

**Charity number: 1197412**

**Get Into Theatre**

**Trustees' report and financial statements**

**For the period ended 31 December 2022**

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## **Reference and administrative details of the charity, its Trustees and advisers**

For the period ended 31 December 2022

<b>Trustees</b>	Alistair Smith, Chair (appointed 10 January 2022) Rebecca Gwyther, Trustee (appointed 19 July 2022) Aaron McGregor, Trustee (appointed 19 July 2022) Sarah Miller, Trustee (appointed 10 January 2022) Matthew Xia, Trustee (appointed 10 January 2022)
<b>Charity registered number</b>	1197412
<b>Principal office</b>	47 Bermondsey Street London SE1 3XT
<b>Independent Examiner</b>	Chaweevan Williams FCCA Chartered Certified Accountant Verdant Accountants Ltd 20-22 Wenlock Road London N1 7GU
<b>Bankers</b>	Handelsbanken 2nd Floor, 1 Kingsway London WC2B 6AN
<b>Solicitors</b>	Harbottle & Lewis 7 Savoy Court London WC2R 0EX

## **Get Into Theatre**

### **Letter from the Chair**

For the period ended 31 December 2022

The establishment of Get Into Theatre as a registered charity in 2022 has been the culmination of five years research and development to widen access and awareness of entry routes into theatre careers.

Get Into Theatre is founded on the belief that all young people should have the same chance to pursue a career in theatre.


In 2016, Andrew Lloyd Webber Foundation's Centre Stage addressed the issues surrounding a lack of trained diverse talent in the UK theatre industry. It found that many young people, especially those from backgrounds under-represented in the theatre industry, together with their teachers and parents, are not fully aware of the on and off-stage career options, opportunities, support and experiences that the theatre industry offers. Centre Stage recommended an online resource of opportunities and initiatives should be created as a one-stop shop for aspiring theatre professionals, secondary schools and sixth-form colleges.

Research commissioned by the Society of London Theatre & UK Theatre in 2017 and carried out by Nordicity and The Stage found that onstage and offstage, the UK Theatre workforce is unrepresentative of the diversity of the public, with serious gaps in technical areas and senior management. It found there was a need to improve entry and development routes, including early careers advice, to improve awareness of off-stage roles and representation across the workforce.

Get Into Theatre website was launched in 2019 to address these issues. Despite the devastating setbacks of the pandemic on the theatre industry, we are very proud that, today, Get Into Theatre has developed into a successful careers resource, widening access to practical information, opportunities and the tools needed to pursue a successful career in theatre in the UK. From backstage to performing, training to apprenticeships, it profiles up-to-date theatre careers information and practical advice for young people, and for their teachers, parents and others who guide them.

Get Into Theatre means that no matter your background or who you are, you can find out what is available and how to get into theatre.

Alistair Smith  
Date:

  
29/6/2023

## **Trustees' report**

For the period ended 31 December 2022

The Trustees present their annual report together with the financial statements of Get Into Theatre for the period 10 January 2022 to 31 December 2022. The annual report serves the purposes of both a Trustees' report and a directors' report under company law. The financial statements have been prepared in accordance with the accounting policies set out in the notes to the financial statements and with the Companies Act 2006, The Charities Act 2011 and the 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 (FRS102) (effective 1 January 2019).

### **Objectives and activities**

#### **a. Purpose and aims**

In this first period as a registered charity, the trustees have carefully considered the aims, objectives and activities of Get Into Theatre. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. We are pleased to report the success of each key activity and the benefits the charity has brought to those young people that it is set up to help. The review also helps us ensure the charity's aims, objectives and activities remain focused on its stated purposes.

#### **b. Objectives and aims**

Get Into Theatre's charitable mission is to promote access to the arts and specifically to theatre careers for all young people regardless of their race, nationality, ethnicity, disability, sexuality, religion or belief. The charity works in the United Kingdom to highlight all educational and career opportunities within the field of the theatre arts, serving to educate young people and advance knowledge of theatre careers to the public.

When shaping the strategy, aims and activities of the charity, the trustees comply with their duty in section 17 of the Charities Act 2011 and refer to the Charity Commission's guidance on public benefit. In particular, we consider how planned activities will contribute to the aims and objectives that have been set.

