



## **OPEN DOOR PEOPLE CIO**

**Charity No. 1182458**

**Report and financial statements**  
**For the year ended**  
**31 March 2021**

# Open Door People CIO

## Report and financial statements

For the year ended 31 March 2021

---

### Contents

	Page
Reference and administrative information	1
Trustees' annual report	2 - 14
Independent examiner's report	15
Statement of financial activities	16
Balance sheet	17
Notes to the financial statements	18 - 23

# Open Door People CIO

## Reference and administrative information

For the year ended 31 March 2021

---

**Trustees:** Alexander Ferris – Chair (Appointed on 01/12/2016)  
Shaheen Baig - Vice Chair (Appointed on 01/12/2016)  
Amy Chambers - Vice Chair (Appointed on 01/12/2016)  
Kris Milovsorov – Treasurer (02/04/2020)  
Andrew Cornforth (Appointed on 02/04/2020)  
Lindsay Taggart] (Appointed on 02/04/2020)  
Will Wood (Appointed on 02/04/2020)

**Chief Executive:** David Mumeni

**Charity number:** 1182548

**Registered office:** Studio 9  
6 Cliff Road  
London  
NW1 9AN

**Accountants:** Accountability Europe Ltd  
Omnibus Workspace  
39-41 North Road  
London N7 9DP  
[www.accountabilityeu.co.uk](http://www.accountabilityeu.co.uk)

**Bankers** Barclays Bank Plc

The trustees present their report and financial statements for the year ended 31 March 2021.

The trustees confirm that the financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

## Objectives and activities

### Purposes and aims

The object for which Open Door People is established (as outlined in the Articles of Association) is to advance the education of people aged between 17 and 26 from low income backgrounds in the theatrical arts by providing them training and preparation to gain a place at the UK's leading drama schools.

The main activities undertaken in relation to these aims are:

1. Removing financial barriers to participants accessing the application and audition process for leading drama schools. This includes but is not limited to audition and interview fees for leading drama schools, travel expenses, costs of materials, and technical equipment required for the application and audition/interview process.
2. Redressing existing inequalities which may stem from a participant's socio-economic background, and which may impact their ability to compete on a level playing field for their drama school place. This includes but is not limited to one to one tutoring sessions, free theatre tickets, creative workshops, pastoral support, mental health support (including one to one counselling when required) and an allocated industry buddy.
3. Raising awareness of issues of unequal access to career level training in the areas of performing and backstage arts. This includes but is not limited to raising public awareness of the issues and working with and challenging partner schools to reduce barriers such as expensive audition fees, excess audition recall dates, and emphasis on classical text during the audition process.

### Public benefit

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit, including the guidance 'public benefit: running a charity (PB2)'.

*Improving diversity and representation in the UK drama school intake and therefore the future performing arts workforce.*

Despite some awareness beginning to develop in recent years, inequality in regard to access to a career in the arts, as a result of a person's socio-economic backgrounds remain under-researched.

This is in part due to the delay in adding socio-economic background to the formal list of Protected Characteristics which would allow more data and information to be collected.

However, with audition fees in some of the UK's leading drama schools reaching £63 for one school, the practical barriers to someone living in poverty accessing an audition are clear. In regard to the less obvious barriers, the Arts Council England 'Every Child' report (2016) states that "The reduction in arts subjects being taught in schools was felt by interviewees to impact on those who are not encouraged or cannot afford to engage outside of school." The same report also recognises that "Parents from higher socio-economic groups are significantly more likely to take their children to arts events and to encourage them to participate in arts activities, as compared with parents from lower socio-economic groups" and that barriers to participation in the arts include "costs of access and transport; digital poverty; and perceptions of culture."

Open Door People recognises these issues as barriers to young people from low income backgrounds obtaining equal access to a career level training in the performing arts and seeks to redress that imbalance through our work.

The impact of this problem on the representation within the industry is highlighted in research by 'Panic 2018' led by sociologists from the Universities of Edinburgh and Sheffield. Their research shows that despite 35% of the population identifying as 'Working Class', only 12.4% of those working in the area of film, TV and radio are working class and just 18.3% in music, performing and visual arts.

In the UK (according to the UK Government's Income Distribution Report published September 2020) people from Black or other Ethnic Minority backgrounds are disproportionately represented in the bottom two income quintiles. For example, within the UK, 57% of people identifying as Black and 73% of people identifying as Pakistani are within the bottom two household income quintiles, compared with just 38% of White British people. There remains a clear link in the UK between income and racial identity. It is therefore relevant for us as a charity to recognise that just 12% of the total NPO workforce are people from Black or Ethnic Minority backgrounds, as stated by the Art Council England's most recent diversity report.

