), Standens Barn (3), Northampton Academy (3), Kingsthorpe (3), Manor (3). **140 teachers.**

DEVELOPMENT PLAN

We reviewed our last development plan and began to look at a new development plan for the future.

To say that 2020 / 2021 has been a difficult year is a massive understatement! We have had three lockdowns, we have had school closures, we have been unable to fully run our Outreach Connect programme and we have been unable to be in the studio for much of that time. However we have also created new work, we have made sure our young people are creatively connected and we have also managed to keep our boat afloat! This proposal asks the Trustees to look to the future and to make some decisions on what we should be doing in 2021 / 2022. Please read carefully!

Things to celebrate:

- We have run sessions consistently through every lockdown and have not stopped providing for our young people.
- We have maintained our work with 90 young people throughout the year.
- We have created an exception programme of work for 2021 that is led by our young people.
- Our young people are writing, performing and directing their own work.
- We have developed leaders within Silhouette Youth.
- We have built a recording studio in the middle of a pandemic!
- We have set up programmes with three trusts and two secondary schools.
- We are starting to develop a strong client list of people that want to work with us.
- We have maintained excellent relationships with Emmanuel Churches and Weston Favell Shopping centre. Which resulted in us securing a zero rent contract.
- Even through these difficult times we have managed to attract funding and support, where many others have not.
- We have stayed true to our moral compass and continue to provide accessible and affordable opportunities for all.

- We have strengthened our relationships with the Royal and Derngate, Warts and All, The RSC, National Theatre and the University of Northampton.
- We have effectively extended the work we do with our National Youth Theatre engagement.
- Our young people have created their own work and we have managed to survive through a pandemic.
- We have managed, against all odds, to keep to our development plan and to deliver on the outcomes we highlighted last year.
- Sam, John and George have gone above the call of duty and have been an exceptional team in a difficult time. They are an absolute credit to Silhouette, and we would not be where we are without them.
- The survey results show the impact that we are having on our young people.

Things to ponder:

- The pandemic has had a £29840.00 impact on our Financial plan. Which is a lot less than other organisations.
- We have had a fall in numbers of approximately 25 young people. This is over a whole year of 3 lockdowns.
- We have not been able to run the performances that we wanted to run which has resulted in a loss of income.
- It has been difficult to find new schools to work with during school closure. Even though we have seen 3 schools contact us this week!
- The impact on the wellbeing of our young people has been huge.

The Future – Setting Sale Again!

It is vital that we look forward towards 2021 / 2022 and make plans now on how we want to tackle the future of Silhouette. I have done a predicted breakdown of what the year might look like financially and some of the key area that we need to focus on.

What do we need to do?	How are we going to do it?	What impact will it have?
<p>1: Recruit 125 young people to Silhouette Youth Theatre and continue to run 13 sessions a week.</p>	<ul style="list-style-type: none"> • Provide a FREE session for the young people we have been working with this year. (WFPS, Lings, Preston Hedges, Nene). • Advertise more in local newspapers etc. • Do taster sessions for schools in the area that we have not worked with. • Links with Northampton Academy, Manor, Kingsthorpe and possibly others. • Leave flyers every time we go in to a school. • Showcase work to show them – almost like a promotional marketing tool. • Highlight young people that we work with and share this information with schools at the end of the day, inviting them to attend. • Bring a friend day to a session. • Putting on weekly sessions in other places. Example Nene. • Not specific – performing arts sessions for instance. 	<ul style="list-style-type: none"> • Increase in our reach within the community. • Increase in access to our young people. • Increase in opportunities for young people. • Possible increase in fees of £6615.00 a term. • This could equate to £19845.00 for the year.

	<ul style="list-style-type: none"> • Advertising throughout the year and a campaign. • This can be led by the young people at the operational board. • Social media campaign. Led by operational board. • Use our media links that we have and exploit these a bit more. • Impromptu performances at Weston Favell and hand out material. • Do more with the shop window for those that want to sign up, Video that plays with subtitles etc. • An area to scan that you can see our website. • Update the website so that it easy to sign up. • Create testimonials and get people to write about the work that Silhouette does. 	
<p>2: Having a clear plan of holiday provision throughout the year and advertising this work.</p>	<ul style="list-style-type: none"> • Look at October half term, February half term, Easter Holidays and Summer Holiday provision. • This can be for those that are at Silhouette or new users. • Maximum of 20 a day and have a clear booking system. • Look at a £10 fee per day and structure the day around the theme. • Advertise and let people know. • Get some of our young leaders to run sessions and develop their leadership skills. • See all advertising suggestions in number 1. • Do not make it specific – make it performing arts based. 	<ul style="list-style-type: none"> • Greater access to Silhouette Youth opportunities. • Greater engagement with the community. • Support for parents and families. • Development of leadership skills. • Link to national agenda. • Possible income – 8 weeks in total - £8000.00 income.
<p>3: Audience attendance at Silhouette Productions.</p>	<ul style="list-style-type: none"> • Advertise our productions to a wider group. • Open performances up to local schools and organisations. • Have a clear ticketing system and develop our website to do this. • Have a team of young people that develop their skills by running front of house, booking etc. • Continue to run our 2021 Season as all the work has been done on these pieces and they are ready to go. 	<ul style="list-style-type: none"> • Allow more young people to see affordable and accessible theatre. • Allow our community to see more theatre. • Develop the reach of Silhouette Youth. • Access funding for productions. • Raise the profile of the work we do. • We have 6 pieces in rehearsal at the moment.

	<ul style="list-style-type: none"> • Create a clear timetable of when these will be performed, the nights that they will run and the times. • Performances begin in October 2021. • Build up performance campaigns and get people excited. • Look at gift aid and how this can come back to Silhouette. • Start working with the local media to advertise. • Buy time in the studio, buy time with a practitioner. 	<ul style="list-style-type: none"> • Income for Silhouette and development of sustainability.
<p>4: Continue to apply for grants and look at funders and possibly investors.</p>	<ul style="list-style-type: none"> • Continue to put in funding applications on a monthly basis. • Make sure that all reporting is of a high standard which may allow for future funding from current funders. • Look at local funding initiatives that can support Silhouette. • Go out and meet more local investors and invite them in for an evening where we can explain what we do. • Look at a robust model of consistent donations and support from businesses and individuals. • Look at children's parties and experience days. • Team building experiences and Inset days. • One off events like Christmas carolling, events in the centre, Rushden Lakes? • Possibility of getting sponsorship. 	<ul style="list-style-type: none"> • More support will allow for greater sustainability in the long run. • Continuous donations will also allow for sustainability. • Raise the profile of Silhouette and the work we do. • Money to allow for future projects and expansion. • Fundraising target for the year.
<p>5: Further develop Silhouette Connect.</p>	<ul style="list-style-type: none"> • We already have trusts and schools that have booked us for 2021 / 2022 which is excellent. • We need to further develop our reach to at least another 15 schools and that means we need to approach schools that we have not worked with. • Open events for schools to come and look what we do. Possibility of touring events to schools as well. • Quotes and feedback from schools on our website. • We need to look for at least 10 events throughout the year where we can showcase the work that we do. 	<ul style="list-style-type: none"> • Work with more schools and give more young people a chance to work with Silhouette Youth. • Develop a greater community involvement. • Support the development and training of teachers. • Develop the leadership skills of young people. • Generate income to allow for sustainability. Please see income breakdown. • Raise the profile of the work we do.

	<ul style="list-style-type: none"> • Training events for teachers that practitioners will run. Two sessions per term, 6 over the year. 	
6: Staffing at Silhouette Youth Theatre.	<ul style="list-style-type: none"> • We would look at maintaining our current staffing for 2021 / 2022 in the key positions that will help us continue and the develop the standard of our work. • Due to the events of 2020 / 2021 it has allowed us to create a range of programmes and projects that are ready to go. The planning has been done and the work has been created. 2021 / 2022 will all be about delivering this work! • We would like to look at having George join us for two days a week and we have discussed a £20.00 per hour rate. • We would like to look for a finance person to start in September 2021 for approximately 2 days a month. • We will continue to work with Amy Bradshaw – depending on the funding that we can receive. • We will continue to work with Paul Martin on video production and filming. This will be on a freelance basis and his costs will be incorporated into any proposals that we make to clients. 	<ul style="list-style-type: none"> • A high standard of organisation and quality provision for our young people. • Highly trained professionals who provide a high standard of support to schools. • Our clients have built up a good relationship with these professionals and this has allowed us to have repeat business and future bookings. • The team have produced exceptional results in a difficult year. • Extra provision with music and voice. • Extra financial support.
7: Regular outgoings	<ul style="list-style-type: none"> • We need to maintain these regular outgoings throughout the year. • If at any point we need extra finance for set, props etc then we need to look for funding sources. • We need to make connections with Tesco and other organisations that can provide us assistance. • When we know what we would like to purchase we need to contact the company to see if they can support a charity. • One of the biggest positives of this year is that we have managed to get a rent and service charge free arrangement on our studio. 	<ul style="list-style-type: none"> • Links to more local suppliers to drive down costs. • We have managed to save rent and service charge for the next two years which is a saving of at least £100,000.00. • We continue to provide a safe and secure premises for our young people.
<p>Decisions that need to be made by trustees for 2021 / 2022:</p> <ol style="list-style-type: none"> 1) Will Silhouette maintain the contracts with Leigh, Sam and John? 2) Will Silhouette look at adding George Grande to the staff? 3) Will Silhouette look at adding financial support to the staff? 		

A clear financial plan was created which led to the creation of our **THREE YEAR DEVELOPMENT** plan which was created in November 2021.

In conclusion

Over what was a difficult year – we are very proud that we continued to provide 13 sessions every week to every young person at Silhouette. That we worked with all our partners to provide their young people with positive experiences during a pandemic. That we managed to perform online and in person and that we remained true to our moral compass. It was not an easy year but we are exceptionally happy with the work that we did and the fact that we continue to provide accessible and affordable opportunities to the young people who need it the most and that we are dedicated to redirecting the light!

058375

23 MAR 2022



CHARITY COMMISSION
FOR ENGLAND AND WALES

SILHOUETTE YOUTH

1181276

Annual accounts for the period

01-Dec-2020

To

30-Nov-2021

Section A


Statement of financial activities

Recommended categories by activity	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)					
Income and endowments from:					
Donations and legacies	S01 115,248	-	-	115,248	215,614
Charitable activities	S02 -	-	-	-	-
Other trading activities	S03 -	-	-	-	-
Investments	S04 -	-	-	-	-
Separate material item of income	S05 -	-	-	-	-
Other	S06 -	-	-	-	-
Total	S07 115,248	-	-	115,248	215,614
Resources expended (Note 6)					
Expenditure on:					
Raising funds	S08 13,785	-	-	13,785	9,080
Charitable activities	S09 118,471	-	-	118,471	54,769
Separate material item of expense	S10 -	-	-	-	-
Other	S11 -	-	-	-	-
Total	S12 132,256	-	-	132,256	63,849
Net income/(expenditure) before investment gains/(losses)					
Net gains/(losses) on investments	S13 - 17,008	-	-	- 17,008	151,765
Net income/(expenditure)	S14 -	-	-	-	-
Extraordinary items	S15 - 17,008	-	-	- 17,008	151,765
Transfers between funds	S16 -	-	-	-	-
Other recognised gains/(losses):	S17 -	-	-	-	-
Gains and losses on revaluation of fixed assets for the charity's own use	S18 -	-	-	-	-
Other gains/(losses)	S19 -	-	-	-	-
Net movement in funds	S20 - 17,008	-	-	- 17,008	151,765
Reconciliation of funds:					
Total funds brought forward	S21 158,984	-	-	158,984	7,219
Total funds carried forward	S22 141,976	-	-	141,976	158,984

Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	9,114
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	143,870	-	-	143,870	151,728
Total current assets		B10	143,870	-	-	143,870	160,842
Creditors: amounts falling due within one year	(Note 20)	B11	1,894	-	-	1,894	1,858
Net current assets/(liabilities)		B12	141,976	-	-	141,976	158,984
Total assets less current liabilities		B13	141,976	-	-	141,976	158,984
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	141,976	-	-	141,976	158,984
Funds of the Charity							
Endowment funds	(Note 27)	B17	-	-	-	-	-
Restricted income funds	(Note 27)	B18	-	-	-	-	-
Unrestricted funds		B19	141,976	-	-	141,976	158,984
Revaluation reserve		B20	-	-	-	-	-
Total funds		B21	141,976	-	-	141,976	158,984

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

Signature	Print Name	Date of approval dd/mm/yyyy
	Mr A Covington	22/3/2022

Independent examination report**Independent Examiner's Report to the Trustees of Silhouette Youth Theatre**

I report to the charity trustees on my examination of the accounts of the charity for the year ended 30 November 2021 which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Phillip Harris BA FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date: 11 March 2022

Section C

Notes to the accounts

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with* the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with* the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes* * -Tick as appropriate

No*

Please disclose:

(i) the nature of the change in accounting policy;

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<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2 Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	Yes	No	N/a
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	Yes	No	N/a
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).			
	In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).	Yes	No	N/a
Legacies	Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	Yes	No	N/a
Government grants	The charity has received government grants in the reporting period	Yes	No	N/a
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	Yes	No	N/a
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	Yes	No	N/a
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.	Yes	No	N/a
	The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.	Yes	No	N/a
	Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.	Yes	No	N/a
	Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.	Yes	No	N/a
	Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	Yes	No	N/a
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.	Yes	No	N/a
	Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.	Yes	No	N/a
Support costs	The charity has incurred expenditure on support costs.	Yes	No	N/a
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	Yes	No	N/a

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies. Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> . They are valued at cost.	Yes	No	N/a
Intangible fixed assets	The depreciation rates and methods used are disclosed in note 9.2. The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5 They are valued at cost.	Yes	No	N/a
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4. They are valued at cost.	Yes	No	N/a

Investments

Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.
Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments

Yes No N/a

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Yes No N/a

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Stocks and work in progress

Stocks held for sale as part of non-charitable trade are measured at the lower of cost or net realisable value.

Yes No N/a

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Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.

Yes No N/a

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Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.

Yes No N/a

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Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Yes No N/a

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Current asset investments

The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.

Yes No N/a

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Yes No N/a

They are valued at fair value except where they qualify as basic financial instruments.

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POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

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Note 3

Analysis of income
Analysis

	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
				£	£
Donations and legacies:					
Donations and gifts	92,048	-	-	92,048	24,387
Gift Aid	-	-	-	-	-
Legacies	-	-	-	-	-
General grants provided by government/other charities	23,200	-	-	23,200	191,277
Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
Donated goods, facilities and services	-	-	-	-	-
Other	-	-	-	-	-
Total	115,248	-	-	115,248	215,664
Charitable activities:					
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Other trading activities:					
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Income from investments:					
Interest income	-	-	-	-	-
Dividend income	-	-	-	-	-
Rental and leasing income	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Separate material item of income:					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Total	-	-	-	-	-
Other:					
Conversion of endowment funds into income	-	-	-	-	-
Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
Gain on disposal of a programme related investment	-	-	-	-	-
Royalties from the exploitation of intellectual property rights	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
TOTAL INCOME	115,248	-	-	115,248	215,664

Other information:

**All income in the prior year was unrestricted except for:
(please provide description and amounts)**

**Where any endowment fund is converted into income in the
reporting period, please give the reason for the conversion.**

**Within the income items above the following items are
material: (please disclose the nature, amount and any prior
year amounts)**

Section C**Notes to the accounts****Note 10** Details of certain items of expenditure**10.1 Fees for examination of the accounts**

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
258	240
-	-
-	-
636	618

Section C**Notes to the accounts****(cont)****Note 19 Debtors and prepayments**

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors
Prepayments and accrued income
Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	9,114.0
-	9,114.0

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors
Prepayments and accrued income
Other debtors

This year	Last year
£	£
-	-
-	-
-	-
-	-
Total	-

Section C **Notes to the accounts** **(cont)**

Note 20 **Creditors and accruals**

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	1,000	1,000	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	894	858	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	1,894	1,858	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

Balance at the start of the reporting period
 Amounts added in current period
 Amounts released to income from previous periods
 Balance at the end of the reporting period

This year £	Last year £
-	-
-	-
-	-
-	-

Section C**Notes to the accounts****(cont)****Note 24 Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
143,870	143,870
-	-
143,870	143,870

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		This year			Last year	
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£		£	£

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

FALSE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

FALSE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£
Okudala Ltd	Owned by Mr L A Wolmarans (CEO)	Invoice for services	52,846			

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.

058375

23 MAR 2022



CHARITY COMMISSION
FOR ENGLAND AND WALES

SILHOUETTE YOUTH

1181276

Annual accounts for the period

01-Dec-2020

To

30-Nov-2021

Section A


Statement of financial activities

Recommended categories by activity	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)					
Income and endowments from:					
Donations and legacies	S01 115,248	-	-	115,248	215,614
Charitable activities	S02 -	-	-	-	-
Other trading activities	S03 -	-	-	-	-
Investments	S04 -	-	-	-	-
Separate material item of income	S05 -	-	-	-	-
Other	S06 -	-	-	-	-
Total	S07 115,248	-	-	115,248	215,614
Resources expended (Note 6)					
Expenditure on:					
Raising funds	S08 13,785	-	-	13,785	9,080
Charitable activities	S09 118,471	-	-	118,471	54,769
Separate material item of expense	S10 -	-	-	-	-
Other	S11 -	-	-	-	-
Total	S12 132,256	-	-	132,256	63,849
Net income/(expenditure) before investment gains/(losses)					
Net gains/(losses) on investments	S13 - 17,008	-	-	- 17,008	151,765
Net income/(expenditure)	S14 -	-	-	-	-
Extraordinary items	S15 - 17,008	-	-	- 17,008	151,765
Transfers between funds	S16 -	-	-	-	-
Other recognised gains/(losses):	S17 -	-	-	-	-
Gains and losses on revaluation of fixed assets for the charity's own use	S18 -	-	-	-	-
Other gains/(losses)	S19 -	-	-	-	-
Net movement in funds	S20 - 17,008	-	-	- 17,008	151,765
Reconciliation of funds:					
Total funds brought forward	S21 158,984	-	-	158,984	7,219
Total funds carried forward	S22 141,976	-	-	141,976	158,984

Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	9,114
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	143,870	-	-	143,870	151,728
Total current assets		B10	143,870	-	-	143,870	160,842
Creditors: amounts falling due within one year	(Note 20)	B11	1,894	-	-	1,894	1,858
Net current assets/(liabilities)		B12	141,976	-	-	141,976	158,984
Total assets less current liabilities		B13	141,976	-	-	141,976	158,984
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	141,976	-	-	141,976	158,984
Funds of the Charity							
Endowment funds	(Note 27)	B17	-	-	-	-	-
Restricted income funds	(Note 27)	B18	-	-	-	-	-
Unrestricted funds		B19	141,976	-	-	141,976	158,984
Revaluation reserve		B20	-	-	-	-	-
Total funds		B21	141,976	-	-	141,976	158,984

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

Signature	Print Name	Date of approval dd/mm/yyyy
	Mr A Covington	22/3/2022

Independent examination report**Independent Examiner's Report to the Trustees of Silhouette Youth Theatre**

I report to the charity trustees on my examination of the accounts of the charity for the year ended 30 November 2021 which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Phillip Harris BA FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date: 11 March 2022

Section C

Notes to the accounts

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with* the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with* the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes* * -Tick as appropriate

No*

Please disclose:

(i) the nature of the change in accounting policy;

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<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2 Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	Yes	No	N/a
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	Yes	No	N/a
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP). In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).	Yes	No	N/a
Legacies	Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	Yes	No	N/a
Government grants	The charity has received government grants in the reporting period	Yes	No	N/a
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	Yes	No	N/a
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	Yes	No	N/a
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution. Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'. Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable. Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	Yes	No	N/a
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.	Yes	No	N/a
Support costs	The charity has incurred expenditure on support costs.	Yes	No	N/a
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	Yes	No	N/a

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies. Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> They are valued at cost.	Yes	No	N/a
Intangible fixed assets	The depreciation rates and methods used are disclosed in note 9.2. The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5 They are valued at cost.	Yes	No	N/a
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4. They are valued at cost.	Yes	No	N/a

Investments

Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.
Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments

Yes No N/a

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Yes No N/a

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Stocks and work in progress

Stocks held for sale as part of non-charitable trade are measured at the lower of cost or net realisable value.

Yes No N/a

--	--	--

Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.

Yes No N/a

--	--	--

Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.

Yes No N/a

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Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Yes No N/a

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Current asset investments

The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.

Yes No N/a

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Yes No N/a

They are valued at fair value except where they qualify as basic financial instruments.

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POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

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Note 3

Analysis of income
Analysis

	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
				£	£
Donations and legacies:					
Donations and gifts	92,048	-	-	92,048	24,387
Gift Aid	-	-	-	-	-
Legacies	-	-	-	-	-
General grants provided by government/other charities	23,200	-	-	23,200	191,277
Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
Donated goods, facilities and services	-	-	-	-	-
Other	-	-	-	-	-
Total	115,248	-	-	115,248	215,664
Charitable activities:					
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Other trading activities:					
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Income from investments:					
Interest income	-	-	-	-	-
Dividend income	-	-	-	-	-
Rental and leasing income	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Separate material item of income:					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Total	-	-	-	-	-
Other:					
Conversion of endowment funds into income	-	-	-	-	-
Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
Gain on disposal of a programme related investment	-	-	-	-	-
Royalties from the exploitation of intellectual property rights	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
TOTAL INCOME	115,248	-	-	115,248	215,664

Other information:

**All income in the prior year was unrestricted except for:
(please provide description and amounts)**

**Where any endowment fund is converted into income in the
reporting period, please give the reason for the conversion.**

**Within the income items above the following items are
material: (please disclose the nature, amount and any prior
year amounts)**

Section C**Notes to the accounts****Note 10** Details of certain items of expenditure**10.1 Fees for examination of the accounts**

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
258	240
-	-
-	-
636	618

Section C**Notes to the accounts****(cont)****Note 19 Debtors and prepayments**

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors
Prepayments and accrued income
Other debtors

Total

This year £	Last year £
-	-
-	-
-	9,114.0
-	9,114.0

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors
Prepayments and accrued income
Other debtors

This year £	Last year £
-	-
-	-
-	-
-	-
Total	-

Section C **Notes to the accounts** **(cont)**

Note 20 **Creditors and accruals**

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	1,000	1,000	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	894	858	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	1,894	1,858	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

Balance at the start of the reporting period
 Amounts added in current period
 Amounts released to income from previous periods
 Balance at the end of the reporting period

This year £	Last year £
-	-
-	-
-	-
-	-

Section C**Notes to the accounts****(cont)****Note 24 Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
143,870	143,870
-	-
143,870	143,870

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				Last year TOTAL
		This year				
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	
£	£		£	£		

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

FALSE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

FALSE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£
Okudala Ltd	Owned by Mr L A Wolmarans (CEO)	Invoice for services	52,846			

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.

SILHOUETTE YOUTH

England & Wales - Charity number 1181276

Accounts



Silhouette Annual Report September 2020

This report looks at capturing the work that we have done as a Charity from September 2019 to September 2020.

Introduction

What a year it has been! We started as normal in September 2019 with no idea on what was to come. Our sessions were running on a weekly basis and 120 young people were attending the 13 opportunities we were providing. Our excellent professionals continued to provide high quality provision for the young people in our community and we were on a clear trajectory on where we needed to be. Then two things happened, we were told that we had to pay a lot more for our unit in the shopping centre and that we were at risk of not having a home and then COVID hit. We also knew that we had to get funding for our future development if we were to ensure that we could provide for our community in to the future.

