



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 and 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.
We need to pay practitioners for the work they did in March. This is a current commitment.	<ol style="list-style-type: none"> 1) 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. 2) 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. 3) We pay John to the end of the term, which equates to a further £240.00 for the term. 4) The money that we currently have in the bank will cover all the above costs.
Future financial commitments and a way forward.	<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"> 1) 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. 2) We are going to host online meetings with the Operational Board and The Artistic team for Midsummer Night's Dream. 3) 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. 4) 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?	
<ul style="list-style-type: none"> 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	
<ul style="list-style-type: none"> 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 Derngate 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

- 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?

- 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		
<ul style="list-style-type: none"> • 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		
<ul style="list-style-type: none"> 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.



Section A

Statement of financial activities

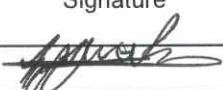
Recommended categories by activity	Guidance Notes	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
		£	£	£	£	£
		F01	F02	F03	F04	F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	215,614	-	-	215,614	18,315
Charitable 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	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

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*

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 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	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. 	<table> <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	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.	<table> <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	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>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> <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	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.	<table> <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	The charity has received government grants in the reporting period	<table> <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	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.	<table> <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	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	<table> <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	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. <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> <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	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>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> <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	The charity has incurred expenditure on support costs.	<table> <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	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	<table> <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.	Yes No N/a
	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.	Yes No N/a
	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
	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

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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

--	--	--

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

--	--	--

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**

--

Section C

Notes to the accounts

(cont)

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:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	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

Section C	Notes to the accounts	(cont)
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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 £
-	-
-	-
-	-
-	-
-	-

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	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**

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 £
-	-
-	-
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.



Section A

Statement of financial activities

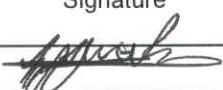
Recommended categories by activity	Guidance Notes	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
		£	£	£	£	£
		F01	F02	F03	F04	F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	215,614	-	-	215,614	18,315
Charitable 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	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

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*

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 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	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. 	<table> <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	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.	<table> <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	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>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> <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	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.	<table> <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	The charity has received government grants in the reporting period	<table> <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	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.	<table> <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	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	<table> <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	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. <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> <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	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>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> <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	The charity has incurred expenditure on support costs.	<table> <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	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	<table> <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.	Yes	No	N/a
	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

Yes	No	N/a
Yes	No	N/a
Yes	No	N/a
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.	Yes	No	N/a
	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

Yes	No	N/a
Yes	No	N/a
Yes	No	N/a
Yes	No	N/a
Yes	No	N/a
Yes	No	N/a
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
	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

Yes	No	N/a
Yes	No	N/a
Yes	No	N/a
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 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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Section C

Notes to the accounts

(cont)

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:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	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)**

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

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

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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

Section C	Notes to the accounts	(cont)
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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 £
-	-
-	-
-	-
-	-
-	-

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	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

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 £
-	-
-	-
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.