Open Door People's work redresses these imbalances and as a result, over extended periods of time, there is a significant impact on the diversity of each school's intake. As this change starts to become recognised by potential students from minority backgrounds, there will be a knock-on effect of them feeling less alienated from these institutions as a result. We believe this will encourage more applications from people from minority groups. As such, the long-term result of this work is UK drama schools with a more diverse intake and institutions ready and equipped to welcome and support students that more closely reflect the UK population. These outcomes are of clear public benefit.

As of March 2021, there were 73 Open Door People participants studying on BA courses at leading drama schools, including RADA, RCS, Guildhall, LAMDA, RWCMD, RCSSD and Drama Centre as a direct result of the Open Door program. 68% of these drama school students/Open Door participants are from a Black or Ethnic Minority background. All participants are from households with an annual income of less than £30k.

As Open Door People's work significantly diversifies the intake of these leading schools it will in turn have a direct impact on the future workforce of the creative arts industry. This will, in the long term, offer the public a more representative performance industry and creative output.

*Improving inclusion within the UK's leading drama schools.*

As well as focusing on issues of access, Open Door People's work is also improving the experience of those from under-represented groups while studying at drama schools.

Open Door People has been working to make recommendations for reform at drama schools within the areas of inclusion, anti-discrimination and student well-being. The charity also spends time evaluating our drama school partners' practices in regard to these issues and the quality of training being provided.

Significant numbers of students from marginalised groups are entering these institutions via Open Door People and do so with the continued support of the charity. This allows us to identify barriers - and in some cases issues of discrimination - within the training itself, and challenge and address these issues with each school appropriately.

The work Open Door People does to challenge drama schools on these issues, and support the development of better practice, allows for the positive development of these institutions and is of significant public benefit.

#### **Volunteers**

The contribution of volunteers to Open Door People's practice is predominantly contained to one area of our work - the element of 'Industry Buddies.' Participants are allocated an 'Industry Buddy' at the end of the Access Programme and again at the end of the Graduating Group programme when they're leaving their drama school training. Setting up participants with 'Industry Buddies' allows us to help them generate industry connections and networks and receive ongoing career mentorship. 'Industry Buddies' are matched with participants with awareness of participants' interests, strengths and career aspirations to ensure they are as relevant as possible. The buddies do not have set hours but can develop their own professional mentoring relationship with the participants, arranging catch-ups or theatre trips when they and the participants see fit. 'Industry Buddies' must adhere to the Open Door People safeguarding policy at all times.

Open Door People are occasionally approached by those who wish to volunteer their skills or to gain experience in a volunteer role within our office. In order to ensure equal access to any volunteer opportunities and to protect the right to fair pay we do not offer volunteer opportunities for more than one week per person. In order to increase access further, the week of volunteering can be spread over a period of 3 months allowing potential volunteers to maintain paid employment simultaneously. Further volunteer roles include members of the industry offering their time to speak on Q&A panels or run workshops for the participants. A volunteer offering their time in this regard would similarly be limited to a total of one week's volunteering per year. This restriction does not apply to our 'Industry Buddies' volunteers.

#### Activity and Performance March 2020 - March 2021:

Activities Overview March 2020 - March 2021:

- Completion of Third Access Group ( 2019/20)
- Start and completion of Second Return Group 2020
- Start of Third Return Group 2021
- Start and completion of First Graduating Group 2020/21
- Start and completion of First Elevate Group 2020/21

Beneficiaries:

1. Completion of Third Access Group 2019/2020

Participant Criteria (at time of entry into Open Door):

- *Age 18-26 (acting)*
- *Based in London or the East Midlands*
- *Annual household income of less than £30k*
- *Not a university graduate*
- *Commitment to acting, technical theatre/production arts as career goal*
- *Commitment to applying for BA (Hons) Acting or Technical Theatre/Production Arts course at RCS, RADA, LAMDA, Guildhall, RWCMD and RCSSD*
- *Not studying on a foundation course during the 2019-2020 academic year*
- *UK citizen or have lived in the UK long enough to be eligible for student finance*

All participants were auditioned and/or interviewed by the Open Door People team and panel members including actor Ken Nwosu, casting director Ava Morgan and designer Sunita Hinduja. The Acting Programme audition process saw us audition over 300 eligible applicants.

2. Start and completion of Second Return Group 2020 Participants

Participant Criteria (at time of entry into Open Door):

- *Age 18-26 (acting)*
- *Based in London or the East Midlands*
- *Annual household income of less than £30k*
- *Not a university graduate*
- *Commitment to acting, technical theatre/production arts as career goal*
- *Commitment to applying for BA (Hons) Acting or Technical Theatre/Production Arts course at RCS, RADA, LAMDA, Guildhall, RWCMD and RCSSD*
- *Not studying on a foundation course during the 2019-2020 academic year*
- *UK citizen or have lived in the UK long enough to be eligible for student finance*

All participants will have completed the Access Programme and/or been interviewed by the Open Door People team and panel members including actors Paapa Essiedu, Gwyneth Keyworth and casting director Beatrice Ray. The Acting Programme audition process saw us audition over 300 eligible applicants.