Our aim is to contribute to significant change within theatre careers and the theatre industry by ensuring:

- All young people, especially from theatres' under-represented groups, have knowledge and support to access theatre career pathways, on and off stage.
- Teachers, careers leaders and parents are supported by providing theatre careers advice and access to theatre careers opportunities
- Black, Asian and ethnically diverse, low-income household and D/deaf and disabled young people are targeted and specifically supported in accessing theatre careers and theatre career information.

#### **c. Activities undertaken to achieve objectives and to further the charity's purposes for the public benefit**

Get Into Theatre provides, at no cost to young people:

- an online resource of theatre careers information, including educational and professional training requirements, practical information, opportunities and tools for accessing the wide variety of onstage and offstage careers available in the theatre industry
- outreach activities working with schools and colleges across the UK to reach, inform and encourage all aspiring young theatre talent, especially targeting those from underrepresented backgrounds and who identify as Black, Asian, ethnically diverse, working-class, and D/deaf and/or disabled.

All activities are focused on widening access and leading to an increased number of applications for theatre training by a diverse range of candidates, which will in turn lead to the theatre workforce being a true representation of the UK population.

## **Trustees' report (continued)**

For the period ended 31 December 2022

### **Achievements and performance**

#### **a. Main achievements of the charity**

Get Into Theatre has been successful in widening access and awareness of theatre careers by increasing website content, users and industry partners throughout the year.

A post-Covid business plan was developed and staff (part time and freelance) were employed to facilitate partnerships and highlight new listings and opportunities as the theatre sector returned to normal operations. Our aims in this plan were to reach over our target for engagement and increase user reach by 10% each quarter. Our website data metrics (below) demonstrate we have achieved this goal.

Theatre career opportunity listings, information blogs and video content have increased, with much content focused on exploring industry experience and explaining job specifications to encourage participation and increase knowledge of website users. Over the year, the website hosted 2,314 training listings, 64 funding listings, and 419 experience listings.

Testimonial stories of theatre professionals were made and shared on the website, including those from Black, Asian and Minority Ethnic emerging young talent, as well as deaf and disabled people. These stories provide inspiration and encouragement by explaining what the obstacles to working in theatre might be and how to overcome them.

The most popular blogs during the year were:

- Complete list of jobs in the theatre industry - 103,071 page views
- What does an Actor do? - 47,542 page views
- What does a Stage Manager do? - 36,035 page views
- What does a theatre Costume Designer do? - 15,259 page views
- What does a theatre Producer do? - 13,927 page views

We have been particularly proud to extend our impact and drive awareness of Get Into Theatre by partnering with government and professional theatre industry organisations, including through the following initiatives:

- DCMS Discover Creative Careers programme – Get Into Theatre provides 59 specialised theatre careers resources for this government initiative
- The National Theatre provides Get Into Theatre users with a quarterly ticket giveaway competition, promoting sign ups to our network.
- In March 2022, UK Theatre relaunched Inspiring Future Theatre, with Get Into Theatre featuring at the Nottingham Playhouse event.
- Careers events including Theatrecraft, Federation of Drama Schools workshops and Move It were supported by Get Into Theatre.
- Sonia Friedman's production of To Kill a Mockingbird provided free tickets to Get Into Theatre users, engaging 361 young people.
- Creative Associates Programme at the Jermy Street Theatre engaged 347 young people.
- The Bruntwood Prize for Playwriting engaged 332 young people.
- Verity Bargate Award 2022 at Soho Theatre engaged 349 young people.

We are grateful to all our industry partners for their support.

#### **b. Website data**

During the period, the website engaged a total of 337,585 total users in digital theatre careers activity. The total all time reach since the website launch in 2019 was increased by 48% in 2021-22. There has been a 10% digital user growth month on month.

## Trustees' report (continued)

For the period ended 31 December 2022

### Achievements and performance (continued)

Using data collected from the website's interactive questionnaire, we have been pleased to note the following statistics:

- More young people are increasingly spending longer on the Get Into Theatre website and looking at more pages;
- 39% of website users are Black, Asian or ethnically diverse, 30% from a low-income household and 5% identify with living with a disability;
- 33% of website users are within Greater London and 64% outside London; and
- 48% of users are still at school.

Get Into Theatre's registered network are those receiving regular updates of news and opportunities. This shows similar demographical data to the website, however our low-income household young people in our network are much higher, at 41%.

All the data shows we are successfully reaching young people that need us most. We are also above our national average target metrics.

