

INTERMISSION YOUTH

(A Registered Charity and Company Limited by Guarantee)

REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2022

Company registration number: 12359502

Registered charity number: 1190391

INTERMISSION YOUTH

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REFERENCE & ADMINISTRATIVE DETAILS

Trustees & Directors

Alexander Hoare (Chair)
Sir Mark Rylance
Esther Odejimi
Danny Sapani
Amanda Parker
Cynthia Pinto

Registered office

124 City Road
London
EC1V 2NX

Address of principal office

Arcola Theatre
24 Ashwin Street
London
E8 3DL

Company Registration Number

12359502 (England and Wales)

Charity Registration Number

1190391

Company Secretary

Morenike Onajobi

Bankers

Unity Trust Bank
Four Brindleyplace
Birmingham
B1 2JB

Independent Examiner

Dunkley's Chartered Accountants
Woodlands Grange
Woodlands Lane
Bradley Stoke
Bristol
BS32 4JY

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REPORT OF THE CHAIR

I am delighted to present the annual report and the financial statements for Intermission Youth for the year ended 31 December 2022.

Once again, I am proud to be able to say that the Intermission Youth Theatre, the Graduate programme and our Community Empowerment work have helped young people to make positive choices, increase their life skills, discover new talents and opportunities in safe environments. Watching the creativity and energy of the youth theatre's critically-acclaimed production *MSND* at the Chelsea Theatre at the end of the year reminded us all of the need to invest in these young people who represent our present and our hope for the future. The energy of the talented cast was matched by the wonderful reviews from press and audience alike, who were totally inspired by their creative and personal development.

I remain hugely grateful to the tremendous work of the Intermission Youth team and volunteers who look after the day-to-day operations and organisation of our work. Fellow Trustees have given unceasing professional expertise, vision, practical support and time to our programmes and beneficiaries. We remain grateful to Intermission's founder, the Rt Rev'd Rob Gillion and Patron Naomie Harris for their ongoing support and faith in our work.

I would like to take this opportunity to pay a special tribute to the late Sylvia Syms, our ambassador, who for many years devoted her time and support to the work of the organisation. She will be truly missed. May she rest in peace.

We are grateful to our existing funders, donors and partners who enable this vital work to continue and we press ahead with finding more supporters who can help us create a sustainable future going forward.

The objects of the charity are to develop the skills and capabilities of young people, to help them into education and employment opportunities and to improve their wellbeing and welfare through performing arts and film. But it's not a one-way relationship. The young people in our Intermission Family continue to teach us, to challenge us, to support us, to enrich us and to entertain us. They are indeed the reason we are so passionate about the work we do.

Alexander S. Hoare

Alexander S Hoare
Chair

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TRUSTEES' ANNUAL REPORT

The trustees, who are also directors for the purpose of company law, present their annual report and the financial statements of the charitable company for the financial year ended 31 December 2022. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

The financial statements have been prepared in accordance with accounting policies set out in notes to the accounts and comply with the charity's governing document, the Companies Act 2006, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland published on 16 July 2014.

Public Benefit Statement

The trustees have paid due regard to the Charity Commission guidance on public benefit when reviewing the charity's objectives and activities.

Objectives and Activities for the Public Benefit

The objects of the charity are to advance in life and help young people from socially and economically disadvantaged communities and particularly, but not limited to, young people from such communities in Greater London and other such communities in the United Kingdom of Great Britain and Northern Ireland, as a means of:

1. Developing the skills, capacities and capabilities of young people to enable them to participate in society as independent, mature and responsible individuals;
2. Advancing education;
3. Relieving unemployment; and
4. Providing recreational and leisure time activity in the interests of social welfare for young people who have need by reason of their social and economic circumstances with a view to improving their conditions of life; and in particular, but without prejudice to the generality of the foregoing, through the performing arts including but not limited to the field of drama in the form of theatre, film and television by the provision, or assisting in the provision, of productions, workshops, summer schools, training, outreach programmes and mentoring and pastoral support.

Achievements and Performance for the Public Benefit

We continue to transform the lives of 16-25-year-olds who are lacking in opportunity, surrounded by challenging environments and are predominantly (but not exclusively) from diverse ethnic communities in Greater London. The cornerstone of our work is our 10-month Youth Theatre programme, using theatre, and specifically the works of Shakespeare, to increase life skills and encourage self-expression in a safe environment. Through mentoring and wellbeing support, we help them make positive choices, encourage them into further education, provide routes into employment opportunities and increase their life chances. Through our Graduate programme, we continue to provide professional development, ongoing life-skills and mentoring support to our graduates, many of whom are navigating their way through systemic barriers in the film, TV and theatre industries. Through our Community Empowerment programme (previously known as

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Community Engagement programme), we support excluded pupils, young people in local communities and (when permitted) young offenders and adults in prison.

Nonetheless, 2022 was a year of significant change for the charity both in terms of programme and personnel.

Intermission Youth Theatre ('IYT')

Our Artistic Director took a step back from leading the 10-month programme in order to concentrate more on the Community Empowerment work, Graduate work and the strategic growth of the organisation. Our Youth Engagement & Facilitation Manager alongside IYT Graduate, Eugene Ishani, and external drama facilitator, Lateshia Howell, took up the baton in leading the programme, with support from the Artistic Director as and when needed.