We were very lucky that Emmanuel church helped us out with a new space and the shopping centre came back to us with a more realistic offer. We were also incredibly lucky that two of our big grants came in at the same time and allowed us to invest in the sustainability of Silhouette Youth. We also managed to respond quickly to COVID and took the whole of Silhouette Youth online within a week!

There is a lot more information in this report on what we did and how we did it but it would not have been possible without the support from The Tudor Trust, Reaching Communities and the funders within Northampton. We cannot thank them enough for their support and dedication to the work we are doing. Our parents and young people have been incredible over the last year and they have continued to be the backbone of everything we do.

Hopefully this report gives you a flavour of the year we have had and a glimpse in to the incredible work we have continued to do during a pandemic and against all odds!

What are our aims as a trust?

We are committed and passionate about giving young people, who would not usually get the opportunity, the chance to engage with the performing arts and by doing so to raise their aspirations and confidence so that they can be more successful in life. We focus on communities that are in high areas of deprivation and we seek to give these young people, their parents and carers, an affordable solution to follow their talents and engage their passions. We want to empower young people and communities to know that they can use the performing arts to have a voice and that this voice is not diminished based on where you live, how much money you have, your race, religion or background. The performing arts is the human right of every child and for many it will give them the relevance, engagement and enjoyment that they need to be lifelong learners. We want to celebrate their talents and abilities by showing the community what is possible if we allow young people to engage their passions in a safe, secure and nurturing environment that strives for excellence!

We work with a range of exceptional local providers and all our staff have been working in schools for many years and most of these are qualified teachers who have a long track record of excellence.

We are more than a Youth Theatre Company, we are a safe, secure haven for our young people. A place where they can come to in a time of need or a place where they can be free of many of the issues that they face on a daily basis. This is why all the professionals that we work with have been involved in using the performing arts

to support wellbeing and as a vehicle for developing the whole child. We provide this emotional support when it is needed but we also show them that the discipline you learn through the performing arts can help you to deal with many of the issues that we are confronted with.

This project is steeped in the importance of giving young people from difficult backgrounds a chance to develop a voice that is heard and taken seriously. It gives them a chance to know that things that they feel are out of their reach, are possible. Only that way will we truly change our community!

This charity works with the young people, their families and the community based in the Eastern areas of Northampton and similar areas of deprivation. It uses the performing arts as a way of engaging these young people and building their aspirations to allow them the best chance of success in the future. It uses professionals within Northampton to make this possible and Silhouette aims to make a difference in people's lives and to be a true community project.

Why Silhouette Youth Theatre Company?

The name was chosen by our Young people and the idea was that when you look at a Silhouette you don't see race, colour, gender, class or age. A Silhouette makes us all equal and that is the underlying principle of the work that we do. We have a background of paint splattering as we aim to be a bit 'messy', a bit different from the rest, we include everyone and we aim to show what is possible – no matter where you come from. We have the word youth in our title because for us this is our focus area and where most of our expertise lie. We aim to use the performing arts to make this difference, hence the word theatre, and we are all a company as everyone has a say in the future of the work that we will do together.

What are the aims of SYTC?

To work with young people in areas of deprivation to improve their life chances.

- To raise their aspirations of what is possible by providing them with a range of opportunities for success.
- To develop their confidence, self worth and mental health so that they have the skills to become successful citizens.
- To engage young people through the performing arts and creative activities.
- To give them a safe and secure place where they can work together, create friendships and build networks.
- To work with local community providers to develop a community based project.
- To work with other community organisations to support young people, parents and the community at large.
- To develop leadership of the performing arts to give young people an opportunity for employability.
- To use the performing arts to give a voice to our young people and to allow them to communicate that to others. To celebrate this voice and allow it to empower others.
- To maintain strong relationships with local Primary and Secondary schools to provide an avenue of development for their young people.
- To develop participation and excellence and give young people a path to further study their selected field.

Who is in the Silhouette Youth team?

It is vital that the staff that run the Youth Theatre are highly trained professionals who have a strong history in working with children, young people and their families. We look for individuals who have worked in education for at least 5 years. The staff that will be running the school will be as follows:

Trustees:

Mark Currell – Current headteacher at Roade Primary school.

Christina Hodges – Deputy Headteacher at Stimpson Avenue.

Georgia White – Education team of the RSC.

Tony Covington – Emeritus professor at the University of Northampton.

Tom Munro – parent within the community.

April Dawn – a parent within the community and a powerful campaigner for equality.

Operational board:

Theatre lead and drama teacher: Leigh Wolmarans - Qualified Headteacher and teacher with 25 years' experience of working in schools and theatres.

Dance lead: Sam Biddulph – Sam is a professional dancer and dance teacher and works in schools across Northampton.

Music lead: Hannah Persaud and Robert Orford – Both are qualified teachers and work in local schools. Both have extensive music training as well as strong educational backgrounds.

Songwriting lead: Jon Bowman – A professional musician and qualified teacher who is the leader of Notivate. John has an extensive knowledge of working in schools.

Film making lead: Paul Martin has been working in schools on film projects and has been involved in running Arts departments in Secondary schools.

Operational board of young people:

15 young people are on the operational board and meet on a monthly basis. They have a real say in the work that we do and the direction we will take.

Three of our young people are on the board of the RSC and we have 20 Shakespeare Ambassadors that lead the work that we do.

Who are our partners?

- We work closely with Weston Favell Shopping Centre and Emmanuel Churches who have both allowed us to work in their spaces.
- We work with the RSC, Intermission Theatre, Warts and All and the Royal and Derngate.
- We have been supported by Growing Together, National Lottery Reaching Communities, Northampton grants funding and a range of other grant providers who have really supported us throughout the year.
- We work closely with the University of Northampton and are looking at future research projects with them.

What was our provision in Autumn 2019?

Day	Session 1	Session 2	Session 3	Session 4
MONDAY	4:30 – 5:30 pm Primary Dance and Choreography.	4:30 – 5:30 pm Songwriting and instrument sessions – Intermediate and teen.	5:30 – 7:00 pm Performance dance group. (You have to attend Tuesday as well.)	5:30 – 6:30 pm Songwriting and instrument sessions – Intermediate and teen.
Adult (19 and above) Musical Theatre – starts on Monday 16th September and runs from 7:00 to 8:30 pm.				
TUESDAY	4:30 – 5:30 Film making sessions.	5:30 – 7:30 pm Dance Skills and Choreography.	Yoga sessions from 7:45 to 8:45 pm – please book directly with Sarah – details on previous page.	
WEDNESDAY	4:30 – 5:30 pm Music sessions.	5:30 – 7:30 pm Midsummer Nights Dream. This is for anyone from Year 5 and above.		
THURSDAY	5:00 – 6:30 pm	6:30 – 8:00 pm		

	Primary and Intermediate Drama.	Teen Drama.		
SATURDAY	8:30 – 9:30 pm Year 1 and 2 Musical Theatre.	9:30 – 11:30 pm Primary Musical Theatre. Up to Year 6.	11:30 – 1:30 pm Intermediate Musical Theatre. Young people in secondary school.	1:30 – 3:30 pm Teen Musical Theatre. Must be 13 years or over. Exceptions apply.

What feedback did we take?

What young people and parents liked?

- We like the concept of setting up and taking down in 10 and performing anywhere at anytime.
- We feel like we have 'pulled off' most of the things that we have done this year.
- Multiple casting has worked because everyone has had an opportunity.
- We like the fact that we spend time of learning how to improvise and develop our key skills.
- We have collaborated well this year.
- We like the fact that we have performed a lot and constantly.
- We have pulled together as a group.
- We all come from different backgrounds and this makes Silhouette different.
- We work well as a team and we get on.
- We like the fact that other people have joined and slotted in straight away.
- Anyone can join when they want and we accept them and support them.
- There is a real family feel about the work we do at Silhouette.
- We know that we have a say in the work that goes on and in the sessions. This makes us feel involved and part of everything that happens.
- The sessions are cheap and affordable which means that everyone can access them.
- The ethos here is so different to everywhere else and this makes it different.
- We haven't lost the core of what LPAA was, or what we wanted to achieve.
- There are no auditions to get parts at Silhouette. This makes it much better.
- There is a constant high standard of performance.
- My children would live here if they could!
- They always want to do more than they are able to do because of time.
- They feel they are treated like individuals and that they are listened to.
- They feel comfortable and safe here and they give everything a go.
- This is not school!
- They get to work with younger and older children.
- Their opinion is sought and acted upon.
- They feel part of what we are creating as they are creating it.
- Silhouette means everything to them!
- There is such a range of activities.
- We do things differently to others, and this makes it so much better.

What young people and parents said needs developing?

- There are times when young people have dropped in and out of the sessions and this has made it difficult on others.
- There needs to be some sort of sanction or consequence for people who are consistently late or absent.
- There are times when some people do not put 100% in to a session.
- Everyone needs to be on time and punctual.

- If you cannot make a session you must let Leigh or Sam know.
- We need to make sure that we use props and costume as early on as possible. Not at the last minute!
- We think we should take Silhouette out there a bit more and engage with festivals and events.
- There is lots of time wasting when one or two are not focused.
- We need to get other people to join up so that we can build Silhouette.
- It would be great to get more people to come in and talk to us and work with us. Industry professionals etc.
- We need to have more opportunities to learn about backstage, costume, props etc.
- We need to celebrate solo talents a bit more.
- It would be great to have street dance sessions.
- If you don't turn up to a session then you must provide a valid reason.
- We need to get more well known.
- We need to develop our leadership skills now and make use of the talents that we have at Silhouette.
- It might be good to look at dance ability groups.
- It would be good to extend performance by creating a performance group.
- We need more singing and more vocal training. We need to develop our choirs.
- It would be good to look at Tap classes.
- We need to develop the music side of Silhouette so that it comes up to the standard of the Dance and Drama pieces.
- We need to have at least one performance a year where we go for big costume, backdrop etc. The young people can take charge of these parts of the piece.
- There are times when I do not get replies to my emails and we need to make greater use of Facebook.
- We should get parents more involved in fundraising and from September we should make more use of their skills and abilities.
- It would be great to have an adult class. Something that is fun and enjoyable and can allow us to just have a really good time!

What we did about it.

- We have **changed the schedule** of the sessions we are offering next year based on what you said you would like to be involved with. Please remember – we need a minimum of 15 young people / adults to run these sessions.
- We are **updating our expectations sign-up sheet** to include the attendance and punctuality concerns that you have had. We will be asking all parents to sign these again.
- You said you **would like to be more involved** and we have set a date for you to come along and be part of Silhouette, as either a volunteer or to help raise funds.
- We are starting a **leadership programme** for our young people so that they can develop their skills at Silhouette and become future leaders.
- We have created an **operations group** of young people who will meet on a monthly basis to have an active say in the future of Silhouette.
- We have continued to keep the **sessions affordable** at only £5.00 a session.
- We are developing a **bursary scheme** to support families that would like to involve their young people in more sessions during the week.
- We are **DEFINITELY** taking Silhouette out next year. We are going to continue working with the RSC, we are working with the National Theatre, we are continuing our partnership with the Royal Derngate and the list goes on!
- We are going to send a **basic timetable of the YEAR** so that you can put dates and times in the diary far in advance.
- We are saying that you **HAVE TO** sign up for a term and if you decide you want to quit, you have to see the term through and will have to continue paying.

- We are going to get **industry professionals** in to talk to our young people and these sessions will be open to **EVERYONE** – including parents that would like to come along. We have some VERY exciting people coming in to talk to us next year!
- We are going to get professionals in to support our young people with **audition technique, casting and a possible agent** to support families if that is what they would like to do.
- We have set a range of **performance opportunities for next year** and we will be sharing these with you on the calendar and the schedule.
- We are going to keep true to the **vision and values of Silhouette** and we have these on the wall in the studio. I will be sending these out once I have shared them with the operations group to see if I have missed anything!
- We are going to look at our **communication strategy** and you will receive some information in September as we change over to a new email address and bank statements.
- As you can see your **views and opinions are very important to us** and we listen to them. It is about constant review, reflection and improvement. Thank you for all being so honest and supportive.