#### 3. Start and completion of Third Return Group 2020 Participants

Participant Criteria (at time of entry into Open Door):

- *Age 18-26 (acting)*
- *Based in London or the East Midlands*
- *Annual household income of less than £30k*
- *Not a university graduate*
- *Commitment to acting, technical theatre/production arts as career goal*
- *Commitment to applying for BA (Hons) Acting course at RCS, RADA, LAMDA, Guildhall, RWCMD and RCSSD*
- *Not studying on a foundation course during the 2019-2020 academic year*
- *UK citizen or have lived in the UK long enough to be eligible for student finance*

All participants were originally auditioned and/or interviewed by the Open Door People team and panel members including actor Paapa Essiedu and director Stef O'Driscoll. The Acting Programme audition process saw us audition over 300 eligible applicants.

#### 4. First Graduating Group 2020/21

Graduating Group participants are participants who started drama school via our initial Acting or Behind the Scenes Access Programme and are in their final year of studying. Our 2020/21 Graduating Group were students at RADA, Guildhall School of Music & Drama, Royal Welsh College of Music & Drama, Royal Central School of Speech & Drama and ArtsEd.

All participants were originally auditioned and/or interviewed by the Open Door People team and panel members including actor Lydia Wilson and directors Roy Alexander Weise (MBE) and Hannah Price. The original Acting Programme audition process saw us audition over 300 eligible applicants.

#### 5. First Elevate Group 2020/21

Participant Criteria:

- Be a final year student on the BA Acting course at a drama school which is part of the Federation of Drama Schools
- Come from a household with a combined family income of £30k per year or under
- Be nominated by their drama school and audition and interview with the Open Door People industry panel



Open Door gave each drama school in the Federation of Drama Schools the opportunity to make two nominations for the programme. Participants were nominated by some of the UK's leading Drama Schools such as Guildhall, Manchester Met, Mountview, RADA, Drama Centre and Royal Welsh.

Shortlisted nominees attended a short interview and submitted self-tapes which were reviewed by an industry-leading panel. The panel was made up of: casting directors Shaheen Baig and Amy Ball, actor and writer Ronke Adekoluejo, Artistic Director of the Nottingham Playhouse Adam Penford, Curtis Brown talent agent Lara Beach, Open Door People Executive Producer Ruth Milne & Open Door People Artistic Director David Mumeni.

#### March 2020 - July 2020

During this year, we were working with a total of 47 participants:

- Second Return Group 2020: 9 London based participants and 2 East Midlands based participants
- Third Access Group 20/21: 24 London based participants and 12 East Midlands based participants

This group achieved 286 recalls, 127 final rounds and 61 offers. **28** participants took up a place on a BA course at drama school in September 2020; **27** of these places were at an Open Door People partner drama school. **18** participants graduated onto our Return Group 2020/21 programme.

Each acting access programme participant enjoyed 15 hours of one-to-one tutoring and 12 creative workshops. Each Return Group programme participant enjoyed 12 creative workshops. Each Behind The Scenes participant was offered 8 hours of one-to-one tutoring. All participants were offered creative workshops at all participatory drama schools.

Return Group participants were allocated 80 hours across the programme in each location. These hours were divided into group workshops and one on one sessions as applicable. They were also offered interview practice with Ruth Milne and access to creative workshops from participatory drama schools.

In addition, participants were offered free tickets to live theatre where and when possible including *Under Milk Wood* and *Death of England: Delroy* at the National Theatre, *The Color Purple* at the Curve Leicester which included a Q&A, and *A Midsummer Night's Dream* at RADA. Due to the pandemic, availability of tickets was restricted.

The first national lockdown forced all currently running programmes online, and drama schools switched any remaining auditions to either self tape, or an online process. Open Door used its hardship fund to support participants with extra data, stronger wifi and fundamental recording equipment to continue to give equity to the audition process.

A relationship between one of our sponsors and the NYAT resulted in Open Door People being able to facilitate participants from Open Door, Intermission and RADA Youth group receiving food bursaries through the height of the economic hardship they encountered as a result of the effects of COVID-19 and national lockdowns.

#### July 2020 - November 2020

In the summer of 2020, Open Door People came together for a talk about very public revelations of allegations of historical racism in drama schools, including some of our partner schools. It was decided that Open Door People would pause its usual Access Group activity until deeper investigations were carried out and schools were able to assure the safety and fair treatment of its Black and Global Majority students both pastorally and pedagogically. During this time allegations and accounts of other general misconduct and safeguarding events within the sector also arose which strengthened the reasoning to pause our usual Access Group. In direct reaction to these allegations the team started to pen "Reform Papers" that could offer a blueprint of how schools might move forward in terms of ensuring diverse and representative learning communities are given equity and support through their training and suggestions around safeguarding training and robustness.