In December 2021, a grant application for an Arts Council England (ACE) Organisational Development Fund to support Get Into Theatre's development as a charity was successful. Partnership with ACE opened the opportunity for future funding streams and for ACE advice on the design and development of further Get Into Theatre/ACE projects.

### c. Impact

The charity monitors and evaluates the public benefit and impact of its activities through feedback from website users, industry partners and network. The trustees have been pleased to recognise the wide impact of the charity, as demonstrated in the following sample of testimonials received:

#### J - Age 21, Interests: Acting & Writing

*Get Into Theatre provided me with a network of opportunities which lead to me meeting some fantastic people who I have worked with, and I also will work with in the future.*

*There is an undeniable negative perception about people from a working-class background and the visibility in the arts for people like me isn't clear. I would say we don't always believe that it's possible or know how to get in. But Get Into Theatre has most certainly given me confidence and excelled my skill and interest in writing.*

*Using Get Into Theatre, I found and got on to both the Royal Court Young Writers Programme and the National Theatre's Writing for Theatre course.*

#### H - Age 20; Interests: Musical Theatre Performer

*Get Into Theatre broadened my ideas of what kinds of training was out there and helped me discover a course which kickstarted my theatre training.*

*At school neither me nor my careers advisor had heard of foundation year courses at drama schools. Through Get Into Theatre I found the Foundation course at Trinity Laban, which turned out to be just what I needed to bridge the gap between A Levels and drama school. I'm now doing my BA at Momentum Performing Arts Academy.*

*I sometimes struggle to read large chunks of text online due to my ADHD and I really appreciated the tools on the website such as reading the text aloud and changing the font line height. It reduced some of the stress during an already stressful enough time when looking for courses.*

## Trustees' report (continued)

For the period ended 31 December 2022

### Achievements and performance (continued)

#### E - Age 16; Interest: Costume Design & Directing

*Get Into Theatre helped me be more aware of what career options there are and opportunities within the drama industry. My barriers were my confidence and the belief that I wouldn't be able to make it in such a competitive industry. Get Into Theatre really showed me that it is possible to get somewhere.*

*Get Into Theatre helped me look at theatre university courses and persuaded me to do A Level Theatre Studies. I was never interested in Costume Design or Directing but Get Into Theatre helped me realise that my skills would perfectly fit these careers when I read their blogs about the different roles in theatre. Now I really want to try them out.*

#### Paul-Ryan Carberry, Artistic Director Iris Theatre

*Get Into Theatre has played a vital role in the growth and reach of our start development scheme at Iris Theatre. Over the past two years we have seen an increasing number of applications from those who have discovered our educational opportunities via Get Into Theatre.*

*In 2021, 2 in 5 of all our applications stated that they learnt of our scheme from Get Into Theatre - more than any other single source. These candidates are often from a wide range of diverse backgrounds and experiences, helping us, as an organisation, to ensure we are reaching those who need these opportunities most.*

*At Iris Theatre, we passionately believe that Get Into Theatre is providing an essential resource for the entire theatre ecology and that the initiative is achieving practical change for artists who are at the very beginning of their journeys.*

#### Hollie Coxon, Head of UK Creative Learning & Community Partnerships ATG

*Get Into Theatre is the only platform of its kind, specifically dedicated to shining a spotlight on careers in theatre. The data reflecting the users speaks for itself in terms of reach, as well as diversity. As theatres awake from the pandemic-induced rest, there is a commitment and need, now more than ever, to make a change.*

*Get Into Theatre provides accessible insight and opportunities for young people to learn about career pathways in theatre. These opportunities are varied, and there is something for everyone. This includes funding and bursaries, free opportunities, and courses. Get Into Theatre's commitment to inclusivity has ensured that the platform can be accessed through a range of languages via the recite me function, as well as options for targeted opportunities for those from minority backgrounds, disability and low-income household groups.*

*Get Into Theatre have been huge supporters of our commitment to schools and careers-based engagement. From sharing news and opportunities, to attending our UK forums to share their offer. Get Into Theatre are collaborative, inspirational and an invaluable resource – forging links from our commitment to schools and the future workforce, with opportunities for signposting and progression.*

#### Sara Whybrew, Director of Policy and Development Creative and Cultural Skills

*Young people need access to high quality industry endorsed careers information. Get Into Theatre provides just this, focusing on a sector that is too often overlooked by those who influence the career choices of young people.*