With over 100+ new applicants we started our recruitment for the 10-month programme, and increased the intake to 40 young people, from 30 in the previous year. The cohort kicked off in February and was divided into 2 groups of 20 young people, meeting on alternate weeks for drama workshops. In these sessions they engaged in drama games, improvisations, acting techniques, textual studies and discussions. They explored Shakespeare's *Midsummer Night's Dream* and devised their own piece, inspired by the themes in the play and current issues in their own lives. In May, the groups came together and formed one large group of 40, meeting weekly until the beginning of August, when they went into an intense 2 weeks of Summer School. During this time, they participated in drama masterclasses from industry professionals, ranging from fight combat to voice work, and every day were fed hot meals cooked by our bighearted volunteers. Bonds between the cohort grew and personal development for many of the young people was evident. To mark the end of Summer School, we took them on a team building day, to an *Escape Room* experience, which was great fun and brought the group closer together even more.

The cohort were then given a 2-week break and returned in the beginning of September to start rehearsals for their November production of *MSND* (inspired by *Midsummer Night's Dream*). Rehearsals took place in Highbury at the London Screen Academy, who generously offered us their space for free. Two-weeks before the opening of the show, we moved our rehearsals to the Chelsea Theatre, and opened the show there on the 9th of November for a 4-week run. For the first time in IYT's history, we performed matinées on Saturdays, which proved to be very successful, enabling more people to see the work and giving our young people a richer experience of performance.

The show was critically acclaimed receiving 5* reviews and audiences were wowed by the talent on show and the commitment from the cast. After each performance, there was a talk-back in which the audience asked questions to the cast, giving them the opportunity to learn more about the organisation. Intermission Youth Theatre, is more than just acting, it is about empowering young people and changing lives, and this was echoed throughout the talk-backs, with some amazing testimonies from our young people.

"Intermission is my family, I do not know where I would be right now, if I didn't find them."

"I can rely on Intermission for anything, I can call them up anytime of the day or night and they will always be there to help, they have changed my life."

The audience mix was impressive and is something we are very proud of; the majority were from diverse ethnic communities, with many being first-time theatre-goers. We also welcomed people of influence, including MPs, and on press night, audience members included an ex-party leader and actor Malachi Kirby. We would like to express our immense gratitude to the Foyle Foundation for supporting the production of *MSND* through their grant.

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Documentary

This year we completed the pilot for IYT's documentary, a project led by Raks, one of our graduates. The documentary followed the 2021 cohort and aimed to capture the essence of the 10-month programme and the impact it has on the lives of young people. Raks has done a stellar job putting this together and delivered engaging footage with the potential to excite people about developing this work into a documentary series.

Graduate Programme

Romeo and Juliet

Thanks to a grant awarded by the Jack Petchey Foundation, we were able to bring one of our Artistic Director's long-standing dreams to fruition and translate our stage work to screen. This opportunity allowed us to bring many of our graduates together, from as early as 2012 to the present cohort, to film a 7-minute teaser of *Romeo and Juliet*, a feature script adapted by our Artistic Director that infuses contemporary life into Shakespeare's text in the hope of bringing our work to wider audiences. We engaged a professional production team to help us execute the film, which was shot over 2 days on location in South and East London, and saw those graduates who were not in the film helping out behind the camera. The vibe was electrifying and everyone felt truly inspired by the event. It was a real milestone for the organisation, especially as those who attended the screening were blown away by its quality and how well the work transferred to screen.

We shared the film with the BFI, who were very complimentary about the execution, and have since been guiding us to develop the feature film. The teaser is being used as leverage to inspire investors to get behind the making of the full-length film.

Conny Fellas

Following their impressive 5-minute film *21:42*, which was developed through a challenge we set and supported during the pandemic, graduates Baba and Tristram, made their second film *Conny Fellas*. They managed to attach Trudie Styler, Mark Rylance and Claire Van Kampen as producers given the impressive cinematography and story-telling of *21:42*. The film *Conny Fellas* depicts the hustle and bustle life of young people in East London and is currently doing the rounds in the festival circuit.

Both *Conny Fellas* and *Romeo and Juliet* have been selected by Film London Upstream, giving us the opportunity to pitch to financiers for development funding for both projects.

Community Empowerment

Tunmarsh Pupil Referral Unit

For the third year, we continued to deliver work at Tunmarsh, thanks to funding from the Westfield East Bank Creative Futures Fund. With the departure of our Community Empowerment Manager, the Artistic Director took over the management of this project. In consultation with the Youth Engagement & Facilitation Manager, the delivery of the programme was changed to closer reflect how we operate within our 10-month IYT programme. Instead of weekly sessions, we spread the days over the term in a more staggered way. At the start of the term, we met with the participants biweekly, to build up an appreciation for the sessions, we then spent 3 days off-site, where we brought in external theatre facilitators to work with the pupils, and we took them out for lunch to strengthen the bond within the group. Closer to the end of the term, we had an intense period, where we came in daily and worked on the play, which they showcased to their teachers and peers. The play, *Potential*, was an original piece written by the Artistic Director. The sessions were delivered by two of our graduates and two staff members, and the programme was a success, as evidenced by the retention of the pupils through the workshops.