What was our provision in Spring 2020 when lockdown happened?

SILHOUETTE ONLINE

In the coming weeks and months, it is vital that our young people stay creatively connected and that is why we have started to develop Silhouette online. It will be an ever-evolving concept that will be led by the needs of our young people and we are very excited to see what happens. To start with we wanted to make sure that our young people are safe and that we have clear rules and boundaries to ensure this safety.

During this period of shutdown we want to work digitally to connect, create work and support each other. In order to do this we are going to use digital platforms. When using these platforms it is important to protect you and your families and follow our online code of conduct.

LIVE VIDEO CHAT

- Never use your full name, first names will do.
- Make sure people you are living with know you are on a live video chat. Don't include them in the chat.
- Wear appropriate clothing, even on parts of you that you think won't be seen
- Remember it's easy to misinterpret things online
- Refer to a group leader directly if you feel worried about anything
- Do not record or take photos of anything without the others consent.

SUBMITTING VIDEOS

- Don't use your full name
- Don't film things that might reveal your exact address, school or somewhere you go regularly (e.g. a sports club or activity)
- Don't film anyone else under the age of 18
- Wear appropriate clothing
- Keep yourself safe - don't share something that feels too personal, complicated or sad.

If you are worried or concerned about anything online or personal during this period please contact Silhouette; they will listen and find you to the right support.

CODE OF CONDUCT

We need your help to keep the group safe, which includes the following commitments by you:

You will not bully, intimidate or harass any user.

You will show respect to other people and you will keep comments positive and constructive.

You will keep to the code of conduct expected of everyone at Silhouette.

You will not share any information, logins or codes with anyone that is not from Silhouette.

You will access an account belonging to someone else.

You will not post content that causes offense or is offensive.

You will not post unauthorised commercial communications (such as spam).

Protecting other people's rights

We respect other people's rights and expect you to do the same.

You will not post content or take any action that infringes or violates someone else's rights or otherwise violates the law.

If you are not happy with how a user is communicating with you please let us know immediately by emailing us at leighwol@okudala.com

THE SILHOUETTE CODE

A member SYTC will always keep to our code of conduct:

- Respect everyone at all times.
- No sexist, racist or offensive actions / behaviours / language will be accepted at any time.
- Always give of our best, no matter how we are feeling. We will always work to the best of our abilities.
- We are honest, up front and we allow each other to speak our minds without fear of reaction.
- Everyone has a voice, everyone has an opinion and these will be listened to. No one person is more important than another.
- We turn up on time to sessions and we are always prompt, punctuality is essential.
- We always learn our words, dances, songs by the date given and if we are finding it difficult we tell our teacher.
- We talk nicely to each other, we have a joke and we enjoy ourselves.
- We talk to our teacher if we have any concerns whatsoever!
- We enjoy ourselves, we have a good time and we are committed to fun!

We also have a high expectation of all parents, mums, dads, guardians and carer's at Silhouette and we also have a code of conduct for them. If we are all in this adventure together then we all need a road map!

A parents, mum, dad, guardian or carer will always keep to our code of conduct:

- Respect everyone at all times.
- No sexist, racist or offensive actions / behaviours / language will be accepted at any time.
- Talk to the teacher if you have any concerns. If it is of a child protection nature then please speak to Leigh Wolmarans.
- Any physical, verbal or emotional abuse towards a teacher will not be tolerated and you will be banned from the site, this has never happened but it must be included!
- Make sure that your child is at the session on time and that they are picked up on time.
- Contact us on leighwol@okudala.com or phone 07368318006 if you ever have any concerns or worries.
- Make sure that your support them to learn their words / dance or piece of music and give them the encouragement that they need.

- Attend performances and celebrate the incredible work they do.
- Speak to us before you set about ranting on social media – believe me it will have a lot more impact. Yet again this has never happened!

STAYING SAFE ONLINE

Please have a look at the following links and share these with your young people:

Safety Net Kids - <http://www.safetynetkids.org.uk/personal-safety/staying-safe-online/>

Childline - <https://www.childline.org.uk/info-advice/bullying-abuse-safety/online-mobile-safety/staying-safe-online/>

Nspcc - <https://www.nspcc.org.uk/keeping-children-safe/online-safety/>

HOW WILL WE BE WORKING?

ZOOM – We have set up a Zoom account where we can hold sessions and you can login to be involved in the session. The Zoom sessions will be run by one of our practitioners and you will be sent an invite code to take part. These sessions are only for young people in Silhouette and they will be focussed on some of the work we are doing in our sessions.

WEBSITE – Most of our work will go through the website – www.silyt.com – and this is where we will have our blogs, set our challenges and share any news that we have. This is also where we have put the links to documents and activities that you might want to look at with your children.

SOCIAL MEDIA – We have a Facebook, Twitter, Youtube and Instagram account. PLEASE FOLLOW ALL AGE RESTRICTIONS. The links to these accounts can be found on our website.

OFFICE 365 – We are in the process of securing some office 365 licenses for some of our young people. This is where we will be holding meetings and putting together work for the future. We will let you know how to access these accounts by the end of the week.

Please be aware that all of these methods of communication will be administered by Silhouette Youth Theatre and if we feel that at any time these code of conduct is not being followed we will block access immediately.

Welcome to the first Silhouette Online weekly schedule. This is what will be happening at Silhouette online this week and you are welcome to join any of the sessions. We are going to be working on ZOOM this week so you MUST get your parents to send back the confirmation email if you are going to be part of the session. Please remember the rules below:

- This is a **rehearsal space** and we need to treat it as such.
- **Be prompt, be on time** and **let us know** if you can't make it.
- **Respect** everyone that is talking and give them your **full attention**.
- Don't become distracted and please **focus** on what we are doing.
- We do not accept **any rude, aggressive or offensive behaviour**.
- Be **kind, be nice** and keep **EVERYTHING positive** – it is what we need at the moment.
- No **texting, messaging or contacting** anyone else during the session – be present!

- There will always be time to **informally talk** at the end of sessions.
- There will be a task to complete before the next session – **please complete these.**
- This is all **new to us** so let's **learn together**, things will go right and things will go wrong, **be patient!**

ALL parents have been sent an online safety policy so please make sure you read it and understand your responsibilities while working online.

Online sessions that we ran.

Sessions	Times	Content
Song Writing with John Bowman.	Monday 30th March 4:30 to 5:30 pm 5:30 to 6:30 pm	The first session from 4:30 to 5:30 pm is for the older group and John will be introducing you to 'Isolation Song' and discussing a song writing project between all of you. The second session from 5:30 to 6:30 pm will be for our younger group and you will be following a similar format as the older group as this is the first week. Join Zoom Meeting
Sam dance sessions	Tuesday 31st March 4:30 to 5:30 pm 5:30 to 6:30 pm	<u>Primary Dance class.</u> Join Zoom Meeting <u>Secondary class.</u> Join Zoom Meeting
Drama sessions	Wed 1st April 4:30 to 6:00 pm.	Midsummer Night's Dream We are going to continue working through the script, which is in the members area. Join Zoom Meeting
Drama sessions	Thurs 2nd April 4:30 to 5:30 pm 5:30 to 6:30 pm	<u>Lord of the Flies Rehearsal session.</u> Join Zoom Meeting <u>Cyrano De Bergerac session</u> (Only suitable for young people over 13 years old). Join Zoom Meeting
Open session	Friday at 4:30 pm.	This is a Silhouette open session for everyone to connect and have a discussion about the work we are doing and to come up with some ideas for projects.
Musical Theatre		Sam and I are working on how this will take place and when. We will have an answer by the end of the week once we have tested a few ideas. There will definitely be sessions for the

		musical theatre groups next week – we just need to make sure that it works well. Watch this space!
Other		<ul style="list-style-type: none"> • We are going to set a meeting time for the Midsummer Night's Dream artistic team and we will share these details next week. • We are going to have an online meeting with Silhouette operational group to talk about the future – this will be scheduled next week.

We are going to try and run this schedule for a week, and we will see how it works. If you have any suggestions or ideas on how to improve – please let us know. We are all learning here, and it is vital that we continue to keep these young people creatively connected!

Notes from the Trustees meeting in March 2020

Item 1: What is the current position with Grants and what do we need to do?	
<ul style="list-style-type: none"> • A massive thank you to Peter Strachan for all his time, dedication, hard work and effort. I would not have been able to complete the work without him and he has been incredible. • Tudor Trust application – we have had confirmation that we have received the full grant of £58000.00. We wait to hear from Anne at Tudor trust as to the next steps. • Reaching Communities – we have had confirmation that we have received the full amount £140 000.00 and we now need to complete all the forms tonight so that we can access these funds. • Northampton community foundation – we have put in a grant to see if we can get £3000.00 to pay the Reaching Communities group back by the end of March. • Awards for all – the grant application has gone in. However, I have had a discussion with the National Lottery regarding this bid and how it is very similar to the Reaching Communities bid. I am going to cancel the current bid a submit another one. • Northampton Partnership fund – we put in a bid for £14440.00 and this is going to go to a panel in the 1st week of April. • We have put two smaller applications in for amounts of £3000.00. 	
Next steps	
<ul style="list-style-type: none"> • We need to complete the signed form tonight. I will send off the bank statements etc. • Once the Tudor trust documents come in can we agree that I will liaise with Tony to get them signed. • We will hear about the Northampton Community fund application at the end of April. • We will hear about the Northampton Partnership grant in the first week of April. • We need to decide what our next steps for funding might be and if there is anyone else we want to contact or any bids that we would like to put in. 	
Item 2: What is the current state regarding premises?	
<ul style="list-style-type: none"> • We are now using the Church and the studio to run our sessions. • This means we have two spaces and we are making good use of both. • It has allowed us to grow our classes a bit and has given us much needed space. • We are currently paying £500.00 a month to the church. This was an agreement until the end of March 2020 when we will review this figure based on any funding that we have received. • We are continuing to pay water and electricity at the studio which works out at about £80 each a month. • We are not being charged any rent or service charge on the studio – which is incredible! • The management of the shopping centre has also given us a window decal, which is brilliant and was provided free. 	

Next steps	
<ul style="list-style-type: none"> We need to meet with the church and decide what the full cost of our residency will be? We have the studio until December 2020 and we need to be aware that they only need to give a month notice to move. We are currently looking at a joint bid with the church to change the space in to a working theatre, while improving the space as a whole. I am working with Julie from Immanuel Church to put the bid in as soon as we can. I will keep you informed. 	
Item 3: What is the current situation?	
<ul style="list-style-type: none"> We currently have 130 young people at Silhouette. We currently give free provision to 6 young people who are children of practitioners and volunteers. We are currently financially supporting three families with 8 young people in total. There is approximately £2500.00 outstanding before the end of term. At the end of March 2020 we will need to pay out another £1800.00 for practitioners. By the end of March we will also need to pay out a further £200.00 for utilities. We will need to get our accounts done which will be approximately £600.00 to £750.00. 	
Next steps	
<ul style="list-style-type: none"> I will send emails out chasing all final payments before the end of term. I continue to use online banking to pay practitioners and to pay any receipts that come in. I am currently pulling all this information together to give to Harris and Co, our accountants. This is obviously a bit more difficult as we need to go through the process of looking at Okudala accounts and Silhouette Accounts at the same time. We need to allocate someone from the Trustees to oversee the work that I am doing and to be a contact for me when this has been completed. 	
Item 4: What is our current provision?	
Saturday	8:30 to 9:30 am - Matilda group. 9:30 to 11:30 – Wicked group. (FULL) 9:30 to 1:30 – Changing Rooms cast (Nightmare group). (FULL) 1:30 to 3:30 – Hamilton group.
Monday	Songwriting 4:30 to 5:30 Secondary school group. 5:30 to 6:30 Primary school group. Dance 4:30 to 5:30 – Fosse group. 5:30 to 6:30 – Kelly group. 6:30 to 7:30 – Bourne group.
Tuesday	5:30 to 7:30 pm - Dance and Choreography.
Wednesday	5:00 to 6:00 pm – Music sessions. (Currently on a Saturday morning). 6:00 to 8:00 pm – Midsummer Night’s Dream. Robbie Orford supporting. (FULL)
Thursday	5:00 to 6:30 pm – Ferris group. 6:30 to 8:00 pm – Breakfast Club.
Next steps	
<ul style="list-style-type: none"> I will meet with Sam Biddulph, Hannah Persaud, John Bowman and Robert Orford to look at the sessions for the Summer. I am also meeting the Operational Board to see what their views are for the sessions in the Summer. We will send out a Summer Session schedule before the end of term for people to sign up to. They continue to sign up to sessions online and we had 45 young people turn up to our open event. 	
Item 5: What events took place in the Autumn Term.	
<ul style="list-style-type: none"> Three productions of Ferris Buellers Day Off – please see attached Newsletters. 	