The team were also present to support and talk to schools about the current situation and suggest people who were able to hold spaces for affected students to talk about their experiences.

We continued to support current and past participants pastorally.

#### November 2020 - March 2021

During this year, we were working with a total of 39 participants:

- Third Return Group 2021: 11 London based participants and 7 East Midlands based participants
- First Graduating Group Programme 2021: 14 participants
- First Elevate Group Programme 2021: 7 participants

Numbers were limited due to our decision to not take on a new group for our Access Programme in 2020 in line with issues with safeguarding standards at drama schools mentioned above.

Our Return Group participants were provided with:

- Free auditions at our six partner schools: RADA, Guildhall School of Music and Drama, Royal Welsh College of Music, The Royal Central School of Speech & Drama, LAMDA and The Royal Conservatoire of Scotland
- Travel expenses to all to auditions where applicable
- Five workshops at five partner drama schools
- Access to mental health support where required
- Access to our hardship fund to cover any expenses relating to being part of Open Door People or the audition process
- Free theatre tickets from theatres such as the National Theatre, the Royal Court, Orange Tree Theatre, the Pleasance, etc. throughout the programme
- Pastoral support and mentoring from the Open Door People team

Our Graduating and Elevate Groups were provided with:

- Mentoring by Open Door People Artistic Director David Mumeni
- Access to mental health support where required
- Access to our hardship fund to cover any expenses relating to being part of Open Door
- Free theatre tickets to shows throughout the programme (availability limited in 2020-2021 due to the ongoing pandemic)
- Pastoral support and mentoring from the Open Door team
- Professional preparation workshops with artists including Artistic Director of The Donmar Warehouse Michael Longhurst, casting directors Sophie Holland and Charlotte Sutton, television director Al Campbell and television writer Vinay Patel

Return Group participants were allocated 80 hours across the programme in each location. These hours were divided into group workshops and one on one sessions as applicable. They were also offered interview practice with Ruth Milne and access to creative workshops from participatory drama schools.

During the year, the Open Door People management team attended to various safeguarding issues connected with behavioural issues, mental health and the general wellbeing of Open Door People's participants. All matters were handled in line with Open Door People's policies and procedures and in a careful and considered way. Advice was sought from professional organisations as necessary, and the trustees were kept up-to-date as each of these matters proceeded.

### Reporting performance

Open Door People's objectives during March 2020 - March 2021 were to:

- Identify participants with exceptional talent who meet our participant criteria through a robust and active outreach process. In this year we held an aim to increase our intake of East Midlands and Sheffield based participants and of 'Behind the Scenes' participants
- Remove financial barriers to Open Door People participants accessing the application and audition process for leading drama schools
- Redress existing inequalities which may stem from a participant's socio-economic background, and which may impact their ability to compete on a level playing field for their drama school place
- Raise awareness of issues of unequal access to career level training in the area performing and backstage arts both publicly and with drama schools directly
- Increase awareness of career opportunities in the arts for state school students within the area of the East Midlands

#### Challenges have included:

- A lack of opportunities for affordable and sustained engagement at school or in extracurricular activities in the performing and backstage arts for people from low income backgrounds, within the East Midlands and Sheffield area
- A lack of knowledge within state schools of job opportunities and further education options within the creative sector, particularly in regard to technical theatre and production
- COVID-19 brought numerous challenges for Open door:
  - A wide effect on participant and staff mental health as we went into lockdowns and all work moved online
  - Participant access to effective technology in order to gain access to tuition and audition processes
  - Participant access to safe and secure space where they could work freely
  - Wider economical effects of the pandemic on participants wellbeing
  - A restriction in philanthropic funding to Open Door
- Allegations and revelations of historical and current racism and general misconduct within the sector, questioning the robustness of safeguarding and complaints procedures.

#### Outcomes and Impact

*"[Open Door People] gave me a sense of community and made me feel not so alone within the daunting audition process. They were a continuous support system and gave me advice which I wouldn't have access to in my everyday life. Not only this, but [Open Door People] took away the huge financial pressure that comes with auditioning for drama schools and ultimately this made me feel much more at ease going into these auditions" - Open Door People participant 2019/20*

- The removal of financial barriers and redressing of previous disadvantages due to socio economic backgrounds resulted in 28 participants from our 2019/20 Access and Return Groups starting a BA Acting course at drama school in September 2020.
- 71% of all 2019/20 participants surveyed said that, if they'd not been working with Open Door People, they would have applied to fewer schools, while 24% said they would not have applied to drama school at all
- 86% of all 2019/20 participants surveyed said that their confidence has been increased by being part of Open Door People, 91% said they feel more comfortable in theatre and industry buildings and 100% said that being part of Open Door People gave them more opportunities and access to the arts than they had previously.

