

SCRUM THEATRE

England & Wales · Charity number 1201124

Details

Status Registered

Legal form CIO

Registered 2022-11-23

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

Contact

Address Riverside Studios
101 Queen Caroline Street
Hammersmith
London
W6 9BN

Phone 07927637198

Email co-leads@scrumtheatre.co.uk

Website www.scrumtheatre.co.uk

Activities

Objects: THE OBJECTS OF THE CIO ARE TO ADVANCE THE ART OF DRAMA FOR THE PUBLIC BENEFIT, INCLUDING BY PRODUCING AND PROMOTING PERFORMANCE EVENTS OF AN EXCEPTIONAL QUALITY FOR THE PUBLIC THROUGHOUT THE UNITED KINGDOM AND ABROAD, AND TO ADVANCE THEATRE EDUCATION FOR THE PUBLIC BENEFIT WITH A FOCUS ON DEVELOPING THE CREATIVE SKILLS OF PARTICIPANTS, INCLUDING BY PROVIDING WORKSHOPS AND DIGITAL RESOURCES IN PARTICULAR BUT NOT EXCLUSIVELY FOR: • SCHOOL AGE STUDENTS FROM KEY STAGES 1-4; • TEACHERS OF THOSE STUDENTS; AND • EMERGING ARTISTS.FOR THE PURPOSE OF THIS CONSTITUTION, THE TERM 'EMERGING ARTISTS' MEANS PERSONS OF ANY CREATIVE DISCIPLINE IN THE THEATRE INDUSTRY WHO FALL INTO ONE OR MORE OF THE FOLLOWING CATEGORIES: • DESIRES SUPPORT TO GAIN THEATRE-MAKING SKILLS • HAS FEWER THAN FIVE PROFESSIONAL CREDITS • DOES NOT RECEIVE A SALARY FOR MAKING THEATRE

Activities: SCRUM creates excellent, accessible performances for the public benefit throughout the UK, with a particular focus on postcodes under-funded for the arts. Along with live performances, we deliver workshops and digital resources to students, teachers, and emerging makers, in order to nurture a new generation of audiences and makers.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£169,467	£225,014	-	-
2024-03-31	£153,548	£73,867	-	-


Trustees

Name	Role	Appointed
Ramin Eitan Musa Sabi	Chair	2022-11-28
Ben Quashie		2024-10-03
Dominique Cardle		2024-10-03
Ella Thorpe-Beeston		2022-11-28
Heather Pasfield		2022-12-05
Niamh O'Flaherty		2022-11-28
Penelope Elizabeth Seward		2022-12-06
Professor Mihaela van der Schaar		2023-03-06
SIR DAVID CHARLES MAURICE BELL		2022-11-28

SCRUM THEATRE

England & Wales - Charity number 1201124

Accounts

The logo for SCRUM Theatre, featuring the word "SCRUM" in a bold, red, stylized font. The letters are blocky and interconnected, with a unique design for the 'R' and 'M'.

SCRUM Theatre

Trustees' Annual Report

Year ending 31 March 2025

A Charitable Incorporated Organisation

Registered Charity Number 1201124

Introduction

The Trustees of SCRUM Theatre present their annual report and consolidated financial statements of the CIO for the financial year ending 31 March 2025. This report complies with the Charities Act 1992 and the Constitution of the CIO.

Chair's Report

I am pleased to report that this financial year has been a significant cause for celebration in SCRUM's development as a new charity. In this reporting period (representing our second full year of operations) the team has succeeded in opening a new venue in Hammersmith, providing much needed creative studios, resources, and a home for our training and education programmes to support theatremakers. At a time when organisations like Freelancers Make Theatre Work and The Campaign for the Arts are reporting adverse working conditions for creative workers, it is vital that we support creatives to be able to survive in the industry, and make theatre. Comparable venues in London which serve the work of new theatremakers have closed in a domino effect this year, including Vaults Festival, The Actors Centre, and Wild Card. This makes SCRUM all the more vital in its provision of a lifeline of creative resources so that excellent new theatre can continue to find its way to audiences.