- Four Productions of The Breakfast Club – please see attached Newsletters.
- Two productions of National Theatre Connections Changing Rooms – please see attached Newsletters.
- The evening of Dance has been moved to a date in the Summer term.
- 50 families attended a performance of A Boy in a Dress, made possible by the Education membership that we have with the RSC.
- 25 of our young people took part in a demonstration lesson for the RSC and were commended on the standard of their work.
- We had volunteer training over the weekend for those people that would like to volunteer. This was affected by the current Covid-19.

Next steps

- We are going to look at events that will be taking place during the Summer term, but we need to be aware of government updates regarding Covid-19.
- We have current plans to do the following:
An evening of Dance.
Our young cast are going to perform The Gruffalo.
Our younger musical theatre group will perform a combination of musical numbers.
We are hoping to have an open mic session where young people can come and sing, dance or act.
We are also hoping to hold a Summer Performance event which will also hopefully be combined with a Summer Party.
We are working with a number of professionals who we are inviting in to run masterclass sessions.

Item 6: Update since the last meeting?

- Four of our young people are currently rehearsing and will be performing in the Winter's Tale at the RSC in Stratford Upon Avon.
- We have three young people who are on the Youth Advisory Board of the RSC and we have recently put two other names forward for membership.
- Four of our young people were part of the First Encounters Merchant of Venice National tour. Three of these young people continue to be part of the Next Generation Act company and we are incredibly proud of them.

Item 7: Key discussion points. CONFIDENTIAL PLEASE

We made a joint decision to close Silhouette Youth Theatre last night, thank you all for your support and input on this. Now that we are closed we have some hard work to do and these are my concerns and possible solutions.

Concern	Possible solution
We have a group of vulnerable young people that will not be able to access Silhouette Youth Theatre in a difficult time. Many of these young need this creative release to be positive!	<ul style="list-style-type: none"> • I have already sent out an email to everyone regarding our members area. • I have started to update this area with all the material that Sam and I are using to teach sessions at the moment. This will mean that they can continue with the work that we are doing. • I have put music and links to video clips to help them out as well. • I am going to set daily tasks on the blog site that we have. The young people can access these daily tasks and post their responses. This will mean that we can collaborate on the work that they are doing. • I also want to post a first blog which says – what do you need from us – to get their views. • We are going to record ourselves and upload live lessons for others to watch when they can. This is a better way than doing a live stream. • By posting this on our blogs we can keep it free and safe as I will monitor comments etc.

	<ul style="list-style-type: none"> I will oversee this work as I did this at Lings and have a good knowledge of the technology that we need to run it. I will liaise directly with Sam Biddulph on this task.
<p>We need to pay practitioners for the work they did in March. This is a current commitment.</p>	<ol style="list-style-type: none"> We continue to pay Sam the monthly fee that we pay her as she cut her hourly rate to come in line with our recommendation. This equates to £1200.00 a month. We pay Hannah Persaud to the end of the month, which would equate to £120.00. She would not work over the Easter or the week after the holidays. We pay John to the end of the term, which equates to a further £240.00 for the term. The money that we currently have in the bank will cover all the above costs.
<p>Future financial commitments and a way forward.</p>	<ul style="list-style-type: none"> I would like to request that I begin to be paid and that we look at possibly supporting me with the months that I have worked for free. I started 'working' at Silhouette in September 2018 and that means that I have been a 'volunteer' for 18 months and have been working an average of 20 hours a week. The list could go on – but I know that you understand the predicament and you know the urgency. We continue to pay Sam £1200.00 a month to cover the work that she does and it is the right thing to do. Sam and I will NOT be doing nothing in this time. We have had a quick meeting and have decided to take this time to do the following: <ol style="list-style-type: none"> Create online work and support for all the young people at Silhouette. Update this on a daily basis and provide a platform where they can continue to work from home. We are going to host online meetings with the Operational Board and The Artistic team for Midsummer Night's Dream. Develop and create a document that clearly defines our creative path for the next three years and the work that we are going to be involved with. Sam and I are going to take this time to develop work that is owned by Silhouette. This will include: A narrative dance show (think Matthew Bourne) A new play written for our young people and future work for our groups for the next few years. I have emailed both funders today and explained the above proposal as it will mean that our work will effectively continue and we will be providing for our young people. This was based on the suggestion that Peter made in the email last night. I am waiting for their response but all the documentation provided suggests that this will not be an issue at all. This funding would then cover the cost of Sam and myself for the next few months. The funding suggested that we look for a Business manager and an admin assistant. I would suggest that we do not make these appointments at this stage. I am currently completing all admin tasks and making sure that everything is up to date for our book keeping and auditing. I will also continue to get funding for the work we do and will complete all the other tasks that may be assigned to these roles.

PARENT SURVEY RESPONSES MARCH 2020

A huge thank you to all the parents that took time to fill in the survey, it is massively appreciated, and it really helps us develop even further. Your views and opinions are important to us because only together can we develop Silhouette Youth Theatre to be the best it can be! Please be aware that all responses were anonymous, and I cannot thank you enough for your honesty, positivity and for being so supportive!

Question: How many of your children attend Silhouette Youth Theatre?
1 – 70% 2 – 26% 3 – 5%
Question: How many sessions do they do in a week?
1 – 37% 2 – 14% 3 – 23% 4 – 7% 5 – 5% 6 – 7% Over 6 – 7%
Question: What stops them from attending more sessions?
Money – 19% No time in the week left – 56% Their choice – 12% Transport – 2% Times of the sessions – 7% Workload – 21% Other reasons – 9%
How did you hear about Silhouette?
My child went to LPAA – 40% I heard it from a friend – 16% I was in the centre and I saw it – 16% My child's school told me about it – 16% Other ways – 12%
How would you describe sessions at Silhouette?
Excellent – 88% Very Good – 9% Good – 0% Average – 2% Below average – 0% Terrible – 0%
Has attending Silhouette had an impact on your child's life?
Yes – 98% No – 0% Don't know – 2%
How has Silhouette impacted on their lives, you can tick more than one!
They are more confident – 84% They are happier – 47% They have made more friends – 72% Their skills in the performing arts – 79% More opportunities – 70% Broadened aspirations – 63%

A possible career path – 42%

They have found adults they can trust – 44%

It has challenged them to improve further – 60%

Other impacts – 16%

Has attending Silhouette had an impact on their school / home life? Please tell us how?

In a mainly male, sport filled household, it broadens her experiences and gives her an outlet in which to shine.

Increased confidence to try something new. My daughter has improved her ability to retain lines through new techniques taught and this will inevitably impact on her exam revision.

Yes they are confident in understanding Shakespeare which is compulsory in English gcse and also everything they learn at silhouette helps with their drama. I also think they have become a better person for going to silhouette and being part of what feels like a great big happy family

At school it has improved his confidence in his drama class and at home he enjoys learning his script and looks forward to sessions.

Yes it did, they are more confident and believe in themselves. They know that anything is achievable in life.

They have had a place where they can go and be themselves. They have been allowed to celebrate their creativity in a safe and supportive environment. Their school is cutting their arts departments - this has been her life line!

It has improved reading and tested her memory

Yes, this is one of my daughter's safe havens. Being bullied at school means she lost all confidence and trust with students and teachers there. At silhouette she has a huge amount of respect and trust with the students and teachers/mentors. This has hugely impacted her mental health. She feels confident and comfortable there. The teachers are supporting and understanding to both my daughter and us as parents.

It has given my daughter the opportunity to do drama and dance- something that she wouldn't experience at school. It is something that she loves, and without it, she would be a very different person. Before Silhouette, she was very low at times. She wasn't enjoying school as there were no subjects, she had a passion for. Since Silhouette has been around, she has become so much happier and is doing well at school, has a good group of friends who share her passion. She is generally a much more positive person at home too, thanks to having Silhouette in our lives!

It is a place my children feel safe, with difficulties in school they can escape that at silhouette and express themselves freely

They are more confident to take a lead in PA sessions in school.

Made more friends, loves singing and dancing

My Daughter is very happy and it gives her a focus and more importantly it means she can achieve her goals and believe in herself.

Helps them in English literature

They are happy and look forward to the session each week

Developed her confidence and self-esteem and believes that she can do it !!!

Yes has impacted his overall well-being more confidence in all areas at school and within himself.

She does practice at home instead of complaining of being bored at home

Generally more confidence in social situations and with meeting and working with new people (other kids and adults). Working with both older and younger kids has also made them less worried about navigating their way through growing up as they can see that teenagers are not that different to them!!

More confident in school.

Has increased confidence

Provides structure to enjoyable activities also provides accessibility to arts that are typically denied to my child who has additional needs.

She is much happier at home singing and dancing and showing us what she has done. More confidence at school and county lessons when trying out for parts

More confident and believes in herself more

More confident all round.

His confidence to try new things and openly be into drama and the arts, is amazing

Made them more confident at school and school drama club

Has improved their work ethic.

Silhouette is feeding their creativity and expanding their mind which knocks on into their academic world, teaching them to think outside the box with confidence. Home life is full of singing, dancing and impromptu performances which draws everyone into its magic. I can't speak highly enough of the importance of nourishing these vital aspects of childhood.

Big influence on achieving 'mastery' status in Performing Arts classes at school. Massive impact on confidence and belief in self. Created a definite sense of direction.

My child has become more disciplined.

More confidence.

She is so confident and always excited to go to drama club

Much improved. More focus. Better time management.

Given confidence and a sense of family and belonging outside school/home which has then impacted positively on those aspects of life.

She is much more confident and outgoing and she herself belief has increased enormously. Although still quiet in the classroom teachers have commented that she 'comes alive' when they do work around drama, scripts and analysing texts. They work together at home as they are both often found dancing and showing each other what they have been doing, particularly what their Saturdays have involved.

My Son calls Silhouette his "Happy Place" no matter what is going on at home/school He can go to Silhouette and talk about it or just forget about what is going on for a few hours.

Song writing has help with her anxiety

Better behaviour from all kids

How safe do they feel at Silhouette?

5 out of 5 – 95%

4 out of 5 – 5%

Lower than that – 0%

Average – 4.95 out of 5.

How would your life change if Silhouette was not here?

The dynamism, energy and confidence that Silhouette provides my daughter and other children with would be a huge personal loss. Also, it's located at the heart of the Weston Favell community (Emmanuel Church and shop units) and I feel is excellent for forging strong community links with the library, shops, cafes etc. Furthermore, by working with children from all communities, it teaches them that they can all achieve and aspire to be anything that they want to be.

We are relatively new to the school but I'm sure my daughter would feel a sense of loss and belonging.

They would be more introverted and less able in most aspects of life

He wouldn't have a hobby so would socialise less.

It would be sad and boring.

My child would not be happy and we would have to find somewhere else. It would be virtually impossible!

My daughter would be upset

It would be boring

My daughters would struggle finding another company with the same standard of teaching, content and family environment like silhouette provides. Financially we would struggle too to give our daughters the same sessions /opportunities.

I don't want to think about what would happen to my Daughter and her friends of Silhouette as so much has changed since it became such a big part of our lives. I think she would suffer at school and at home, which would affect us all.

My kids both look forward to their sessions, if there was no silhouette then there would be nothing else for them to do.