*Every young person, regardless of background or previous educational achievement, deserves equal and open access to careers information. Long gone are the days when young people must solely rely on the information held by a career adviser. Get Into Theatre allows young people to learn about a broad range of jobs in theatre, and training routes into these, at a pace that's right for them, and in the process bust the myth that theatre careers are only for a select few.*



## **Trustees' report (continued)**

For the period ended 31 December 2022

### **Financial review**

#### **a. Going concern**

After making appropriate enquiries, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

#### **b. Reserves policy**

The surplus funds of £47,754 at the year-end are unrestricted and available as general reserves. It is the policy of the trustees to maintain sufficient cash reserves within the charity to meet all known commitments for a minimum three-month period.

#### **c. Financial position**

The statement of financial activities (SOFA) shows the incoming resources available to the charity and the extent to which its funds have been spent.

The financial statements have been prepared for the period from 10 January 2022, when the entity received confirmation of charity registration, to 31 December 2022. 16 October 2021 marked the official date Get Into Theatre began to run as an independent entity and therefore comparative figures from 16 October 2021 to 09 January 2022 have been recognised in the financial statements.

During this initial period of operation, the trustees were grateful for financial support from strategic partners Andrew Lloyd Webber Foundation, towards core operating costs, and The Stage, for in-kind support in terms of establishment and marketing costs.

The trustees were delighted for Get Into Theatre to be recognised and supported by Arts Council England who awarded restricted funding of £14,400 towards the development of the charity.

Total income for the period was £77,006. This, together with funds of £46,711 brought forward from the period 16 October 2021 to 9 January 2022, was sufficient to cover expenditure of £73,464 on charitable activities in the period.

The period ends with a total funds carried forward of £50,523 towards future year operations.

Get Into Theatre is dependent on grant giving and industry support to further expand its operations and maintain healthy reserves.

During the year, a grant application to Theatre Development Trust was successful in securing 3 years' unrestricted funding of £31,998 per year towards core costs of the charity for the period from June 2022 to June 2024.

#### **d. Risk management**

The trustees regularly consider financial and legal risks to which the charity is exposed, including financial risks, governance risks, fraud, cyber security, safeguarding, reputational risks, public perception risks and reliance on key personnel and take advice to establish and review their systems, policies and procedures to manage and mitigate those risks.

## Trustees' report (continued)

For the period ended 31 December 2022

### e. Future plans

Since the year end, Get Into Theatre has built and expanded upon its relationship with Ambassador Theatre Group (ATG), securing a partnership with creative learning departments in 15 theatres across the UK. This partnership was key to planning and developing Get Into Theatre's face to face activities as set out in our priorities for the post-COVID business plan.

During the months of May to July 2022, Get Into Theatre's Director worked with the Head of Creative Learning at ATG on an ACE Project application. This application was for an under £100k bid to facilitate a three strand project of work experience, teacher conferences, and a video commissions project in 15 UK regional theatres. This was submitted in July 2022. Although unsuccessful in November, feedback from ACE has requested further specific development of the project. A revised application was submitted and the trustees were delighted to receive confirmation of ACE project funding in March 2023 and will be working with ATG to launch the project later in the year.

In December 2022, Get Into Theatre was successful in applying for Gift Aid registration with HMRC.

### Structure, governance and management

#### a. Constitution

Get Into Theatre is a registered charity, number 1197412, and is constituted under a Trust deed.

#### b. Methods of appointment or election of Trustees

The trustees are appointed by resolution passed at a properly convened meeting of the charity trustees. Appointments are based on the trustees' professional judgement and experience and taking care to ensure an appropriate mix of skills and knowledge to conduct the activities of the charity in line with its objectives. The charity's constitution provides for a minimum of three trustees.

### Statement of Trustees' responsibilities

The Trustees are responsible for preparing the Trustees' 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 & Wales requires the Trustees to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources, including its income and expenditure, 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 of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) 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 business.

## Trustees' report (continued)

For the period ended 31 December 2022

### Statement of Trustees' responsibilities (continued)

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and 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 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.

Approved by order of the members of the board of Trustees on 29 June 2023 and signed on their behalf by:

Alistair Smith  
Chair



## Independent examiner's report

For the period ended 31 December 2022

### Independent examiner's report to the Trustees of Get Into Theatre ('the charity')

I report to the charity Trustees on my examination of the accounts of the charity for the period ended 31 December 2022.