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One of the highlights of the programme was when we watched the BBC series *PRU* together, and then brought in one of the actors from the show (who is also an IYT graduate), Pia Somersby, to speak with the pupils about her filming experience and being an actor. Having been to a pupil referral unit herself, Pia was able to relate to the pupils at Tunmarsh in ways that were inspiring for them. The peer-to-peer exchange was electric and we are hopeful that they will carry these positive moments into their futures.

Play in a Week

Thanks to funding from the Jack Petchey Foundation through their Relgnite grant, we were able to deliver 'Play in a Week'. This was an intense programme in which the participants were tasked with putting on a play in a week. They were led through 5 days of rehearsals by three graduates, which culminated in a performance of the *Wind/Rush Generation(s)* to a live audience on day 6.

The participants were new to the organisation, which was a requirement of the grant. As well as the delivery of the programme, the graduates were also tasked with leading the project, and they took complete ownership from recruitment of the participants to programme design. This was a major step forward for us both in our Community Empowerment and Graduate work, as it enabled our graduates to develop their project management and facilitation skills, which will bode well for them and the future of the charity.

MSND Masterclass

In December, (also funded by the Jack Petchey Foundation's Relgnite grant) we delivered a 'MSND Masterclass' workshop to extend the opportunity to those who could not engage for 'Play in a Week' in August. This workshop was led by our Youth Engagement & Facilitation Manager and Eugene (graduate), and there were also 5 peer mentors in the room from the 2022 IYT cohort. This was an introduction into facilitation for them, an opportunity to be ambassadors of Intermission Youth and encourage the next generation in excellence.

Again, all the participants in this masterclass were new to Intermission Youth, furthering our reach within the community, and we are delighted to say that 8 candidates from those who directly benefited from the Relgnite grant have applied to join the 2023 IYT programme.

Key benefits that the young people took away from both 'Play in a Week' and the 'MSND Masterclass' were:

- Increased knowledge of playmaking and devising;
- Applied theatre and performance skills;
- Understanding and learning how to work effectively as a team, building confidence, self-awareness and enhanced communication skills;
- Building a better concept of community, learning how to trust and compromise more with people;
- Working and creating with people from different backgrounds, building an appreciation for different cultures and different ways of being;
- Turning judgement into curiosity; and
- Building public speaking skills by presenting to a live audience, working under pressure and to a deadline.

Other

Royal Shakespeare Company ('RSC') Ambassadors

We continue our partnership with the RSC Education department. This year we helped them to deliver their ambassador programme, which is about giving the RSC ambassadors (who are positioned all over the country, through the Association Schools work) the tools and confidence to creatively inspire people within their respected communities. Our graduates Micah, Sian, Brie, Iain and Elijah travelled all over the country, including Cumbria, Suffolk and Kent to deliver workshops to the RSC ambassadors. The content of the workshops, which looked at demystifying

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Shakespeare our way and promoting effective leadership skills, was created by our Artistic Director and handed over to the graduates for delivery. We watched Micah and Sian in action during the first workshop and it was clear that our support was no longer needed, as they were more than capable of leading independently. It was a truly amazing achievement for them personally, but also for Intermission Youth, who is putting our graduates on the map (nationally) as exciting fresh, young facilitators.

Next Generation Direct

In 2020, we partnered with RSC in offering an 'Introduction to Directing' course for young people, and took a small group of aspiring directors to Stratford-upon-Avon to learn the ropes. The programme was repeated this year, with a 4-day residential at the RSC for 5 of our young people (Pia, Pyerre, Aaliyah, Zharnai and Tane), in which directors shared their practices from looking at "ways to make the rehearsal room experience safe" to "shaping the final piece of work". They watched *All's Well that Ends Well* in the Royal Shakespeare Theatre and, afterwards, had a conversation with the director (Blanche McIntyre) about her approach to the work. They also had the opportunity to direct RSC actors in short scenes from that play.

Our graduates were inspired by this programme and in particular Zharnai showed a keen interest in developing her passion for directing, and was, therefore, invited to shadow our Artistic Director during the rehearsals of *MSND*. She threw herself into the experience and was confident enough to share her ideas not only with the Artistic Director but also the cast. There were a couple of times when she was in charge of the rehearsal room and held the space like a seasoned pro!

37 Plays

We were invited by RSC to partner with them in '37 Plays', an initiative to "get the Nation writing". Funded by the RSC, our role is to encourage and support writers from our community to tell their stories. We have been doing this by offering writing workshops and writing mentors to those who expressed an interest in the project.

Space

At the end of September, our service level agreement came to a premature end, which happened at the right time. We had already started our evening rehearsals for our end of year production and managed to secure rehearsal space, free of charge at the London Screen Academy, whom we are very grateful to. With little disruption to the programme, the only disadvantage to our work was that for a few months we could not offer a refuge for our young people to come and socialise, be mentored and crash out, if they needed.

We also managed to find some ad hoc space during the day at Christ Church Highbury, located opposite the London Screen Academy, as they had a newly built workshop area and café, and were seeking to connect with, and support charities like ours in need of space to work. We are truly thankful to Christ Church Highbury for their kindness.