Without support, we run the risk of losing the next generation of British theatre. We cannot afford to do that; at SCRUM, we passionately believe in the transformative power of the theatre to speak across divides and bring us together to share in a vast and complex experience of humanity. At a time of ever-deepening polarisation, it is vital we champion the arts and foster maximum participation. The new SCRUM Studios has provided a much needed home to nurture theatre creatives, especially those facing the greatest barriers to accessing the arts.

With the help of large teams of local volunteers, SCRUM brought a long-empty architectural gem in Hammersmith back to life. The building was designed by seminal British architect Ralph Erskine, and after serving as the council's archives, had sat largely empty for five years before SCRUM gained a meanwhile charity occupation lease in February 2024, shortly before this reporting period began. Erskine built just six sites in the UK, and due to SCRUM opening the studios, the building at 191 Talgarth Road is currently the only one open to the public.


We are proud to have returned an important piece of British architecture to community use.

The acquisition of a venue has heralded a new chapter for the CIO, deepening the public benefit that we bring to our beneficiaries. We are dedicated to keeping our activities as green as possible, and all of the furniture for the new venue was diverted from landfill through donation programmes from commercial office renovations. Even the paint on the walls was recycled from large development sites.

One of the largest challenges we have faced this year is the crisis in public arts funding. Cuts to Arts Council England's national portfolio in November 2022 has caused a knock-on effect across Trusts and Foundations, as spiralling application numbers are leading to over 100 of them closing their doors or pausing submissions. SCRUM's innovative use of meanwhile lease occupation has allowed the CIO a degree of financial stability that allows us to continue our vital work.

I would like to thank the exceptional community around SCRUM which has allowed our work to happen: from the donors and foundations whose vote of confidence has been critical to opening this new chapter; to the volunteers and staff who miraculously transformed a near-derelict site into a buzzing arts centre; and to the creatives who fill our spaces daily with beautiful, fierce and vibrant work.

To step into the new SCRUM Studios is to feel a sense of hope, community and creative vitality in the face of a deeply challenging time for the theatre. Thank you to all who have been part of this exciting next chapter for the charity.



Ramin Sabi

Chair of the Board of Trustees

Purpose and activities

The stated charitable purposes of the CIO are as follows:

To advance the art of drama for the public benefit, including by producing and promoting performance events of an exceptional quality for the public throughout the United Kingdom and abroad; and

To advance theatre education for the public benefit with a focus on developing the creative skills of participants, including by providing workshops and digital resources, in particular but not exclusively for:

- school age students from Key Stages 1-4;
- teachers of those students; and
- emerging artists

For the purpose of our constitution, the term 'emerging artists' means persons of any creative discipline in the theatre industry who fall into one or more of the following categories:

- desires support to gain theatre-making skills
- has fewer than five professional credits
- does not receive a salary for making theatre

The strategy which has informed our activities is driven by the Charity Commission's directives on public benefit (PB2), which the Trustees have regard to in all decisions. Our service to the public benefit this year have also been informed by the opportunities provided by opening our new Studios venue, allowing us to focus particularly on our training programme and advancement of the art of drama by provisioning hundreds of emerging makers with the space, time and tools to develop their voices; and produce exciting, boundary-pushing new work. This year, the opening of the venue has allowed the CIO to serve a broader public benefit of improving the quality of life and social connection of the local community through placemaking and provision of a grassroots arts venue which celebrates local creatives.

We have been pursuing our objectives via the following strategies:

- Providing accessible training workshops to help creatives develop their craft, with a particular focus on opportunities for our local community
- Providing space and resources for creatives to develop their voices and performances, with heavily discounted and free space for emerging makers
- Concentrating provision on demographics with the most limited access to the theatre, with bursaries, travel stipends, and free space provision embedded into our programmes; and collaborating closely with other charities and local organisations to reach target demographics
- Conducting a national survey to understand the needs of teachers and students in accessing theatre
- Supporting innovative, collaboration-led core company of SCRUM associates to develop excellent, accessible performances

In this reporting period, we have focussed our activities into three areas:

1. **The studios**, providing space and resources to theatre makers
2. **Our education programmes**, encompassing our Artist Development Programme and Schools Programme
3. **Our creative programme**, and the development of the core SCRUM company's performances

A significant proportion of the reporting period (quarters one and two) were dedicated to the transformation of the building, as the venue was a key strategic move in delivering our activities. I am delighted to say we are ending the reporting period with the building now thronging with creatives using our space and resources on a daily basis.