#### Responsibilities and basis of report

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

#### Independent examiner's statement

Your attention is drawn to the fact that the charity has prepared the accounts 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) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

I understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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

1. accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Signed:



Dated:

30 June 2023

Chaweevan Williams FCCA

Verdant Accountants Ltd  
20-22 Wenlock Road  
London  
N1 7GU

## Statement of financial activities

For the period ended 31 December 2022

		Restricted funds period ended 31 December 2022 £	Unrestricted funds period ended 31 December 2022 £	Total funds period ended 31 December 2022 £
	Note			
<b>Income from:</b>				
Donations and legacies	3	1,440	75,566	77,006
<b>Total income</b>		<b>1,440</b>	<b>75,566</b>	<b>77,006</b>
<b>Expenditure on:</b>				
Charitable activities		14,400	59,064	73,464
<b>Total expenditure</b>		<b>14,400</b>	<b>59,064</b>	<b>73,464</b>
<b>Net movement in funds</b>		<b>(12,960)</b>	<b>16,502</b>	<b>3,542</b>
<b>Reconciliation of funds:</b>				
Total funds brought forward		12,960	33,751	46,711
Net movement in funds		(12,960)	16,502	3,542
<b>Total funds carried forward</b>		<b>-</b>	<b>50,253</b>	<b>50,253</b>

The Statement of financial activities includes all gains and losses recognised in the period.

All amounts were derived from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 13 to 21 form part of these financial statements.

## Balance sheet

As at 31 December 2022

	Note	31 December 2022 £	9 January 2022 £
<b>Fixed assets</b>			
<b>Current assets</b>			
Debtors	7	2,500	-
Cash at bank and in hand		59,794	46,711
		<u>62,294</u>	<u>46,711</u>
Creditors: amounts falling due within one year		(12,041)	-
	8	<u></u>	<u></u>
<b>Total net assets</b>		<u><u>50,253</u></u>	<u><u>46,711</u></u>
<b>Charity funds</b>			
Restricted funds	10	-	12,960
Unrestricted funds	10	50,253	33,751
		<u></u>	<u></u>
<b>Total funds</b>		<u><u>50,253</u></u>	<u><u>46,711</u></u>

The financial statements were approved and authorised for issue by the Trustees on 29 June 2023  
and signed on their behalf by:

Alistair Smith  
Chair



The notes on pages 13 to 21 form part of these financial statements.

## Notes to the financial statements

For the period ended 31 December 2022

### 1. General information

The charity is a charitable incorporated organisation and is incorporated in England and Wales.

The address of its registered office is 47 Bermondsey Street, London, SE1 3XT.

### 2. Accounting policies

#### 2.1 Basis of preparation of financial statements

The financial statements 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), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) published in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

Get Into Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

#### 2.2 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 and are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

The trustees regularly consider the impact of the Covid-19 pandemic on the going concern of the charity, especially given the significant impact on the wider theatre industry. They are satisfied that the charity has not seen an impact on its income and do not anticipate a reduction on income due to the pandemic.

#### 2.3 Income

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

## Notes to the financial statements

For the period ended 31 December 2022

### 2. Accounting policies (continued)

#### 2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

#### 2.5 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

#### 2.6 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### 2.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

#### 2.8 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.



## Notes to the financial statements

For the period ended 31 December 2022

### 2. Accounting policies (continued)

#### 2.9 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

### 3. Income from donations and legacies

	Restricted funds period ended 31 December 2022 £	Unrestricted funds period ended 31 December 2022 £	Total funds period ended 31 December 2022 £
Donations	-	15,470	<b>15,470</b>
Grants	1,440	60,096	<b>61,536</b>
	<u>1,440</u>	<u>75,566</u>	<u><b>77,006</b></u>

	Restricted funds period ended 9 January 2022 £	Unrestricted funds period ended 9 January 2022 £	Total funds period ended 9 January 2022 £
Donations	-	5,378	5,378
Grants	12,960	45,331	58,291
	<u>12,960</u>	<u>50,709</u>	<u>63,669</u>

## Notes to the financial statements

For the period ended 31 December 2022

### 4. Analysis of expenditure

	Support costs period ended 31 December 2022 £	Total funds period ended 31 December 2022 £
Charitable activities	73,464	73,464