We moved quickly to find a new home for 2023, and secured office space at the Arcola Theatre, in East London, where Intermission Youth will be operating from January 2023. It is a bold move in regards to location, as we have always been based centrally, which works well for us, given that we attract young people from all over London. However, given the legacy of the organisation and the reputation as a safe haven for young people, we believe this new location will not deter them from wanting to be part of the project, as demonstrated by the number of candidates applying for our 2023 cohort.

The Arcola is a cool space, where edgy work is being created, aligning well with our ethos. This is where you can find us in 2023 conducting our 10-month programme and developing both our Graduate and our Community Empowerment work, with the latter having huge potential for expansion in the community around the Arcola. <https://www.arcolatheatre.com/>

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Fosters and Intermission

In the meantime, we continue to work closely with Foster + Partners on the vision for our own permanent home. To explore this, they visited us during Summer School and participated in the workshop. It was great fun watching these incredible architects stepping out of their comfort zones and getting involved in drama games with the young people. There was a method to the madness, as they wanted to get a true sense of the people, the energy, the vibe and the magic of the company in order to design a space that would truly serve it best. They wanted to hear from the young people what was important to them to be represented in a home. They listened, not to respond, but to understand.

Their generosity continued when later in the year they invited some of the young people, including graduates, to their headquarters in Battersea and offered them a tour of the building, explaining in great detail some of the impressive projects that they have been responsible for. Then, the tables were turned with the young people invited in pairs to step into the architect's shoes and sketch out what they imagined would feature in the new Intermission home, which they presented back to everyone. This blue sky thinking generated great ideas, many of which have been incorporated by Fosters in the design of a space we have our eyes on.

Real honest relationships have developed over time between Foster + Partners and Intermission Youth that goes beyond a partnership; it is a friendship and that allows space for the unimaginable to happen.

Our work would not be possible without the generous donations of many people, thank you. This year in particular we received donated services from many individuals and organisations, which have been included in the accounts (See 2.1 and 3 in Notes to the Financial Statements).

Financial Review

The financial year in review has seen an increase in expenditure compared with the previous year, due to the cost-of-living crisis. With the departure of two staff members, the charity relied on more work supplied by freelancers, some of which were provided on a pro-bono basis and accounted for in donations in kind. Nonetheless, the cost with staff and freelancers combined increased in this year due to a necessary increase in salaries and the employment through the whole year of an assistant to the Artistic Director, who came on board at the end of 2021.

Expenditure with the IYT programme also increased, as a higher number of young people were accepted to the programme. On the other hand, we have managed to maintain the costs with the Community Empowerment at the same levels, as we did not expand the community work into new schools.

This year, the donations and gifts were two and half times higher than in the previous reporting period, surpassing the £150,000 mark, thanks to the Trustees' efforts in increasing donations. Intermission Youth also received the double of donations in kind compared to the previous year, from a higher number of individuals and organisations.

We are grateful to the following trusts for helping fund our work in 2022: City Bridge Trust, The Golden Bottle Trust, The Jack Petchey Foundation, Westfield East Bank Creative Futures Fund and The Foyle Foundation.

Despite this year's net movement of funds of £149,377 (compared to (£54,603) in 2021), the Trustees continue on their quest to increase major donor and corporate support going forward to give the charity a sustainable future, and welcome Intermission Youth's pursue of trusts and grants applications and earned income opportunities.

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Reserves Policy

The trustees approved an update to the reserves policy in February 2023 to target 4 months of operating expenditure (formerly the target level of reserves was 3 months). In December 2022, this amounted to circa £87,000, and to bring the separate Reserve designated fund to this level, the trustees also agreed in February 2023 to transfer £12,000 from the General Fund.

The trustees will review the reserves policy going forward, but the level of free reserves, as shown on the table below, provides assurance that the charity can continue operating as a going concern.

£	2022	2021
Total fund of the charity	295,301	145,924
Less:		
Restricted funds	179	971
Tangible fixed assets	4,783	5,000
Free reserves	290,339	139,953

Going Concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of resources for the charity to be able to continue as a going concern.

Structure, Governance and Management

The charity is constituted as a company, is limited by guarantee and was incorporated on 11 December 2019 (number 12359502). The company was established under a Memorandum of Association and is governed under its Articles of Association. The company was registered as a charitable company limited by guarantee on 13 July 2020 with the registered charity number 1190391.

The Directors of the company are also charity trustees for the purposes of charity law. The Directors and trustees who served during the financial period are listed on page 2.

Organisational Structure and Appointment of Trustees

The business of the charity is managed by the trustees who may exercise all the powers of the charity.

New trustees are nominated by individual trustees and are approved and elected by the trustees at their regular meetings. New trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association. The trustees give their time voluntarily and without remuneration.

The trustees are responsible for the overall management of the charitable company, its strategic direction and policy making. In the financial year under review, the trustees met on seven occasions, most of which were online due to the coronavirus pandemic.

The day-to-day operations are managed by the Executive Director (until April 2022) and the Artistic Director.

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Management and Staff

Darren Raymond continued as Artistic Director, Nana Antwi-Nyanin as Youth Engagement & Facilitation Manager and Olivia Fraser as Executive Assistant to the Artistic Director.