What follows is a more in-depth description of our three activity areas.

1. The studios

The volunteer-led refurbishment of the studios allowed us to open five large rehearsal rooms, two smaller creative studios for filming, audio recording, and writing, sixteen co-working desks, and a script library. The spaces have been designed to meet a

range of creative needs, allowing designers, performers, and writers to work alongside each other. Our common areas create gallery spaces, with our central area featuring a mural donated by artist Martyna Bielecka.

Each studio is named after a hero from theatre history, featuring murals of individuals from demographics historically under-represented in particular fields of the theatre, along with boards telling their stories. For example, Ellen Burbage, the female producer behind Shakespeare's company; Ira Aldridge, the first black actor to play Othello on a British stage; Sarah Bernhardt, a champion of accessibility in theatre design after losing a leg during her career as an actor; and Federico García Lorca, a LGBTQ+ writer and innovator in the field of community theatre. Our aim is for every user of the building to encounter an inspirational story which celebrates a diverse range of voices, and encourages those who are under-represented in their field to feel empowered in their creative process.

These murals have also created a new offering of public artworks in the borough, with the building now featuring on Hammersmith and Fulham council's walking tours of the area.

Donations of musical instruments, the script library, yoga mats, dance flooring, soft boxes, and tripods have allowed us to provide users with a store of resources to help support the specifics of their creative needs.

Two of the rehearsal spaces are wheelchair accessible; while we are aiming for full wheelchair accessibility across the building, the nature of the premises and the meanwhile lease mean that extending lift access to the second floor has so far not been possible within operating budget. Accessibility is core to our values, and we have worked to meet this challenge by prioritising the ground floor wheelchair-accessible spaces for all public events, training programmes and space users who require it.

Crucially, the studios have allowed the CIO a level of financial stability in the face of an increasingly challenging funding environment. We hire studio space to commercial theatre companies, creating a non-restrictive income stream which allows the other studios to be provided at free or heavily subsidised rates for emerging creatives. This also supports the core staffing costs of the charity and of our education programmes.

Achievements and performance in this area have included:

- 28 new shows were developed in our spaces since our opening in September.
- 27% of bookings were subsidised spaces and 9% were provided for free.
- User numbers have been growing since our opening in September to an average of 45 creatives using the building every day.
- 450 creatives and stakeholders joining us for our grand opening party, an event which was covered by national press (BBC, September 19th 2024: "A theatre in west London is hoping to offer a "lifeline" for freelancers struggling because of the precarious nature of creative industries").
- We worked with Compass Collective to give a pro-bono creative home to 20 young refugees during the summer, as they developed their own solo performances.
- 20 local residents who entered the borough under conditions of modern slavery had their self-portraits featured in our gallery area, as part of the 'Seat at the Table' project in collaboration with Hammersmith Council.
- 239 volunteers from local businesses and the creative community participated in renovating the studios and installing our library.

2. Our education programmes

This area is crucial to the objectives of the CIO but does not generate much revenue. It is subsidised via Trusts and Foundations, donor support, and part of the income stream from the studios.

Our Artist Development Programme is focussed on providing training for emerging makers to enter and sustain a career in the arts; this year, all workshops have been free and pay-what-you-can, making them accessible for all at a time when workshop tickets can be prohibitive. This year, the Freelancers Make Theatre Work survey has revealed that the median average income of all creatives in the theatre is just £10,000 p/a; affordable and free tickets are therefore vital to delivering our charitable objectives. In order to focus provision on creative with the greatest barriers to access, we collaborated with charities like Compass Collective, Care to Culture and Kestrel Theatre

to provide five reserved spaces in each workshop for their beneficiaries, representing refugees, care leavers, and previously incarcerated people.