- Open Door participants and former participants are already starting to make their mark on the industry. These include; Sheyi Cole being named in 'Screen's Stars of Tomorrow 2020' for his role in Steve McQueen's critically acclaimed 'Small Axe'. Tobi King Bakare ('I May Destroy You' BBC, 'Cursed' Netflix & 'Temple' Sky) being nominated for Edinburgh TV Awards 2020's 'Breakthrough Talent'. Milly Zero was nominated for 'Best Newcomer' in the Soap Awards 2020, for her role as Dotty Cotton in 'Eastenders'.
- Our continued work with our partner drama schools on issues of access resulted in lowering the audition fee at Guildhall by nearly 50% from £66 to £35. Our work continues to have an impact on significant changes of audition material at RCSSD, RADA, Guildhall and RCS and how partner schools conduct their auditions, supporting them to work in a more inclusive way. This has included changes that have been made in diversifying audition panels at RADA, RCSSD and LAMDA. If the panels are not diverse, unconscious biases can occur, making this a large barrier for applicants from underrepresented backgrounds. This significant adjustment has resulted in making the audition process fairer for applicants all over the country.
- Between March 2020 and March 2021, Open Door People's work engaged a total of 68 young people from households with an annual income of under £30,000. Open Door People is succeeding in bringing together exceptionally talented people from low income backgrounds with the country's leading drama schools, resulting in a significant diversification of their intake. As detailed previously within this report, this work benefits the individual participants directly involved, other aspiring young people from minority backgrounds and the public as a whole who will enjoy a more representative and diverse creative output as a result of this programme.

*"I'm just incredibly grateful I had this opportunity as it shaped the way I see myself as an actor. I'm far less self critical but still recognise what challenges me and what I need to work on. I feel more positive about my prospects for the future and I am so much more comfortable in an audition room which I am certain played a huge part in me getting a place this year"* - **Open Door People participant, 2019/20**

*"I don't know what I'd be doing now if I wasn't pointed in the direction of [Open Door People]"* - **Open Door People participant 2019/20**

*"I can't express enough how grateful I am for the amount of support I have received, and for helping me blossom into the person I've been waiting to be"* - **Open Door People participant 2020/21**

*I wouldn't be where I am today without Open Door"* **Milly Zero Open Door Alumni**

*"I think it's fair to say my journey with Open door has been life changing."* **Tobi King Bakare Open Door Alumni**

*"It is as a direct result of our collaboration with them that we are recruiting an increasingly diverse range of students"* - **Guildhall School of Music and Drama**

*"[Open Door People] has brought students to our door who would never have thought to audition for us - students who didn't even realise we existed"* - **Jonathan Munby, Head of Performance at RWCMD**

#### Financial review

Despite the challenges of the Covid-19 pandemic, Open Door People has navigated the year with a positive financial performance and a strong final position at the year end.

Results for the year ended 31 March 2021 are given in the Statement of Financial Activities. The assets and liabilities are given in the Balance Sheet. The financial statements should be read in conjunction with the related notes. In summary, income for the year amounted to £121,361 (2020: £186,607) whilst £90,950 (2020: £137,414) was expended during the year as shown in the Statement of Financial Activities. Net income for the year was £30,411 (2020: £49,193). Full details of income and expenditure are set out in notes to the financial statements.

The reserves position as at 31 March 2021 was £79,604 (2020: £49,193). The Trustees regard the financial position of the Charity at 31 March 2021 to be satisfactory and they are content that the current unrestricted reserves position leaves it with a sound base from which future activity can be built.

The principal funding for Open Door People was from government and public bodies (in particular, the Arts Council), our partners (drama schools and theatres), and various other companies and individuals. The income is generated to deliver our programme of education and support for our students in their applications to leading drama schools, which covers both technical assistance and pastoral care.

To some extent, the finances are reasonably low risk as each intake of students is budgeted with a funding application made to the Arts Council to supplement donations from other sources.

#### Reserve policy

Open Door People has initially proposed a reserves policy that will ensure that the charity maintains at least six months of basic running costs in our unrestricted reserves in order to ensure the stability and continued smooth running of the charity's activities. At the year end, free reserves were £72,782, which would cover at least eleven months of the basic running costs (i.e. costs without participant costs, which would be dependent on activity in the charity).

The Board of Trustees will review the policy regularly as the charity develops to ensure it is appropriate.