This year we said goodbye to 3 members of the team in quick succession. First was our Community Empowerment Manager, Claire Chappell-Meade, who left in February. Claire wanted to explore a career in social work and made the tough decision to step away from her work with us, but had a change of heart and wanted to rescind her resignation. Unfortunately, we had already moved on and were unable to accommodate her request. Claire is now working for Speaking Out, an organisation that supports young people in public speaking. We remain in touch and there has already been some crossover in our work. Claire has expressed a desire to return to Intermission in some capacity; she was a valued member of the team and we will keep the door open for her, should the right opportunity present itself.

Our Executive Director, Sue Radford, left us in April, after 5+ years of service to the organisation, as she felt it was time to step down and allow someone else to come in and steer the charity into its next phase. Sue dedicated her time in helping growing the charity and making it more resilient. She had high energy, passion for the work and was not afraid to muck in and get her hands dirty. She was instrumental in securing our independence as a charity and widened our reach and profile with her expertise in PR. We wish Sue every success in her future; she remains a valued supporter of the work and is always keen to offer her services when and where she can.

Lila Razakandisa, our administrator, also left in April, soon after Sue. After being out of work for many years, Lila was grateful to Intermission Youth for giving her the opportunity to re-engage with work. She thoroughly enjoyed her time with us and was so inspired by the mission, that she felt that she needed to go off and find her calling, which she believes is not in administration work. We are grateful to her for her contribution to the organisation; she brought a great calmness to the work place and nothing was too much trouble for her. In her own words, she grew a lot during her time with us and she could see why this charity is so important to continue with the work it does.

We welcomed Maria Gbeleyi, as an interim administrator for the organisation. Maria was with us for 3 months and took on most of Lila's responsibilities and a few of Sue's too.

Throughout the year we were very ably supported by our freelance Finance Officer, our Payroll Administrator, Morenike Onajobi our HR consultant, and Jaci Harman, who provides one-to-one counselling to the young people.

Key Risks and Uncertainties

The Trustees have reviewed the risks to which the charitable company is exposed, in particular those related to its operations and finances, and are satisfied that appropriate systems and controls are in place to mitigate exposure to the major risks. One area that is considered to be the most significant risk to us is *Fundraising Income*. A high proportion of income is from fundraising. The trustees monitor the progress through the year and ensure targets are challenging but achievable.

There are no outstanding loans, liabilities or commitments being carried by the Trust.

Internal control risks are minimised by the implementation of procedures for authorisation of all transactions and projects. Policies and procedures are in place to ensure compliance with:

- safeguarding of beneficiaries, staff and volunteers;
- health and safety;
- risk assessments for activity & projects;
- data protection & privacy;
- equality, diversity & inclusion;

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- financial & expenses transactions;
- conflicts of interest;
- complaints.

Reporting Responsibilities

Company law requires the trustees, who are also directors for the purpose of company law, to prepare financial statements for each financial year. Under that law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select the most suitable accounting policies and then to apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charitable company will continue in operation.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provision of the charity's constitution. 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.

In preparing this report, the trustees have taken advantage of the small companies' exemptions provided by Section 415A of the Companies Act 2006.

Approved by the Board of Trustees on 24 February 2023 and signed on its behalf by



Alexander S Hoare
Chair

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF INTERMISSION YOUTH

Independent examiner's report to the trustees of Intermission Youth ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2022.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination, I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am registered member of ICAEW which is one of the bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination which gives me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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.



Matthew Dobbins FCA
Dunkley's
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Woodlands Lane
Bradley Stoke
Bristol BS32 4JY

Date: 03/03/2023

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STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2022

	Notes	Unrestricted		Restricted funds	2022 total funds	Unrestricted		Restricted funds	2021 total funds
		General funds	Designated funds			General funds	Designated funds		
		£	£	£	£	£	£	£	£
Income and endowments from:	3								
Donations and legacies		370,105	32,563	61,386	464,053	159,323	51,508	18,788	229,619
Charitable activities		22,003	-	-	22,003	21,796	-	-	21,796
Other trading activities		12,600	-	-	12,600	11,505	-	-	11,505
Total		404,708	32,563	61,386	498,656	192,624	51,508	18,788	262,920
Expenditure on:	4								
Raising funds		12,270	-	-	12,270	868	-	-	868
Charitable activities		222,911	49,897	62,961	335,769	152,648	30,434	131,626	314,708
Other		2,623	-	-	2,623	1,947	-	-	1,947
Total		237,804	49,897	62,961	350,662	155,464	30,434	131,626	317,524
Net income/(expenditure)		166,904	(17,334)	(1,575)	147,995	37,160	21,074	(112,838)	(54,603)
Transfers between funds	10	(3,645)	3,645	-	-	(82,649)	82,649	-	-
Other recognised gains/(losses):									
Gains and losses on revaluation of fixed assets for the charity's own use	7	1,549	-	(167)	1,382	-	-	-	-
Net movement in funds		164,808	(13,689)	(1,742)	149,377	(45,489)	103,723	(112,838)	(54,603)
Reconciliation of funds:									
Total funds brought forward		36,032	107,804	2,088	145,924	81,521	4,081	114,925	200,527
Total funds carried forward		200,840	94,115	346	295,301	36,032	107,804	2,088	145,924

The results of the year as set out above have been derived entirely from continuing operations.