My child would spend more time on their iPad or phone

My Daughter would have nothing to do and would feel upset. My daughter wouldn't have the opportunity to focus on her future and would miss attending a social environment. It's like family to her and allows her to be herself without being judged. I would rather my daughter have somewhere to go than be on the streets or doing nothing with her life. It gives us as a family a sense of safety and happiness knowing she is doing what she loves. Leigh, Sam and all the staff are absolutely amazing and without them we would all be lost with deep sadness. The passion and care and believe they have is absolutely outstanding.

They would be stuck indoors doing nothing

They would be upset as they wouldn't be able to do drama anymore

My daughter would really miss it as you have given her some amazing opportunities

It would be boring, lack of engagement with others and would mean being less active and lack of gaining so many life skills.

My child definitely will feel upset

She would miss it greatly.

We'd all have more free time - ha ha!

My daughter would lose the confidence that she has gained since being at silhouette and having experienced different dance/drama schools she would not be happy to go elsewhere.

It wouldn't bring as many opportunities, and the children wouldn't have the opportunity to develop the skills they want to continue to grow

My child would simply not be able to enjoy the arts neither believe and see that there is room for achievement in the arts regardless of disability. We can not lose silhouette youth theatre, this is the ONLY arts group in the whole of Northampton that is affordable for underprivileged children, accepts all abilities without caution or discrimination and gives all of its students opportunity to perform.

My daughter loves performing so I would have to try to find another opportunity for her but this would likely be more costly and I love the passion that Leigh and Sam have for what they do so don't really want to have to start over trying to find a drama school that offers as much as silhouette does!

Without silhouette I do not think she would be as confident as she is now

She would be very sad not to attend and we could not afford for her to go anywhere else

Silhouette has opened his eyes to a wide diverse world, and is learning so much about life skills,

I would have a disappointed child

Silhouette has impacted for better in their life (all points in question 8)

Life would not hold the same sparkle for my daughter, she absolutely adores her time at Silhouette and the chances she gets to perform and mix with the other children and those benefits she gets that seep into school and everyday life would no longer be there. We would be incredibly sad if there was no silhouette.

Lack of direction, comradery - absence of being amongst likeminded, similarly driven young people - it would leave a huge gap in their life.

If Silhouette was to close we would feel very disappointed and look for an alternative way to get to the "Silhouette experience", sense of achievement and way of thinking.

My child wouldn't have it to look forward to

Life would feel empty. Silhouette is so much fun. I love it.

It would feel, for her, as though a part of her was missing. Developing would suffer academically and personally not to mention the fun that's had.

I really fear she would go back into herself if she didn't have this creative outlet. Silhouette not only provides the children and young people with sessions and extra opportunities to develop their interests, skills and talents, but it provides children a safe and secure place to enjoy themselves with like minded individuals. The extended family that Silhouette provides to its children, young people has a hugely positive impact on their well-being and mental health. Having places with teaching staff who are so supportive and look after the children. young people and families in such a holistic way are very few and far between.

My eldest son is 14 and attends SYTC 4 evenings a week and almost all day Saturday, I dread to think what he would be doing if he didn't have it there, either being a zombie in front of a computer game or out running around the streets. I love that I know where he is and am happy to be "Mum Taxi"

I'd have a very different child

My kids say they couldn't live without it!

How would you like to see Silhouette develop even further?

Keep up the great work.

We are only at the beginning of our Silhouette journey and already we can see things changing, new opportunities arising and aspirations to grow and develop seem to be moving forward. My hope would be that more funding is secured to allow more children the opportunity to grow, develop and aim high.

Your do a great job but would love to see the progression of older children running or helping to run sessions for younger children- silhouette the next generation!

It would be great if Silhouette expanded and were able to have sessions nearer to us as he would be able to attend more sessions which would really please him.

I would like them to continue providing opportunities for your people!

It is perfect as it is. It would be great to have our OWN theatre!

Costumes for shows and props

More upbeat music in the music sessions

I would love silhouette to be more financially supported for their efforts. Their standard of teaching and sessions are amazing. The opportunities with the RSC have been something my daughter would have never done before, and my daughters would have never been able to dance, act and be taught by such a professional and talented teachers/mentors that silhouette provides.

I think it has already developed greatly since it began as there are so many sessions which my Daughter already attends. I think it could improve by running workshops during the holidays.

A bit more communication

Carry on growing and doing what they already do best

Silhouette has developed and improved so much since it first opened and we wouldn't change anything.

Improve communication

Young children's ballet classes and adult beginners dance class.

I'm not sure as children are really happy just the way it is

To continue working as hard as you already are

Try and raise More funding in order to deliver community performances. Also classes or experience working behind the scenes such as lighting, costumes ,backdrops ,sounds ,creative music. Look at developing own show.
Big places and more show ,which parents can see their performances regularly
Don't know
An annual bigger production with costume/make up etc. Musical theatre sessions to be more like at LPAA - session divided into equal split between singing/dancing/acting
We enjoy silhouette just the way it is. It already has a great ethos and gives children excellent support and opportunities.
Classes split by ability not age
Funding for better administration, larger spaces for sessions, invitations for performances all over the UK, funding for equipment, successful performers invited to come and speak to the youth.
I believe Leigh and his team have a great vision for silhouette and would like to see their dreams come true for all the youth who would benefit from it!
I think it is good as it is
Continue to grow
I think they do all and more and cannot think of anything they don't already do
At this stage Silhouette and the opportunities that keep coming up have blown our mind so can't even dream of any further developments
Keep doing what you are doing, kids get so much value and confidence from it
keep doing on good work
My magic wand wish is that silhouette gets seen for what it is, a vital part of both the arts, the local community and a place for nourishing creativity, self-respect and love and confidence in young people. I would like to see it get the funding it so richly deserves, and that Silhouette is able to expand its premises. I feel that a needed step is for those who devote so much time and effort voluntarily to be able to work there permanently, should they so wish, with wages so this whole organization can expand at the rate it needs to. Given those circumstances, I feel that the sky is the limit for Silhouette
More out of term workshops/activities
I hope that they will find a way to give us back the music session on Wednesday.
Although they do a lot already I would love to see them do more performances for the community
Larger premises more children and more exposure
Get funding to ensure stability and enable core staff to focus on developing young people more and extend reach in community.
Keep doing what you're all doing-it works!
I love how Silhouette currently runs, It has grown so much since its began but it has still managed to keep its strong community feel. I would like to see Silhouette take their sessions out into the community (shopping centre) more. So many people stop and look at the windows when sessions are running, it would be great to show them what really goes on inside. It also helps to build the children's confidence, particularly for the younger groups, performing to the public.
With the right funding the Sky's the limit with this group! I know that our family will be involved with SYTC for many years to come and I am very excited x
No improvement required
It would be good if we could look at as many dance styles as possible.

And there you have it – powerfully positive stuff! Now it's time to work on the areas to improve EVEN further!
Thank you – thank you and THANK YOU AGAIN!

TRUSTEES REPORT May 2020

Item 1: What is Silhouette currently providing for the young people?

- Sessions on a weekly basis that mirror the sessions we provided when we were in our space. (Please see appendix 1). These are currently being run on ZOOM and all permissions have been sought.
- Online support through the members area of the website which is password protected. (Please go to www.silyt.com – members area – password is unit29 – 10 pages of resources.
- Engagement in Notivate Isolation Song and Company 3 Coronavirus Time Capsule. (Please go to www.silyt.com and look at both of the pages for these projects.
- Online challenges for young people to complete and submit. The current challenge is 2minutemusical and these clips can be found online.
- Collaboration space for the Creative Team and the Operational Board through Office 365. This will go live on Wednesday 6th May for those that are going to be involved.
- Weekly emails to all parents to keep them updated with what is happening. We are now using Mailchimp to streamline this process and to make it more effective.
- Ongoing email support for parents and young people when they have needed it.
- All our young people have access to the National Theatre collection with an online password.
- They have access to three months free with Marquee TV, with the support of the RSC.
- They have access to links of free theatre, dance and music and these are updated on a weekly basis.

Important information

- Every Friday we have a professionals meeting from 10:00 to 11:00 am to look at the week in general and to talk about any concerns we have. These meetings are minuted and these can be made available to any trustees if they want to look at them.
- On a weekly basis we look at who we have seen online and who we have not seen that week. We contact these families individually to see if we can help and support and if there is anything they need from us. We keep an ongoing report on who we have cancelled and who we have concerns about. Once again trustees can see these if they would like.
- We keep details of who has accessed the emails and who has responded. This is done through mailchimp and it allows us to see who we need to contact separately.

Item 2: Who has provided this support and what have they done?

Sam Biddulph	<ul style="list-style-type: none"> • Three dance sessions on a Tuesday night. • Been part of Midsummer Nights Dream sessions on a Wednesday. • Gruffalo and Musical Theatre sessions on a Wednesday. • Changing room sessions on a Saturday. • Silhouette Review sessions on a Saturday. • Creation of all dance video's for online support. • Notes for online support sessions. • Reviewed and feedback to young people sessions. • Weekly professionals meeting on a Friday. • Part of the Creative team sessions and the operational board.
John Bowman	<ul style="list-style-type: none"> • Two music sessions on a Tuesday. • Creation of backing tracks on a weekly basis. • Creation of songs and editing of performance. • Weekly professionals meeting sessions.
Paul Martin	<ul style="list-style-type: none"> • Support in drama sessions. • Technical support sessions. • One to one mentoring for Leigh Wolmarans. • Access to other professionals and support.

	<ul style="list-style-type: none"> • Professional outside perspective.
Leigh Wolmarans as drama practitioner.	<ul style="list-style-type: none"> • Wednesday Midsummer Night's Dream sessions. • Thursday night Lord of the Flies and Cyrano De Bergerac sessions. • Wednesday Gruffalo and Musical Theatre sessions. • Saturday Changing Room sessions. • Silhouette reviews sessions. • Creative team and operational group sessions. • Weekly professionals meeting. • Creation of all resources and video's for the above.
Leigh Wolmarans as interim CEO.	<ul style="list-style-type: none"> • Creation of new website, upkeep, maintenance and safety checks. • Creation of social media sites with regular upkeep, maintenance and safety checks. • Uploading all media and daily updates. • Working with ZOOM and all permissions. • New policies to support online working. • Emails on a weekly basis and mailchimp support. • Setup of Office 365 and creation of a safe and secure workspace. • Applying for funding and providing information to current funders. • Working with local providers such as the Mighty Creatives, Royal and Dergate and NAYT to name but a few. • Constant communication with young people and families, including contacting those that we have concerns about. • Reporting to funders. • Financial management and set up of payments and access during this time.
Important information	
<ul style="list-style-type: none"> • A massive thank you to Sam and John and for the exceptional work they have done at a difficult time. They have made sure that our young people remain creatively connected and at no time have they counted their hours or days – they have just done what has been needed. THANK YOU SO MUCH! • A thank you to Paul who has provided an outside view and has been a good sounding board for the work we are doing. • Many people that work with have commented that we have been ahead of the game and that we have managed to steer a good ship through difficult times. This is because we have a good team that has constantly communicated and kept our young people at the heart of everything we have done. 	
Item 3: How do we know we have been successful with the change to Silhouette online?	
<ul style="list-style-type: none"> • We have been keeping weekly updates of the amount of young people that have accessed our sessions: 106 regular attenders on the register. 27 young people have not been seen online. 21 of these have spoken / emailed us to talk about issues. 6 of these young people have said that they do not want to do online sessions but will return. That means we have had contact with 94% of our young people with 75% accessing sessions on a weekly basis. • We are currently working with 6 families to try and get them online and support their anxious young people. • We have had a range of emails and responses on social media regarding the quality of provision. • We have also had comments from other youth theatres regarding our provision and we are supporting some of these organisations through our weekly NAYT sessions. • We are currently recording a 75% success rate with our emails. We have only recently switched to Mailchimp so that we can monitor this data. 	