Industry-leading theatremakers also donated their time in-kind to provide workshops within the programme, including Lyndsey Turner, Declan Donnellan, and Adrian Lester. Workshops covered a wide range of themes, including directing, writing, acting, movement, rehearsal processes, and physical theatre.

Our Schools' and Young People's Programme started up in the final quarter of the reporting period, with our Schools Officer working on a national survey and report of 100 teachers, in order to inform the development of a Shakespeare Schools Education pack, supporting mastery of the GCSE syllabus, especially for young people in areas with the most limited access to the theatre. Following the receipt of a grant from Hammersmith and Fulham Council, the Officer is also preparing a series of access to the theatre industry masterclasses for up to 50 young people in the borough, due for delivery shortly after this reporting period ends.

Achievements and performance in this area have included:

- 411 emerging artists accessed training through our workshops
- 86 of the 411 participants responded to our surveys. Of these, 25.3% identified as having a disability or mental health condition, 36% identified as part of the global majority. In comparison, this year, the Creative Industries Policy and Evidence Centre at the University of Sheffield reported only 10% of arts and culture workers nationally identify as part of the global majority, and 21% as having a disability. This suggests our programmes are serving a more diverse range of creatives than are currently represented in the national arts workforce, and achieving one of our key objectives of nurturing under-represented voices in the theatre.
- In our Winter 2024 term of workshops, 91.7% of participants reported they would be very likely to return to our workshops, and 97.2% reported their enjoyment as high or very high.
- Participants said:

"Honestly so amazing. Really, really appreciate SCRUM offering this at PWYC! It was perfect for my artistic development"

“It was a really fantastic, useful workshop. I feel like I gained a lot of practical advice, as well as encouragement and helpful mindset shifts.”

“It was one of the best acting workshops I’ve ever attended”

“Amazing workshop - the pay what you can aspect is a game changer for me. What you are providing is such high quality that I will definitely be paying much more on months when I can afford to do so”

3. Our creative programme

A core objective of the CIO is producing and promoting performance events for the public benefit. Alongside supporting emerging makers to develop their work, we have ambitions to develop our own core performance programme.

Much of our capacity and funding this year has been taken up with the opening of the Studios and the provision of the Artist Development Programme; however, we have also begun creative work on the first public performance programme, with an ultimate strategy to tour nationally to postcodes under-funded for the arts. Periodic company labs allowed four Company Associates to work collaboratively in developing the planned first performance of *Twelfth Night*, during which time they created new compositions for three of the ‘lost’ songs from Shakespeare’s original script, which were performed as part of the opening night event. Funding from the Polonsky Foundation led to the onboarding of a further eight creatives, who participated in a week-long research and development lab in October. In the lab, the company created settings for several core scenes, and continued work on the instrumentation of the music. Six of the eight creatives elected to join SCRUM as Company Associates, continuing to participate in creative development of our programmes.

This company model is standard practice in European countries, where salaried creatives collaborate closely on the overall creative strategy of a theatre. However, the freelance nature of the UK Theatre makes this very hard to achieve, with actors often left out of the conversation when Artistic Directors are developing a programme. We are insistent on working in a way which empowers all members of the creative team in the overall strategy, as we believe this impacts the quality of the work.

Diversity of voices in our creative team is fundamental to the excellence and accessibility of our creative work; and after a carefully managed audition and interview process, the creative team who participated in the lab comprised 50% global majority voices, and 50% women and minority genders.

Future Plans

In the future, we aim to expand the building's capacity beyond a training ground and space for the development of new shows, and use it to start staging our own performance programme curated by the SCRUM Associate Artists.

This expansion will be critically dependent on funding; with the aforementioned shortfall in public funding, our surest revenue stream will be via income from studio hires. We aim to maximise the capacity of SCRUM Studios use in the coming financial year, and expand into more buildings, preferably closer to the centre of London. We have a dedicated number of Trusts and Foundations, whose repeated yearly funding have provided a mainstay for the core costs associated with our education and creative programmes.