#### Going concern

The Trustees have reviewed the after-date financial information, including projections, and have a reasonable expectation that the company has adequate resources to continue to adopt the going concern basis in preparing the financial statement. Included in this review, the Trustees have considered the continued impact of the Covid-19 outbreak, which has significantly impacted the industry and the general economy. Despite this, the Charity has continued to receive donations plus funding from the Arts Council and can readily tailor the operations to adapt to the effects of the crisis.

## Structure, governance and management

Open Door People is a charitable incorporated organisation, number 1182458 registered on 14 March 2019 and governed by a board of trustees according to a written constitution that outlines the purpose of the charity and the legal responsibilities of the trustees. They do this through advising on policy and best practice; supporting the team to achieve their strategic goals through expert industry knowledge and networking; advocating for the work locally and nationally; supporting specific projects or work streams; and identifying potential opportunities.

### What is it?

- The Board of Trustees is made up of a range of experienced professionals with a strong understanding of the entertainment industry and arts sector and the development of young people. Its membership represents a range of different skills, experience and backgrounds who are well placed to advise, support and develop the activity of Open Door
- Within the board there are named roles such as Chair - responsible for overseeing the development of the board and supporting the Chief Executive; the Treasurer - helps trustees to carry out their financial responsibilities; Vice-Chair(s) – deputise for the Chair but may also take on individual responsibilities as agreed by the board. These roles are currently held by:
  - Chair – Alexander Ferris
  - Vice Chairs – Shaheen Baig & Amy Ball
  - Treasurer – Kris Milovsorov
- Membership of the Board of Trustees is voluntary and by invitation only. No remuneration is available to Trustees with the exception of pre-agreed expenses incurred in conducting activities with or on behalf of Open Door. Invitation will be in writing from the Chair of the Board
- Membership of the Board is for 3 years – at which point membership can be renewed or terminated
- There can be a maximum of 12 Trustees on our Board

### What does it do?

- The Board are legally responsible for all activities of the charity, including matters delegated to staff and/or volunteers
- Trustees bring their experience, knowledge and connections to support the staff team to deliver the activity to the very best of their ability

### How does it do it?

- The Board meets bi-monthly but can meet more frequently should the situation demand
- Depending on the specialty of the Trustee, it may be appropriate to lead, or support the team, on specific project areas e.g. accounting, safeguarding, fundraising, etc.
- At each meeting the Board of Trustees will receive:
  - An agenda covering discussion topics for the meeting. Any in-depth reading which requires discussion at the meeting will be sent in advance
  - An update on activity
- The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity

## Trustees' annual report

For the year ended 31 March 2021

---

### Statement of responsibilities of the trustees

The trustees are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales, the Charities Act 2011, Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed requires that the Trustees prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources, including the income and expenditure, of the Charity for that period.

In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The Trustees are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the Charity, and to enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees' annual report has been approved by the trustees on **30 January 2022** and signed on their behalf by;

.....  
**Alexander Ferris – Chair**



## Independent Examiner's Report to the Trustees of Open Door People CIO

For the year ended 31 March 2021

---

I report to the trustees on my examination of the accounts of the above charity for the year ended 31 March 2021.

### Responsibilities and basis of report

As the charity 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 2011 Act and in carrying out my examination, I have followed 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 which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts do not accord with the accounting records; or
- the accounts did 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 order to enable a proper understanding of the accounts to be reached.

.....  
**Aamer Shehzad FCCA FCA**  
Accountability Europe Ltd  
Omnibus Workspace  
39-41 North Road  
London N7 9DP

Date: **31 January 2022**

## Open Door CIO

### Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2021

		Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
	Note						
<b>Income from:</b>							
Donations and grants	2	85,052	36,309	121,361	127,556	59,018	186,574
Other income	3	-	-	-	33	-	33
<b>Total income</b>		<b>85,052</b>	<b>36,309</b>	<b>121,361</b>	<b>127,589</b>	<b>59,018</b>	<b>186,607</b>
<b>Expenditure on:</b>							
Raising funds	4	6,190	-	6,190	5,614	-	5,614
Charitable activities	4	53,067	31,693	84,760	72,782	59,018	131,800
<b>Total expenditure</b>		<b>59,257</b>	<b>31,693</b>	<b>90,950</b>	<b>78,396</b>	<b>59,018</b>	<b>137,414</b>
<b>Net income for the year</b>		<b>25,795</b>	<b>4,616</b>	<b>30,411</b>	<b>49,193</b>	<b>-</b>	<b>49,193</b>
<b>Net movement in funds</b>		<b>25,795</b>	<b>4,616</b>	<b>30,411</b>	<b>49,193</b>	<b>-</b>	<b>49,193</b>
<b>Reconciliation of funds:</b>							
Total funds brought forward		49,193	-	49,193	-	-	-
<b>Total funds carried forward</b>		<b>74,988</b>	<b>4,616</b>	<b>79,604</b>	<b>49,193</b>	<b>-</b>	<b>49,193</b>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 12 to the financial statements.