- We regularly ask our young people their view of what we are providing and we will have our first online Operational Board meeting on Wednesday 6th May.
- We have been very clear to all our young people that they can join any session and that they have the freedom to decide not to be there. We have to be flexible to their emotional needs.
- The work we are creating, even while in lockdown, is of a high standard.

Item 3: What is currently in production and what are we working on?

- Midsummer Night's Dream is in rehearsal and the creative team are working on the set, costumes, sound lighting and marketing.
- Lord of the Flies is being developed as is scenes from Cyrano De Bergerac.
- Sam and her dance group are developing a narrative piece around COVID-19.
- John Bowman is writing Isolation songs with his group and continuing to develop their own work.
- We continue to rehearse the Gruffalo with the younger group.
- The Changing Room group are keeping updated with their script and we are hoping to record this piece when we get back in to the studio.
- We are working on a Silhouette musical with our creative team.
- We run Silhouette review sessions on a weekly basis.
- We are going to start running masterclass sessions with industry professionals. These will be free to Silhouette Youth members.

Item 4: Key discussion points.

- 1) We would like to continue to provide all online sessions for free to our families as this is one of the conditions for the Arts Council funding.
- 2) We need to create a clear procedure and process for a return to the studio and how this may be managed.
- 3) We need to look at the possibility of providing some support for these young people over the Summer holiday. It was highlighted by the operational group as being a high priority.
- 4) We need to have someone on the trustees that is responsible for Finance.
- 5) Do the trustees want to delegate the grant reporting, draft trustees yearly report and the sending of the accounts to Harris and Co? If so then I can get these done and they can be signed off by the chair?
- 6) I would like to present a proposal to the Trustees regarding the future of Silhouette and what can be done to take us from strength to strength.

In July 2020 we created our development plan.

Our Four point plan:

- Priority 1: Maintain the quality of provision that we have. Ongoing focus.
- Priority 2: Create new work and extend further. Ongoing focus.
- Priority 3: Silhouette Connect – outreach work. Start September 2020.
- 16 to 24 provision – reaching further into our community. Look for initial funding and support.

Maintain Quality of provision

What needs to be done?	Who is going to do this?	When will it be done?	How much will it cost?
Run weekly sessions online and within the studio in dance, Songwriting, drama, script writing and musical theatre.	Leigh Wolmarans (Managing and delivery). Sam Biddulph (Artistic director and delivery). John Bowman (Recording studio and delivery).	September 2020 to September 2021. Evenings and Saturday's. Follow current format for stability.	Please see detailed financial breakdown attached to this report. This will be included in the staffing costs Sep 2020 to 2021.

Provide end of term showcase and production events for every young person. At least three within a year.	Leigh Wolmarans (Managing and delivery). Sam Biddulph (Artistic director and delivery). John Bowman (Recording studio and delivery).	December 2020 – showcase. March 2021 – showcase. July 2021 – end of year performance. Drama productions of Lord of the Flies and a Teen production. Evening of dance. Evening of live and original music.	Please see detailed financial breakdown attached to this report. This will be included in the staffing costs Sep 2020 to 2021.
Ongoing communication with all parents and regular updates. Session details, signing up and payment options.	Silhouette administrator and Leigh Wolmarans.	Weekly newsletters. Termly updates. Termly sign up and payments.	This can be seen in the finance sheet under administrator costs and costs for Leigh Wolmarans.
Maintain, update and continue online provision for Silhouette members. Continuous focus on safety and security.	Leigh Wolmarans as part of his role.	Weekly updates and uploads. Monthly tasks and challenges. Youtube updates and postings.	This can be seen in the finance sheet under administrator costs and costs for Leigh Wolmarans.

Creation of new work

What needs to be done?	Who is going to do this?	When will it be done?	How much will it cost?
Develop the Silhouette Creative team that is made of young people who will lead much of this work.	Silhouette creative team along with Leigh Wolmarans, Sam Biddulph and John Bowman.	On a weekly basis online using Microsoft Teams, Pintrest and other social media portals.	This can be seen in the finance sheet under administrator costs and costs for Leigh Wolmarans.
Development, rehearsals, pre-production and a final production of Silhouette’s Dream. This will be performed in the Church space.	The Silhouette Creative team. Leigh Wolmarans – drama. Sam Biddulph – original dance pieces. John Bowman – original music with the Songwriting group. Silhouette backstage, front of house and marketing will all be led by the young people.	We are looking at Summer 2021 for the performance. There will be online versions created to follow the show as we go. There will be a definite online narrative that the ‘audience’ can follow.	This can be seen in the finance sheet under daily costs for Leigh Wolmarans, Sam Biddulph and John Bowman. It can also be seen in costs for costume, props and sets. It also forms part of monthly rent figures. There is an online subscription fee to Microsoft, which is also included.

Creation and development of a Silhouette Narrative dance piece around COVID-19 and the impact on young people.	The Silhouette Creative team. Leigh Wolmarans – drama. Sam Biddulph – original dance pieces. John Bowman – original music with the Songwriting group. Silhouette backstage, front of house and marketing will all be led by the young people.	The time of performance will depend on the guidance on opening and dance in studio's. We are starting to prepare the work online.	This can be seen in the finance sheet under daily costs for Leigh Wolmarans, Sam Biddulph and John Bowman. It can also be seen in costs for costume, props and sets. It also forms part of monthly rent figures. There is an online subscription fee to Microsoft, which is also included.
Creation and development of a Silhouette Musical Theatre piece that will look at our community and the lives of our young people.	The Silhouette Creative team. Leigh Wolmarans – drama. Sam Biddulph – original dance pieces. John Bowman – original music with the Songwriting group.	We will look at this being performed in 2022.	The time to prepare for this work can be seen in the costs for Leigh Wolmarans, Sam Biddulph and John Bowman.

Silhouette outreach – Connect.

What needs to be done?	Who is going to do this?	When will it be done?	How much will it cost?
Create a list of what Silhouette Youth Theatre can provide and costing for the programme.	Leigh Wolmarans will lead this work with the support of Sam Biddulph and John Bowman. Series of online meetings to create the plan.	By the end of June 2020.	This can be seen in the finance sheet under costs for Leigh Wolmarans, Sam Biddulph and John Bowman.
Create a client list and contact them to share our provision and our costings.	The client list will be made up of the groups that LW, SB and JB have worked with already.	By the end of July 2020 for work to start online in September 2020.	This will be part of the retainer days that Silhouette Youth will pay for based on the attached financial breakdown.
Create resources, schedules and protocols for Silhouette Youth Theatre to work in schools.	Leigh Wolmarans will lead this work and will manage the projects. Trustees will look at plans and make any changes that need to be made.	September 2020.	This will be part of the retainer days that Silhouette Youth will pay for based on the attached financial breakdown.

Run projects within schools or online in line with the project plan that was created with the client.	LW, SB and JB will be running sessions within schools. Trustees to monitor the work that is going on.	September 2020 to September 2021.	This will be part of the retainer days that Silhouette Youth will pay for based on the attached financial breakdown.
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ROLES AND RESPONSIBILITIES

Leigh Wolmarans – 4 days a week.

Leading	Delivering	Other
<ul style="list-style-type: none"> • Responsible for the day to day management of Silhouette Youth Theatre. • Lead practitioners and responsibility for the quality of service that we are providing. • Liaise with clients and maintain good working relationships. • Develop the timetables and schedules for delivery. • Apply for grants and ensure that all reporting arrangements are up to date. • Work with our partners to strengthen relationships. • Work directly with the Operational Board of young people. • Work with parents to maintain good relationships and to listen to their views and opinions. • Lead on areas that have been highlighted in our four point plan. • Lead on the creation, maintenance and security of Silhouette Online. 	<ul style="list-style-type: none"> • Deliver Drama sessions on a weekly basis. • Deliver Shakespeare sessions on a weekly basis. • Deliver Musical Theatre sessions on a weekly basis. • Work with the Creative Team of young people. • Develop young people leading in the form of directors and practitioners. • Deliver sessions in schools as part of Silhouette Outreach Connect. • Work with practitioners to create resources and content for sessions. • Work as a team to produce, direct and create productions for Silhouette Youth Theatre. 	<ul style="list-style-type: none"> • Directly reporting in to the Trustees. • Create regular ongoing reports for the trustees. • Work closely with the administrator / finance lead. • Regular meetings and sessions with the Creative Team.

Example of weekly time allocation

- One day delivering Drama sessions in schools as part of Silhouette Outreach Connect.
- One and a half days a week delivering Drama sessions as part of the Silhouette Youth Theatre programme.
- Half a day dedicated to paperwork that goes with Grants, reports and working with the administrator to communicate with clients and partners.
- One day a week dedicated to the planning and creation of resources for Silhouette and Connect. Meeting with the Creative Team of practitioners and young people. Development and upkeep of Silhouette Online.

Sam Biddulph – 3 days a week.

Leading	Delivering	Other
<ul style="list-style-type: none"> • Responsible for the Artistic direction of Silhouette Youth Theatre. • Work directly with the Operational Board of young people. • Lead the Creative Team of young people and provide the support and training they need. • Work with clients and partners to look at performing arts provision in their school and dance in particular. • Support LW in the work with parents and the community. • Lead on the creation of new work and the quality control of this work. • Lead on any movement work that happens with any schools or partners. • Further develop the dance and movement provision at Silhouette. 	<ul style="list-style-type: none"> • Deliver Dance sessions on a weekly basis. • Deliver Musical Theatre sessions on a weekly basis. • Work with the Creative Team of young people. • Develop young people leading in the form of dance practitioners and movement leads. • Deliver sessions in schools as part of Silhouette Outreach Connect. • Work with practitioners to create resources and content for sessions. • Work as a team to produce, direct and create productions for Silhouette Youth Theatre. • Create online work that can support our young people and partners. • Provide training and support for teachers and dance leads. • Support individuals who need extra tuition to get into schools of their choice. 	<ul style="list-style-type: none"> • Directly reporting in to LW. • Create regular ongoing reports for the LW. • Work closely with the administrator and LW. • Regular meetings and sessions with the Creative Team.

Example of weekly time allocation

- One day in school completing Dance sessions as part of Silhouette Outreach Connect. This would have been planned as a creative group alongside LW and SB and the school in question. Timetabling, scheduling and organisation would have been done by LW and Administrator.
- One day running musical theatre sessions on a Saturday.
- Half a day running dance sessions throughout the week.
- Half a day dedicated to leading new work, collaborating with LW and supporting developments for Silhouette Outreach Connect.

John Bowman – 2 days a week.

Leading	Delivering	Other
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<ul style="list-style-type: none"> • Responsible for the creation of Silhouette recording studio. • Train and lead young people on how to run the studio. • Lead on all songwriting projects within Silhouette Youth Theatre. • Responsibility for our Uganda and Madagascar link. 	<ul style="list-style-type: none"> • Deliver Songwriting sessions on a weekly basis. • Create original music pieces for Dance and Drama sessions. • Develop young people leading in the form of studio technicians and musicians. • Deliver sessions in schools as part of Silhouette Outreach Connect. • Work with practitioners to create resources and content for sessions. • Work as a team to produce, direct and create productions for Silhouette Youth Theatre. • Create online work that can support our young people and partners. • Provide training and support for teachers and music leads. 	<ul style="list-style-type: none"> • Directly reporting in to LW. • Create regular ongoing reports for the LW. • Work closely with the administrator and LW. • Regular meetings and sessions with the Creative Team.
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Example of weekly time allocation

- One day in school completing Songwriting sessions as part of Silhouette Outreach Connect. This would have been planned as a creative group alongside LW and SB and the school in question. Timetabling, scheduling and organisation would have been done by LW and Administrator.
- Session delivery 4 hours within the week.
- Working with studio leads and ongoing training for 2 hours within the week.
- One hour set aside for weekly creative team meeting.

In conclusion

We are very proud of the work we have done in difficult times and hopefully the information presented above shows you the steps we took to make sure that our young people remained creatively connected. The development plan that was created in July 2020 gave us a clear idea of what needed to be done and how we could secure the future for our young people. We feel that we are in a stronger position than before and we cannot wait to go from strength to strength and to continue to provide the support that our community so desperately needs.