Launching the performance programme is dependent on this increased income. However, in the meantime, the creative development of the programme can continue, with the pledged support from the Polonsky Foundation to support the ongoing labs for the Company Associates in the next financial year, allowing us to continue the creative preparation work while we work to reach our development targets.

We also plan to expand our donor support circle, and are planning a series of fundraising events in the coming financial year, led by our 'Charity Champions'. These are philanthropists who have previously supported the CIO, who are prepared to host fundraising events and expand out patron's circle. We have three 'Charity Champions' prepared to host events for us in the coming months.

Another key aspiration for the future is the development of a modular, flat pack theatre, which can live at SCRUM Studios, but also fold and travel with us on tour, as well as between venues as and when we expand the Studios out into other properties. This will allow us to future-proof a performance venue, detaching it from a bricks and mortar location and allowing it to come with us wherever we go. Crucially, it would allow us to

physically bring a stage to postcodes with the most limited access to the theatre, popping up in sports halls, schools and libraries wherever we tour.

This project will be a key capital cost, requiring a raise of £150,000 and a local philanthropist in partnership with the London Community Foundation has pledged a 25% anchor fund against the project, to be released when we achieve match funding. The decision to move ahead with this project will be deferred until a 50% development target is reached.

Within our education programmes, we aim to continue and expand our Artist Development Programmes, and expand our provision for young people and schools. We aim to produce the Shakespeare Digital Education pack imminently, and release it in a phased roll out locally in the borough, and then nationally, targeting schools with the highest multiple deprivation indices within ACE's 'Priority Places' for the arts. In this way, we aim to use our digital work to gradually expand our impact nationally.

Financial Review

Securing a meanwhile lease on an entire property provided the charity with the potential for a stable income stream. As part of the agreement through our charity property provider, the landlord would supply a monthly donation as a portion of the savings on the business rates. But also, once renovations had taken place, the opportunity for sales of rehearsal room hire during the day. Given this coincided with a year in which grant funding was reduced significantly, this formed a key part of the financial plan in the second half of 2024-5 as a means of funding the core operations of the charity.

The charity moved from a surplus position in 2022-4 to its first shortfall year, showing a ~£55,500 deficit. This is largely due to the fact the necessary maintenance and renovations of the building took approximately three months longer than planned, and consequently our yield from space hires itself represents only one quarter rather than the projected two quarters' worth of income for this year. It should be noted that at the time of writing, we are projected to make this up in the successive financial year, justifying the £16,000 the charity invested in transforming the building into rehearsal spaces.

The property was nevertheless the principal funding source, with the combined income from sales and stipend from the landlord totalling £110,000. We received £55,000 in grants and donations, a portion of which came from local businesses to cover volunteer days and fundraising costs. The remaining income (£2,600) came from our pay-what-you-can workshops and sales from our bookshop stocked by local publisher Nick Hern Books.

Pricing

In the studios, our pricing approach is intended to allow access to our creative resources, whatever the means of our users and beneficiaries; while also inviting commercial hires to participate in our circular economy system by paying higher rates. These commercial rates are set at market standard for comparable rehearsal rooms elsewhere. Our subsidised rates are a 20-25% reduction on the commercial rates, with additional subsidies offered wherever possible to meet specific needs of artists who may not be able to access space otherwise. With schemes like 'SCRUM and Get It' offering a direct provision of discounted rates to our community of artists through our weekly newsletter and social media channels. Our script library is free and open to anyone to access.

Whenever free space is requested, we aim to provide it where possible. We extend offers to free space directly to theatre companies in our community representing demographics who face particular barriers to access.

In our education programmes, all tickets this year have been pay-what-you-can, allowing beneficiaries to contribute at whatever level they are able to, or attend for free if a ticket price would be a barrier. In addition, we provide travel bursaries where possible on request to support any participants where the cost of travel would be prohibitive.