The attached notes form part of these financial statements.

**Open Door CIO****Balance sheet****As at 31 March 2021**

	<b>Note</b>	<b>2021 £</b>	<b>2021 £</b>	<b>2020 £</b>
<b>Fixed assets:</b>				
Tangible assets	<b>9</b>		<b>2,206</b>	-
			<b>2,206</b>	-
<b>Current assets:</b>				
Debtors	<b>10</b>	<b>977</b>		-
Cash at bank and in hand		<b>77,778</b>		50,093
		<b>78,755</b>		50,093
<b>Liabilities:</b>				
Creditors: amounts falling due within one year	<b>11</b>	<b>(1,357)</b>		(900)
<b>Net current assets / (liabilities)</b>			<b>77,398</b>	49,193
<b>Total net assets / (liabilities)</b>			<b>79,604</b>	49,193
<b>The funds of the charity:</b>	<b>13</b>			
Restricted income funds			<b>4,616</b>	-
Unrestricted income funds:				
General funds			<b>74,988</b>	49,193
<b>Total charity funds</b>			<b>79,604</b>	49,193

Approved by the trustees on **30 January 2022**  
and signed on their behalf by:

.....  
**Alexander Ferris**  
**Chair**

## 1 Accounting policies

### Charity information

Open Door CIO is a charity registered in England and Wales. The registered office is Studio 9, 6 Cliff Road, London NW1 9AN

### Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP FRS 102). The charity is exempted from preparing a cash flow statement due to the exemption available to charities with income less than £500,000.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

### Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

### Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

### Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

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

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

Bank interest on funds is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

### Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

### Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose and their associated support costs.

Expenditure on charitable activities includes the costs of charitable activities that are undertaken to further the purposes of the charity and their associated support costs.

## Notes to the financial statements

For the year ended 31 March 2021

**1 Accounting policies (continued)****Allocation of support costs**

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the basis of staff time, of the amount attributable to each activity.

**Tangible fixed assets**

Items of equipment are capitalised where the purchase price exceeds £1,000. Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rate in use is 25% straight line for all categories of assets.

**Debtors**

Debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**Cash at bank and in hand**

Cash at bank and cash in hand includes all bank balances kept in current accounts.

**Creditors and provisions**

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

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments which are initially recognised at transaction value and subsequently measured at their settlement value.

**2 Income from donations and grants**

	Unrestricted £	Restricted £	2021 Total £	2020 Total £
Government and public body grants	-	36,309	<b>36,309</b>	59,018
Donations from partners	981	-	<b>981</b>	7,272
Donations from talent agencies	37,500	-	<b>37,500</b>	84,500
Other donations	46,571	-	<b>46,571</b>	35,784
	<u>85,052</u>	<u>36,309</u>	<u><b>121,361</b></u>	<u>186,574</u>

**3 Other income**

Ticket sales	-	-	-	33
	<u>-</u>	<u>-</u>	<u>-</u>	<u>33</u>

## Notes to the financial statements

For the year ended 31 March 2021

## 4 Analysis of expenditure - Current Year

	Cost of raising funds £	Charitable activities £	Support costs £	2021 Total £	2020 Total £
Staff costs (Note 6)	6,190	57,523	2,025	<b>65,738</b>	57,836
Participants costs	-	21,112	-	<b>21,112</b>	60,378
Ignite events costs	-	-	-	-	14,892
Website and marketing	-	-	1,177	<b>1,177</b>	2,454
Accountancy fees	-	-	1,506	<b>1,506</b>	1,200
Travelling and subsistence	-	-	33	<b>33</b>	-
Printing, postage and stationery	-	-	-	-	266
Computer and IT costs	-	-	16	<b>16</b>	23
Independent examination fee	-	-	180	<b>180</b>	180
Subscriptions	-	-	132	<b>132</b>	64
Telephone	-	-	321	<b>321</b>	121
Depreciation	-	-	735	<b>735</b>	-
	6,190	78,635	6,125	<b>90,950</b>	137,414
Support costs	-	6,125	(6,125)	-	-
<b>Total expenditure 2021</b>	<b>6,190</b>	<b>84,760</b>	-	<b>90,950</b>	137,414
Total expenditure 2020	5,614	131,800	-	137,414	

Of the total expenditure, £59,257 was unrestricted (2020: £78,396) and £31,693 was restricted (2020: £59,018).