The notes on pages 16 to 23 form part of these financial statements.

INTERMISSION YOUTH

BALANCE SHEET AS AT 31 DECEMBER 2022

		Unrestricted		Restricted	2022 total	2021 total
	Notes	General funds £	Designated funds £	funds £	funds £	funds £
Fixed assets						
Tangible assets	7	4,091	348	343	4,783	5,000
Total fixed assets		4,091	348	343	4,783	5,000
Current assets						
Debtors	8	93,309	13	-	93,322	3,955
Cash at bank and in hand		118,106	94,675	853	213,633	173,865
Total current assets		211,415	94,687	853	306,955	177,819
Creditors: amounts falling due within one	9	14,666	921	850	16,437	36,896
Net current assets/(liabilities)		196,749	93,767	3	290,518	140,924
Total assets less current liabilities		200,840	94,115	346	295,301	145,924
Total net assets or liabilities	10	200,840	94,115	346	295,301	145,924

The notes on pages 16 to 23 form part of these financial statements.

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 December 2022. The members have not required the company to obtain an audit of its financial statements for the year ended 31 December 2021 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006, and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies' regime.

The financial statements were approved by the Board of Trustees on 24 February 2023 and were signed on its behalf by:

Alexander S. Hoare

Alexander S Hoare
Chair

INTERMISSION YOUTH

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

1. Basis of preparation

1.1. Basis of accounting

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The financial statements are presented in sterling and are rounded to the nearest pound.

1.2. Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

1.3. Change of accounting policy

The accounts present a true and fair view and no changes have been made to the accounting policies adopted.

1.4. Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period.

1.5. Material prior year errors

No material prior year error has been identified in the reporting period.

2. Accounting policies

2.1. Income

Income is included in the Statement of Financial Activities when:

- the charity becomes entitled to the resources;
- it is more likely than not that the trustees will receive the resources;
- the monetary value can be measured with sufficient reliability.

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.

INTERMISSION YOUTH

Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).

In the case of performance related grants, income was only 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).

The charity has not received government grants in the reporting period.

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.

Contractual income and performance related grants are only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.

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.

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.

The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.

2.2. Recognition of expenditure and liabilities

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.

Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

No material item of deferred income has been included in the accounts.

The charity has creditors which are measured at settlement amounts less any trade discounts.

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.

2.3. Assets

Tangible fixed assets for use by charity are capitalised if they can be used for more than one year, and are valued at cost. The depreciation rates and methods used are disclosed in note 7.

Debtors (including trade debtors) 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.

INTERMISSION YOUTH

3. Income

	Unrestricted				Unrestricted			
	General funds £	Designated funds £	Restricted funds £	2022 total funds £	General funds £	Designated funds £	Restricted funds £	2021 total funds £
Donations and legacies								
Donations and gifts	212,620	27,050	816	240,486	22,990	38,670	-	61,660
Gift Aid	894	5,513	142	6,549	3,804	7,931	-	11,735
Grants	23,000	-	60,428	83,428	8,000	4,907	18,788	31,695
Donated goods, facilities and services	29,091	-	-	29,091	15,729	-	-	15,729
Trusts' donations	104,500	-	-	104,500	108,800	-	-	108,800
Total	370,105	32,563	61,386	464,053	159,323	51,508	18,788	229,619
Charitable activities								
Production & performances	21,403	-	-	21,403	17,703	-	-	17,703
Community Engagement	600	-	-	600	4,093	-	-	4,093
Total	22,003	-	-	22,003	21,796	-	-	21,796
Other trading activities								
Consultancy	12,600	-	-	12,600	7,625	-	-	7,625
Events	-	-	-	-	3,880	-	-	3,880
Total	12,600	-	-	12,600	11,505	-	-	11,505
Total income	404,708	32,563	61,386	498,656	192,624	51,508	18,788	262,920