SILHOUETTE YOUTH		1181276	
Annual accounts for the period			
01-Dec-2019	To	30-Nov-2020	

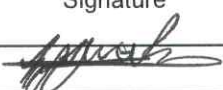
Section A Statement of financial activities

Recommended categories by activity	Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	215,614	-	-	215,614	18,315
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
Total	S07	215,614	-	-	215,614	18,315
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	9,080	-	-	9,080	4,528
Charitable activities	S09	54,769	-	-	54,769	6,568
Separate material item of expense	S10	-	-	-	-	-
Other	S11	-	-	-	-	-
Total	S12	63,849	-	-	63,849	11,096
Net income/(expenditure) before investment gains/(losses)						
Net gains/(losses) on investments	S13	151,765	-	-	151,765	7,219
Net income/(expenditure)	S14	-	-	-	-	-
Extraordinary items	S15	151,765	-	-	151,765	7,219
Transfers between funds	S16	-	-	-	-	-
Other recognised gains/(losses):	S17	-	-	-	-	-
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	151,765	-	-	151,765	7,219
Reconciliation of funds:						
Total funds brought forward	S21	7,219	-	-	7,219	-
Total funds carried forward	S22	158,984	-	-	158,984	7,219

Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	9,114	-	-	9,114	9,114
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	151,728	-	-	151,728	2,605
Total current assets		B10	160,842	-	-	160,842	11,719
Creditors: amounts falling due within one year	(Note 20)	B11	1,858	-	-	1,858	4,500
Net current assets/(liabilities)		B12	158,984	-	-	158,984	7,219
Total assets less current liabilities		B13	158,984	-	-	158,984	7,219
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	158,984	-	-	158,984	7,219
Funds of the Charity							
Endowment funds	(Note 27)	B17	-			-	-
Restricted income funds	(Note 27)	B18		-		-	-
Unrestricted funds		B19	158,984		-	158,984	7,219
Revaluation reserve		B20				-	
Total funds		B21	158,984	-	-	158,984	7,219

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

Signature 	Print Name Mr L A Wolmarans	Date of approval dd/mm/yyyy 29/07/2021
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Independent examination report**Independent Examiner's Report to the Trustees of Silhouette Youth Theatre**

I report to the charity trustees on my examination of the accounts of the charity for the year ended (date) which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Phillip Harris BA FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date: 8th June 2021

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with* the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with* the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes* * -Tick as appropriate

No*

Please disclose:

(i) the nature of the change in accounting policy;

(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and	
(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

(i) the nature of any changes;	
(ii) the effect of the change on income and expense or assets and liabilities for the current period; and	
(iii) where practicable, the effect of the change in one or more future periods.	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

(i) the nature of the prior period error;	
(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and	
(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.	

Note 2 Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	<p>These are included in the Statement of Financial Activities (SoFA) when:</p> <ul style="list-style-type: none"> • the charity becomes entitled to the resources; • it is more likely than not that the trustees will receive the resources; and • the monetary value can be measured with sufficient reliability. 	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Offsetting	<p>There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Grants and donations	<p>Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).</p> <p>In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Legacies	<p>Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Government grants	<p>The charity has received government grants in the reporting period</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Tax reclaims on donations and gifts	<p>Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Contractual income and performance related grants	<p>This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Donated goods	<p>Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.</p> <p>The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.</p> <p>Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.</p> <p>Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.</p> <p>Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Donated services and facilities	<p>Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.</p> <p>Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Support costs	<p>The charity has incurred expenditure on support costs.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Volunteer help	<p>The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">Yes</td> <td style="width: 33%; text-align: center;">No</td> <td style="width: 33%; text-align: center;">N/a</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Yes	No	N/a	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The depreciation rates and methods used are disclosed in note 9.2.	Yes	No	N/a
Intangible fixed assets	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Investments

Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment. Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments

Yes No N/a

--	--	--

Yes No N/a

--	--	--

Stocks and work in progress

Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.

Yes No N/a

--	--	--

Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.

Yes No N/a

--	--	--

Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.

Yes No N/a

--	--	--

Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Yes No N/a

--	--	--

Current asset investments

The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.

Yes No N/a

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Yes No N/a

They are valued at fair value except where they qualify as basic financial instruments.

--	--	--

POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

--

Note 3

Analysis of income
Analysis

	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:					
Donations and gifts	24,387	-	-	24,387	18,315
Gift Aid	-	-	-	-	-
Legacies	-	-	-	-	-
General grants provided by government/other charities	191,227	-	-	191,227	-
Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
Donated goods, facilities and services	-	-	-	-	-
Other	-	-	-	-	-
Total	215,614	-	-	215,614	18,315
Charitable activities:					
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Other trading activities:					
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Income from investments:					
Interest income	-	-	-	-	-
Dividend income	-	-	-	-	-
Rental and leasing income	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Separate material item of income:					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Total	-	-	-	-	-
Other:					
Conversion of endowment funds into income	-	-	-	-	-
Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
Gain on disposal of a programme related investment	-	-	-	-	-
Royalties from the exploitation of intellectual property rights	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
TOTAL INCOME	215,614	-	-	215,614	18,315

Other information:

**All income in the prior year was unrestricted except for:
(please provide description and amounts)**

**Where any endowment fund is converted into income in the
reporting period, please give the reason for the conversion.**

**Within the income items above the following items are
material: (please disclose the nature, amount and any prior
year amounts)**

Section C**Notes to the accounts****Note 10** Details of certain items of expenditure
10.1 Fees for examination of the accounts

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
240	-
-	-
-	-
618	500

Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
9,114	9,114.0
9,114	9,114.0

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Note 20 Creditors and accruals

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	1,000	500	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	858	500	-	-
Taxation and social security	-	-	-	-
Other creditors	-	3,500	-	-
Total	1,858	4,500	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

	This year £	Last year £
Balance at the start of the reporting period	-	-
Amounts added in current period	-	-
Amounts released to income from previous periods	-	-
Balance at the end of the reporting period	-	-

Section C**Notes to the accounts****(cont)****Note 24 Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
151,728	-
-	-
151,728	-

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		This year				Last year
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£		£	£

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

FALSE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

FALSE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£
Okudala Ltd	Owned by Mr L A Wolmarans (Trustee)	Invoice for services	22100			
Okudala Ltd	Owned by Mr L A Wolmarans (Trustee)	Donations held on behalf of Charity	0	9114		

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.



SILHOUETTE YOUTH		1181276	
Annual accounts for the period			
01-Dec-2019	To	30-Nov-2020	

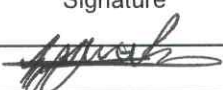
Section A Statement of financial activities

Recommended categories by activity	Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	215,614	-	-	215,614	18,315
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
Total	S07	215,614	-	-	215,614	18,315
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	9,080	-	-	9,080	4,528
Charitable activities	S09	54,769	-	-	54,769	6,568
Separate material item of expense	S10	-	-	-	-	-
Other	S11	-	-	-	-	-
Total	S12	63,849	-	-	63,849	11,096
Net income/(expenditure) before investment gains/(losses)						
	S13	151,765	-	-	151,765	7,219
Net gains/(losses) on investments	S14	-	-	-	-	-
Net income/(expenditure)	S15	151,765	-	-	151,765	7,219
Extraordinary items	S16	-	-	-	-	-
Transfers between funds	S17	-	-	-	-	-
Other recognised gains/(losses):						
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	151,765	-	-	151,765	7,219
Reconciliation of funds:						
Total funds brought forward	S21	7,219	-	-	7,219	-
Total funds carried forward	S22	158,984	-	-	158,984	7,219

Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	9,114	-	-	9,114	9,114
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	151,728	-	-	151,728	2,605
Total current assets		B10	160,842	-	-	160,842	11,719
Creditors: amounts falling due within one year	(Note 20)	B11	1,858	-	-	1,858	4,500
Net current assets/(liabilities)		B12	158,984	-	-	158,984	7,219
Total assets less current liabilities		B13	158,984	-	-	158,984	7,219
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	158,984	-	-	158,984	7,219
Funds of the Charity							
Endowment funds	(Note 27)	B17	-			-	-
Restricted income funds	(Note 27)	B18		-		-	-
Unrestricted funds		B19	158,984		-	158,984	7,219
Revaluation reserve		B20				-	
Total funds		B21	158,984	-	-	158,984	7,219

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

Signature	Print Name	Date of approval dd/mm/yyyy
	Mr L A Wolmarans	29/07/2021

Independent examination report**Independent Examiner's Report to the Trustees of Silhouette Youth Theatre**

I report to the charity trustees on my examination of the accounts of the charity for the year ended (date) which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Phillip Harris BA FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date: 8th June 2021

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with* the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with* the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*

No*

* -Tick as appropriate

Please disclose:

(i) the nature of the change in accounting policy;

<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2 Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	Yes	No	N/a
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	Yes	No	N/a
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP). In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).	Yes	No	N/a
Legacies	Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	Yes	No	N/a
Government grants	The charity has received government grants in the reporting period	Yes	No	N/a
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	Yes	No	N/a
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	Yes	No	N/a
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution. Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'. Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable. Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	Yes	No	N/a
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.	Yes	No	N/a
Support costs	The charity has incurred expenditure on support costs.	Yes	No	N/a
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	Yes	No	N/a

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The depreciation rates and methods used are disclosed in note 9.2.	Yes	No	N/a
Intangible fixed assets	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Investments

Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.
Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments

Yes No N/a

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Yes No N/a

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Stocks and work in progress

Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.

Yes No N/a

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Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.

Yes No N/a

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Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.

Yes No N/a

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Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Yes No N/a

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Current asset investments

The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.

Yes No N/a

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Yes No N/a

They are valued at fair value except where they qualify as basic financial instruments.

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POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

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Note 3

Analysis of income
Analysis

	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:					
Donations and gifts	24,387	-	-	24,387	18,315
Gift Aid	-	-	-	-	-
Legacies	-	-	-	-	-
General grants provided by government/other charities	191,227	-	-	191,227	-
Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
Donated goods, facilities and services	-	-	-	-	-
Other	-	-	-	-	-
Total	215,614	-	-	215,614	18,315
Charitable activities:					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Other trading activities:					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Income from investments:					
Interest income	-	-	-	-	-
Dividend income	-	-	-	-	-
Rental and leasing income	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
Separate material item of income:					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Total	-	-	-	-	-
Other:					
Conversion of endowment funds into income	-	-	-	-	-
Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
Gain on disposal of a programme related investment	-	-	-	-	-
Royalties from the exploitation of intellectual property rights	-	-	-	-	-
Other	-	-	-	-	-
Total	-	-	-	-	-
TOTAL INCOME	215,614	-	-	215,614	18,315

Other information:

**All income in the prior year was unrestricted except for:
(please provide description and amounts)**

**Where any endowment fund is converted into income in the
reporting period, please give the reason for the conversion.**

**Within the income items above the following items are
material: (please disclose the nature, amount and any prior
year amounts)**

Section C**Notes to the accounts****Note 10** Details of certain items of expenditure
10.1 Fees for examination of the accounts

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
240	-
-	-
-	-
618	500

Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
9,114	9,114.0
9,114	9,114.0

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Note 20 Creditors and accruals

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	1,000	500	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	858	500	-	-
Taxation and social security	-	-	-	-
Other creditors	-	3,500	-	-
Total	1,858	4,500	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

	This year £	Last year £
Balance at the start of the reporting period	-	-
Amounts added in current period	-	-
Amounts released to income from previous periods	-	-
Balance at the end of the reporting period	-	-

Section C**Notes to the accounts****(cont)****Note 24 Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
151,728	-
-	-
151,728	-

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		This year				Last year
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£		£	£

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

FALSE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

FALSE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£
Okudala Ltd	Owned by Mr L A Wolmarans (Trustee)	Invoice for services	22100			
Okudala Ltd	Owned by Mr L A Wolmarans (Trustee)	Donations held on behalf of Charity	0	9114		

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.