## Analysis of expenditure - Prior Year

	Cost of raising funds £	Charitable activities £	Support costs £	2020 Total £
Participants costs	-	60,378	-	60,378
Ignite events costs	-	14,892	-	14,892
Staff and freelance costs	5,614	-	52,222	57,836
Printing, postage and stationery	-	-	266	266
Website and marketing	-	-	2,454	2,454
Computer and IT costs	-	-	23	23
Accountancy fees	-	-	1,200	1,200
Independent examination fee	-	-	180	180
Subscriptions	-	-	64	64
Telephone	-	-	121	121
	5,614	75,270	56,530	137,414
Support costs	-	56,530	(56,530)	-
Total expenditure 2020	5,614	131,800	-	137,414

## Notes to the financial statements

For the year ended 31 March 2021

**5 Net income for the year**

This is stated after charging:

	<b>2021</b>	2020
	£	£
Depreciation	735	-
Independent examination fee (including VAT)	180	180
	<u>          </u>	<u>          </u>

**6 Staff costs, Trustees remuneration and expenses, and the cost of key management personnel**

Staff costs were as follows:

	<b>2021</b>	2020
	£	£
Salaries and wages	<b>60,976</b>	-
Social security costs	<b>1,318</b>	-
Employer's contribution to defined contribution pension schemes	<b>1,419</b>	-
Sub-contracted/ freelance staff	<b>2,025</b>	57,836
	<u><b>65,738</b></u>	<u>57,836</u>

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

The total cost of key management personnel was £61,900 (2020: £57,836).

**Staff numbers**

The average number of employees (head count based on number of staff employed) during the year was as follows.

	<b>2021</b>	2020
	No.	No.
Raising funds	<b>0.2</b>	0.2
Charitable activities	<b>1.8</b>	1.7
Admin support	<b>0.1</b>	0.1
	<u><b>2.1</b></u>	<u>2.0</u>

The charity trustees were not paid and did not receive any benefits from employment with the charity in the year (2020: £nil). No charity trustee received payment for professional or other services supplied to the charity (2020: £nil).

**7 Related party transactions**

There are no related party transactions to disclose for the period (2020: none).

## Notes to the financial statements

For the year ended 31 March 2021

**8 Taxation**

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**9 Tangible fixed assets**

	Computer and IT equipment £	Total £
<b>Cost</b>		
Additions in year	2,941	<b>2,941</b>
At the end of the year	<b>2,941</b>	<b>2,941</b>
<b>Depreciation</b>		
Charge for the year	735	<b>735</b>
At the end of the year	<b>735</b>	<b>735</b>
<b>Net book value At the end of the year</b>	<b>2,206</b>	<b>2,206</b>
At the start of the year	-	-

All of the above assets are used for charitable purposes.

**10 Debtors**

	2021 £	2020 £
Other debtors	<b>977</b>	-
	<b>977</b>	-

**11 Creditors: amounts falling due within one year**

	2021 £	2020 £
Taxation and social security	<b>277</b>	-
Accruals	<b>1,080</b>	900
	<b>1,357</b>	900



**12 Analysis of net assets between funds - current Year**

	<b>General unrestricted £</b>	<b>Restricted £</b>	<b>Total funds £</b>
Tangible fixed assets	2,206	-	2,206
Net current assets	72,782	4,616	77,398
<b>Net assets at the end of the year</b>	<b>74,988</b>	<b>4,616</b>	<b>79,604</b>

**Analysis of net assets between funds - prior year**

	<b>General unrestricted £</b>	<b>Restricted £</b>	<b>Total funds £</b>
Net current assets	49,193	-	49,193
<b>Net assets at the end of the year</b>	<b>49,193</b>	<b>-</b>	<b>49,193</b>

**13 Movements in funds Current Year**

	<b>At the start of the year £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>At the end of the year £</b>
<b>Restricted funds</b>				
Arts Council 2019/20	-	24,000	(24,000)	-
Return Group 21	-	12,309	(7,693)	4,616
<b>Total Restricted Funds</b>	<b>-</b>	<b>36,309</b>	<b>(31,693)</b>	<b>4,616</b>
<b>Unrestricted general funds</b>	<b>49,193</b>	<b>85,052</b>	<b>(59,257)</b>	<b>74,988</b>
<b>Total funds</b>	<b>49,193</b>	<b>121,361</b>	<b>(90,950)</b>	<b>79,604</b>

Restricted funds are received and allocated for use for a specific restricted purpose.

**Movements in funds - prior year**

	<b>At the start of the year £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>At the end of the year £</b>
<b>Restricted funds</b>				
Arts Council 2018/19	-	29,018	(29,018)	-
Arts Council 2019/20	-	30,000	(30,000)	-
<b>Total Restricted Funds</b>	<b>-</b>	<b>59,018</b>	<b>(59,018)</b>	<b>-</b>
<b>Unrestricted general funds</b>	<b>-</b>	<b>127,588</b>	<b>(78,396)</b>	<b>49,193</b>
<b>Total funds</b>	<b>-</b>	<b>186,606</b>	<b>(137,414)</b>	<b>49,193</b>