4. Expenditure

	Unrestricted				Unrestricted			
	General funds £	Designated funds £	Restricted funds £	2022 total funds £	General funds £	Designated funds £	Restricted funds £	2021 total funds £
Incurring seeking grants	2,420	-	-	2,420	-	-	-	-
Staging fundraising events	250	-	-	250	868	-	-	868
Fundraising agents	9,600	-	-	9,600	-	-	-	-
Total expenditure on raising funds	12,270	-	-	12,270	868	-	-	868
Expenditure on charitable activities:								
Staff Costs	104,187	32,494	12,421	149,102	64,503	3,533	89,960	157,995
Administration fees	42,948	24	2,450	45,422	11,240	5,885	14,267	31,392
Insurance	3,274	-	-	3,274	2,758	-	-	2,758
Bank & Other Charges	245	61	34	339	171	101	58	330
Rent	18,039	-	-	18,039	9,847	-	11,443	21,291
Telephone, Internet & IT	4,436	-	-	4,436	2,223	-	2,225	4,448
Office, gifts & cards	4,160	-	-	4,160	287	804	208	1,298
Small assets	167	389	852	1,408	319	-	361	680
Governance	3,669	52	155	3,876	1,719	-	694	2,413
Subsistence & Travel	803	-	-	803	126	-	238	364
PR, Marketing & Communications	651	-	-	651	794	-	232	1,026
IYT Programme	35,774	4,989	42,350	83,122	49,460	-	10,107	59,567
Graduate Programme	-	-	-	-	1,200	4,952	100	6,252
Community Engagement	3,843	-	3,871	7,714	7,780	-	-	7,780
Bursaries	-	11,792	-	11,792	-	15,159	-	15,159
I AM Agency	29	-	-	29	22	-	-	22
Depreciation	685	87	827	1,600	198	-	1,733	1,931
Total expenditure on charitable activities	222,911	49,897	62,961	335,769	152,648	30,434	131,626	314,708
Other								
Consultancy	2,623	-	-	2,623	1,947	-	-	1,947
Total other expenditure	2,623	-	-	2,623	1,947	-	-	1,947
Total expenditure	237,804	49,897	62,961	350,662	155,464	30,434	131,626	317,524
Governance costs breakdown								
Independent Examiner's Fees	1,116	-	-	1,116	960	-	-	960
Legal fees	670	-	-	670	-	-	432	432
Other (including safeguarding)	1,883	52	155	2,090	759	-	262	1,021
Total	3,669	52	155	3,876	1,719	-	694	2,413

INTERMISSION YOUTH

5. Paid employees

	2022	2021
	£	£
Salaries and wages	135,842	149,359
Social security costs	10,117	4,868
Pension costs - defined contribution	3,143	3,664
Training & conferences	-	105
Total staff costs	149,102	157,996
of which		
Payment to key management	81,781	104,493

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000 nor for the previous period.

The charity had an average head count of 3 this year (2021: 5).

There were no ex-gratia payments to employees and others (excluding trustees) and no redundancy or termination payment was made in the period nor in the previous period.

None of the trustees has been paid any remuneration or received any other benefits from an employment with their charity or a related entity in the reporting period nor in the previous period.

No trustees' expenses have been incurred in the reporting period or the previous period.

6. Defined contribution pension

The charity assesses each employee for eligibility as a jobholder under the auto-enrolment system. Any eligible jobholders are auto-enrolled to a group money purchase defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost represents the contributions payable under the scheme by the charity and the charity has no further liability other than the payment of those contributions and the jobholder is responsible for their own pension fund with the pension administrators.

7. Tangible Fixed Assets

	Fixtures, fittings and equipment	Total
Cost	£	£
At the beginning of the year	6,931	6,931
Revaluations	1,549	1,549
At end of the year	8,480	8,480
Depreciation		
At beginning of the year	1,931	1,931
Depreciation	1,600	1,600
Impairment	167	167
At end of the year	3,697	3,697
Net Book Value		
Net book value at the beginning of the year	5,000	5,000
Net book value at the end of the year	4,783	4,783

Furniture & fittings over £400 are capitalised at historic cost and depreciated on a straight-line basis over 7 years. Equipment below £400 is written off when acquired, otherwise is capitalised in fixed assets and depreciated on a straight-line basis at 20% per annum. An exception to these rates applied to fittings and equipment received in kind when the charity was formed, as the useful life of those items was lower than stipulated above. Those donations received were depreciated between 1 and 3 years in accordance with their useful life and on a straight-line.

INTERMISSION YOUTH

The revaluation and impairment considered in 2022 were due to one of the charity's laptop being stolen. A brand new one was bought and paid by the insurance company.

8. Debtors & Prepayments

	2022	2021
	£	£
Trade debtors	90,787	2,321
Prepayments	2,397	1,564
Other debtors	138	70
Total	93,322	3,955

The debtors' increase in 2022 is due to confirmed donations of £90,274, subject to exchange rate's fluctuations on some. £59,407 had been received at close of business on 23 February 2023.

9. Creditors & Accruals

	2022	2021
	£	£
Trade creditors	9,793	9,560
Payments received on account for contracts or performance-related grants	-	19,049
Accruals	2,692	2,831
Taxation and social security	3,953	4,625
Other creditors		832
Total	16,437	36,896

Additionally, the charity is expecting to pay £11,608 in rent/lease during 2023.

The movement of the deferred income account was as follows:

	2022	2021
	£	£
Balance at the start of the reporting period	19,049	500
Amounts added in current period	50,758	46,286
Amounts released to income from previous periods	(69,807)	(27,737)
Balance at the end of the reporting period	-	19,049

10. Charity funds

	2022					
	Fund balance brought forward	Income	Expenditure	Transfer	Gains and losses	Fund balances carried forward
	£	£	£	£	£	£
Unrestricted - General Fund	36,032	404,708	237,804	(3,845)	1,549	200,840
Designated - Bursaries	-	15,063	11,845	3,645	-	6,863
Designated - Executive Assistant	21,158	12,500	32,965	-	-	693
Designated - Food	-	5,000	5,000	-	-	-
Designated - Graduate Film Production	11,069	-	-	-	-	11,069
Designated - Reserves	75,000	-	-	-	-	75,000
Designated - Technical equipment	578	-	87	-	-	491
Restricted - The Foyle Foundation	-	30,000	30,000	-	-	-
Restricted - Jack Petchey Foundation: Film programme	-	8,544	8,544	-	-	-
Restricted - Jack Petchey Foundation: Relignite	-	5,000	5,000	-	-	-
Restricted - Jack Petchey Foundation: Awards	971	1,650	2,444	-	-	177
Restricted - Ticket for a Young Person	-	958	956	-	-	3
Restricted - Wellbeing grant	-	15,234	15,234	-	-	-
Restricted - Youth Fund	1,117	-	783	-	(167)	167
	145,924	498,656	350,662	-	1,382	295,301