	Support costs period ended 9 January 2022 £	Total funds period ended 9 January 2022 £
Charitable activities	16,958	16,958

### Analysis of support costs

	Activities period ended 31 December 2022 £	Total funds period ended 31 December 2022 £
Staff costs	49,998	49,998
Marketing	16,224	16,224
Establishment costs	7,242	7,242
	73,464	73,464

## Notes to the financial statements

For the period ended 31 December 2022

### 4. Analysis of expenditure (continued)

#### Analysis of support costs (continued)

	Activities period ended 9 January 2022 £	Total funds period ended 9 January 2022 £
Staff costs	8,383	8,383
Marketing	5,535	5,535
Establishment costs	3,040	3,040
	<u>16,958</u>	<u>16,958</u>

### 5. Independent examiner's remuneration

	period ended 31 December 2022 £	period ended 9 January 2022 £
Fees payable to the charity's independent examiner for the independent examination of the charity's annual accounts	<u>720</u>	<u>-</u>

### 6. Trustees' remuneration and expenses

During the period, no Trustees received any remuneration or other benefits.

During the period ended 31 December 2022, no Trustee expenses have been incurred.

### 7. Debtors

	31 December 2022 £	9 January 2022 £
<b>Due within one year</b>		
Grants receivable	<u>2,500</u>	<u>-</u>
	<u>2,500</u>	<u>-</u>

## Notes to the financial statements

For the period ended 31 December 2022

### 8. Creditors: Amounts falling due within one year

	31 December 2022 £	9 January 2022 £
Accruals and deferred income	12,041	-

### 9. Financial instruments

	31 December 2022 £	9 January 2022 £
<b>Financial assets</b>		
Financial assets measured at fair value through income and expenditure	59,794	46,711

## Notes to the financial statements

For the period ended 31 December 2022

### 10. Statement of funds

	Balance at 10 January 2022 £	Income £	Expenditure £	Balance at 31 December 2022 £
<b>Unrestricted funds</b>				
Andrew Lloyd Webber Foundation	33,751	17,598	(10,834)	40,515
The Stage	-	14,980	(14,980)	-
Theatre Development Trust	-	39,999	(32,000)	7,999
ScreenSkills	-	2,500	(1,250)	1,250
Donations	-	489	-	489
	<u>33,751</u>	<u>75,566</u>	<u>(59,064)</u>	<u>50,253</u>
<b>Restricted funds</b>				
Arts Council England	12,960	1,440	(14,400)	-
	<u>12,960</u>	<u>1,440</u>	<u>(14,400)</u>	<u>-</u>
<b>Total of funds</b>	<u>46,711</u>	<u>77,006</u>	<u>(73,464)</u>	<u>50,253</u>

## Notes to the financial statements

For the period ended 31 December 2022

### 10. Statement of funds (continued)

#### Statement of funds - prior period

	Income £	Expenditure £	Balance at 9 January 2022 £
<b>Unrestricted funds</b>			
Andrew Lloyd Webber Foundation	45,331	(11,580)	33,751
The Stage	5,378	(5,378)	-
	<u>50,709</u>	<u>(16,958)</u>	<u>33,751</u>
<b>Restricted funds</b>			
Arts Council England	<u>12,960</u>	<u>-</u>	<u>12,960</u>
<b>Total of funds</b>	<u><u>63,669</u></u>	<u><u>(16,958)</u></u>	<u><u>46,711</u></u>

### 11. Analysis of net assets between funds

#### Analysis of net assets between funds - current period

	Unrestricted funds 31 December 2022 £	Total funds 31 December 2022 £
Unrestricted funds	62,294	<b>62,294</b>
Creditors due within one year	(12,041)	<b>(12,041)</b>
<b>Total</b>	<u><u>50,253</u></u>	<u><u>50,253</u></u>

## Notes to the financial statements

For the period ended 31 December 2022

### 11. Analysis of net assets between funds (continued)

#### Analysis of net assets between funds - prior period

	Restricted funds 9 January 2022 £	Unrestricted funds 9 January 2022 £	Total funds 9 January 2022 £
Current assets	12,960	33,751	46,711
<b>Total</b>	<b>12,960</b>	<b>33,751</b>	<b>46,711</b>

### 12. Financial commitments, guarantees and contingencies

There are no financial commitments at 30 June 2022.