We have discovered that a challenge with a pay-what-you-can system is that it correlates with a higher level of non-attendance, at around 25%, which we believe is due to a lack of 'buy-in' if a participant has not purchased a ticket. We are considering moving to a model with a nominal pay-what-you-can price, in banded tiers, with a direct application process for free tickets, with the aim it resolves last-minute drop outs while still ensuring maximal accessibility to our workshops.

Reserves policy and Going Concern

At the formation of the CIO, the Trustees have set a target reserves policy at three months of core operating costs to allow the continued work of the charity in the case of a sudden loss of revenue streams. They set the aim to reach a target reserve of £72,000 within the first two full years of operations.

In this financial year, the opportunity presented by opening the venue impacted the building of the reserves, with £27,900 in our reserves at the end of this period. Although short of our target reserve position, it would be sufficient to cover three months of the operating costs of the most skeleton version of the executive team and key staff, and therefore demonstrates that the charity is a going concern.

This figure was also impacted by the fact that the Studios only started generating revenue towards the end of the year. Now that there is a strong stream of space bookings, we are on target to replenish the reserves by the close of the next financial year. The Trustees aim to address the shortfall by laying aside a portion of each booking and each unrestricted grant into the reserves until the target is achieved.

Administrative details

Charity number: 1201124

Registered Office: SCRUM Studios 191 Talgarth Road, London, W6 *BJ

Auditor	Grosvenor Partners LLP, 80 Coleman Street, London, EC2R 5BJ
Banker	Lloyds Bank, 25 Gresham Street, London EC2V 7HN
Solicitor	Womble, Bond & Dickinson, 4 More London PI, London SE1 2AU

Trustees

The Trustees serving during this reporting period were:

- R Sabi (Chair)
- D Bell
- P Saward
- E Thorpe-Beeston
- N O'Flaherty
- H Pasfield
- M van der Schaar
- D Cardle
- B Quashie

Key Management Personnel

Executive Team D Applewhite & L Dawkins

Governing Document

SCRUM Theatre is a CIO governed by its Constitution, registered with the Charity Commission on 22 November 2022. The CIO is an Association Model, with a voting membership comprising the Trustees, Staff who have passed a probationary period, and Company Associates. New voting members are onboarded by application to the membership. In this reporting period, there were 17 voting members.

Appointment of Trustees and Organisation of the Board

Trustees are appointed solely by application to the Board. There are currently no related parties, corporations or organisations with the power to elect Trustees to the CIO. There are two ways to receive applications for new Trustees; via nomination from the membership, or via open applications. All members are invited to participate in the nomination of Trustees, with briefs circulated to all concerning areas of specialism and expertise the Board is looking for.

Potential new Trustees submit a formal application to the Board, and are subject to interview by the Chair and Executive Team. Following this, their nomination is referred to a vote at a quarterly meeting of the Board; which all members are invited to attend.

Trustees undergo an induction meeting and receive a briefing pack and terms of reference from the Chair of the Board. They are then assigned to a project area or subcommittee, and introduced to key staff involved in that area.

Trustees serve a term of three years; if several Trustees are onboarded at the same time, their end date is staggered over several board meetings, to ensure the Board remains quorate as positions are handed over to incoming Trustees. At the end of the three year period, Trustees can move to extend their tenure (subject to vote by the membership), or retire from the board.

The Board of Trustees administers the charity. They meet quarterly, with a yearly AGM. While all members are invited to join all meetings, they are required to participate in the AGM with their presence, regrets, or by proxy vote. The Constitution allows the Board of Trustees to meet and vote digitally when required.

The Executive Team, known as the Co-Leads, manages the daily operations of the CIO, and are delegated authority by the Trustees in financial, recruitment, and programming matters.

There is currently a financial subcommittee; other areas of consultation (namely development, creative strategy, and engagement) are delegated to individual Trustees with expertise in those areas.

All Trustees serve voluntarily, and do not derive benefit from their work with the charity. The Chair of the Board maintains a register of any potential conflicts of interest or

connections between Trustees and the Executive with external partners or contracted staff.