INTERMISSION YOUTH

Since 2020, the charity has been supporting a small number of young people who have been struggling financially as a result of the pandemic and cost of living crisis, by awarding them food bursaries. Initially, these costs were borne by a small grant and private donations received throughout 2020 and 2021 and recorded in a designated fund. As the fund became exhausted, the General Fund started transferring money to the Bursaries Fund from June 2021 in order to maintain the much-needed scheme. However, a kind donor revitalised this fund in May 2022, allowing for the continued support of food and travel bursaries to those most in need.

In 2022, the charity received one major donation to enable the payment of salary costs associated with the Executive Assistant to the Artistic Director, who was recruited at the end of 2021. Those funds, recorded as a designated fund, have been specifically used for the recruitment and salary costs of the Executive Assistant.

During the rehearsals and the run of the year-end play, the charity provides a hot meal to the young people involved in the production, as this is an identified need of the young people supported by the charity. This year, a generous donor gave £5,000, which were recorded in a separate designated fund and specifically used to pay for the cooked meals.

A new Graduate Film fund was created in 2021, enabled through two major donations, to support a film production programme for the charity's graduates. This project has now been deferred to 2023 and the funds carried forward. We are grateful to Mark Rylance, Claire van Kampen and Trudie Styler for their support of this programme.

In 2021, the Trustees decided to prudently set in a separate designated fund the amount deemed to maintain sufficient operating reserves to cover three months of overheads and salaries (£75,000 in December 2020).

A technical equipment fund was set up, following an appeal, to enable the purchase of technical equipment for the benefit of the charity. The outstanding balance will be carried forward to 2023 as a designated fund.

In 2022, the charity was awarded a restricted grant from The Foyle Foundation to support the production of *MSND*, which was fully utilised.

In the first quarter of 2022, the final filming of the 'Introduction to Filmmaking' segment within the 2021 Intermission Youth Theatre 10-month programme was completed, which allowed the charity to fully spend the restricted Covid Recovery Grant awarded in 2021 by the Jack Petchey Foundation.

The Jack Petchey Foundation awarded the Relgnite grant in 2022 for the charity to help young people make a positive and meaningful transition out of the pandemic. This restricted grant was fully utilised with the delivery of 'Play in a Week' and the 'MSND Masterclass'.

The charity has restricted funds of £177 from the Jack Petchey Foundation, which are earmarked for depreciation of the equipment already bought in accordance with the grants' conditions.

In the last quarter of 2022, the charity started the 'Buy a Ticket for a Young Person' campaign to raise funds to offer free tickets to those young people struggling financially to come and watch Intermission Youth Theatre's end-of-the-year show. Almost £1k were raised, allowing 63 young people to enjoy *MSND* for free.

The London Community Response Fund awarded a restricted grant in 2021 from City Bridge Trust to support and increase the charity's mentoring and well-being support of young people. The grant was fully spent by June 2022.

INTERMISSION YOUTH

The charity was formed with funds that had a geographical restriction, which were accounted in the restricted Youth Fund. In accordance with Charity Commission conditions when the restriction was lifted, the funds remained restricted towards the activities of Intermission Youth as the trustees considered appropriate through 2021. These funds were largely spent-out by the end of 2021, with a small amount left to be used in depreciation until 1 January 2023.

	2021				
	Fund balance brought forward	Income	Expenditure	Transfer	Fund balances carried forward
	£	£	£	£	£
Unrestricted - General Fund	81,521	192,624	155,464	(82,649)	36,032
Designated - Bursaries	4,081	3,495	15,225	7,649	-
Designated - Executive Assistant	-	31,250	10,092	-	21,158
Designated - Graduate Film Production	-	11,250	181	-	11,069
Designated - Grant for Hear My Voice	-	4,907	4,907	-	-
Designated - Reserves	-	-	-	75,000	75,000
Designated - Technical equipment	-	606	29	-	578
Restricted - Jack Petchey Foundation: Film programme	-	11,106	11,106	-	-
Restricted - Jack Petchey Foundation: Awards	1,250	-	279	-	971
Restricted - Wellbeing grant	-	7,682	7,682	-	-
Restricted - Youth Fund	113,675	-	112,559	-	1,117
	200,627	262,920	317,524	-	145,924

11. Transactions with related parties

Alexander Hoare, a Trustee/Director of Intermission Youth is a Director of Messrs Hoare Trustees which involves hundreds of trusts, including the Golden Bottle Trust. The Golden Bottle Trust donated £104,500 to support the work of Intermission Youth in the 2022 financial year (£108,800 in 2021).

12. Events after the end of the reporting period

Following a review of the reserves policy in February 2023 to four months, the Reserves designated fund was increased to £87,000.