Risk Management

The Board of Trustees manage risk in the following ways:

- The compilation of an annual risk register, with mitigation strategies against each risk
- Quarterly review of the accounts and financial position
- Actioning procedures to minimise the effect on the charity should risks occur.

A major risk identified for the charity is the nature of the charitable meanwhile lease at SCRUM Studios current site, which does not ensure longevity in the building. The arrangement is a no-rent lease, on a two-year rolling basis, with a current end date of 2026.

This risk is being managed by a strategy of active pursuit of multiple meanwhile sites, to allow the organisation to move flexibly if the landlord serves notice; ensuring that as many of the resources as possible invested in the building (e.g. the library and dance floors) are removable; and the establishment of a 'get-out' budget and strategy. The Trustees have a warm and direct relationship with the landlord, and have just opened an advanced request to extend the lease end date from 2026 to 2029. The CIO continues to work with charity space providers Hammond Associates and AStop to scope prospects for a second SCRUM Studios venue, securing our position.

The Executive team focuses on mitigating daily risks to health and safety by ensuring key staff are trained in fire and safety protocols; collaborating with the landlord to ensure the building's infrastructure is compliant with current standards; and ensuring robust policies and procedures are in place.

Company registration number: CE030812

SCRUM Theatre

A charitable incorporated organisation

Financial statements

31st March 2025

SCRUM Theatre

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SCRUM Theatre

Trustees and other information

Trustees	Ramin Sabi David Bell Penelope Saward Ella Thorpe-Beeston Niamh O'Flaherty Heather Pasfield Mihaela van der Schaar Dominique Cardle Benjamin Quashie
Company number	CE030812
Charity number	1201124
Registered office	191 Talgarth Road London W6 8BJ
Auditor	Grosvenor Partners LLP 80 Coleman Street London EC2R 5BJ

SCRUM Theatre

Trustees report Year ended 31st March 2025

The trustees present their report and the financial statements of the charity for the year ended 31st March 2025.

Trustees

The trustees who served the charity during the year were as follows:

Ramin Sabi
David Bell
Penelope Saward
Ella Thorpe-Beeston
Niamh O'Flaherty
Heather Pasfield
Mihaela van der Schaar
Dominique Cardle
Benjamin Quashie

Trustees responsibilities statement

The trustees are responsible for preparing the trustees report and the financial statements in accordance with applicable law and regulations.

Charity law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under charity 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 charity and the incoming resources and application of resources of the charity for that period.

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

- select suitable accounting policies and then apply them consistently;
- make judgments and accounting estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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 2005. 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.

Independent examiner

Each of the persons who is a trustee at the date of approval of this report confirms that:

- so far as they are aware, there is no relevant information of which the charity's independent examiner is unaware; and
- they have taken all steps that they ought to have taken as a trustee to make themselves aware of any relevant information and to establish that the charity's independent examiner is aware of that information.

The independent examiner is deemed to have been appointed in accordance with the Charities Act 2005.

SCRUM Theatre

**Trustees report
Year ended 31st March 2025**

This report was approved by the trustees as a body on 21 January 2026 and signed on behalf of the body by:

DocuSigned by:
Ramin Sabi
4438A2A5D4974F6...

Ramin Sabi
Trustee

SCRUM Theatre

Independent examiner's report on the accounts of SCRUM Theatre Year ended 31st March 2025

Responsibilities and basis of report

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 March 2025.

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

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

As a practising member firm of the Institute of Chartered Accountants in England and Wales (ICAEW), we are subject to its ethical and other professional requirements which are detailed at <http://www.icaew.com/en/members/regulations-standards-and-guidance/>.

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

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

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

James Horne FCA

For an on behalf of:
Grosvenor Partners LLP
Chartered Accountants & Registered Auditors
80 Coleman Street
London
EC2R 5BJ

SCRUM Theatre

Income statement

Year ended 31st March 2025

	2025	2024
	£	£
Turnover	169,467	130,548
Cost of raw materials and consumables	(13,611)	(9,453)
Staff costs	(168,112)	(39,917)
Other charges	(43,291)	(17,767)
(Loss)/profit	<u>(55,547)</u>	<u>63,411</u>

SCRUM Theatre
Statement of financial position

31st March 2025

	2025		2024	
	£	£	£	£
Current assets	74,793		67,581	
Prepayments and accrued income	7,832		31,095	
		82,625		98,676
Creditors: amounts falling due within one year		(27,900)		-
Net current assets		54,725		98,676
Total assets less current liabilities		54,725		98,676
Accruals and deferred income		(48,221)		(18,995)
Net assets		6,504		79,681
Capital and reserves		6,504		79,681

These financial statements were approved by the trustees as a body and authorised for issue on 21 January 2026 and are signed on behalf of the body by

Ramin Sabi
Trustee

Company registration number: CE030812

The company is a charitable incorporated organisation, registered in England & Wales.

SCRUM Theatre

Detailed income statement

Year ended 31st March 2025

	2025	2024
	£	£
Turnover		
Property income	110,200	10,539
Earned income	2,623	2,453
Grant income	56,644	117,556
	<u>169,467</u>	<u>130,548</u>
 Cost of raw materials and consumables		
Artistic development	-	(1,165)
Fundraising	(13,611)	(8,288)
	<u>(13,611)</u>	<u>(9,453)</u>
 Staff costs		
Support wages	(128,842)	(39,917)
Freelancer fees	(39,270)	-
	<u>(168,112)</u>	<u>(39,917)</u>
 Other charges		
Rent and rates	(6,618)	(9,263)
Insurance	(163)	(194)
Cleaning	(8,090)	-
Repairs and maintenance	(16,418)	-
Printing, postage and stationery	(190)	(240)
Telephone	(1,939)	-
Computer costs	(380)	(428)
Travelling and entertainment	(5,023)	-
Accountancy fees	(600)	(1,440)
Bank charges	(21)	-
General expenses	(1,437)	(1,390)
Storage	-	(2,624)
Recruitment	(564)	(1,696)
Subscriptions	(1,848)	(492)
	<u>(43,291)</u>	<u>(17,767)</u>

SCRUM Theatre

Debtors

Amounts falling due within one year	2025	2024
	£	£
Trade debtors		
Trade debtors	8,450	-
	<u>8,450</u>	<u>-</u>
Other debtors		
VAT recoverable	4,256	-
	<u>4,256</u>	<u>-</u>
Prepayments and accrued income		
Prepayments	208	-
Accrued income	7,624	31,095
	<u>7,832</u>	<u>31,095</u>
Total	<u>20,538</u>	<u>31,095</u>

SCRUM Theatre

Creditors

	2025	2024
Amounts falling due within one year	£	£
Other creditors		
Restricted reserves	27,900	-
	<u>27,900</u>	<u>-</u>
Accruals and deferred income		
Accruals	11,812	18,275
Accountancy accrual	720	720
	<u>12,532</u>	<u>18,995</u>
Total	<u>40,432</u>	<u>18,995</u>

SCRUM THEATRE

England & Wales - Charity number 1201124

Accounts



Report of the Trustees for the year ending 31 March 2024

The Trustees of SCRUM Theatre present their annual report and audited accounts for the year ending 31 March 2024 and confirm they comply with the requirements of the Charities Act 2011, the CIO's Constitution and the Charities SORP (FRS 102).

OUR AIMS

SCRUM Theatre is a Charitable Incorporated Organisation. The objects of the CIO are:

- to advance the art of drama for the public benefit, including by producing and promoting performance events of an exceptional quality for the public throughout the United Kingdom and abroad, **and**
- to advance theatre education for the public benefit with a focus on developing the creative skills of participants, including by providing workshops and digital resources in particular but not exclusively for:
 - school age students from Key Stages 1-4;
 - teachers of those students; and
 - emerging artists.

We aim to provide the time, creative space, resources, training opportunities and educational workshops to allow everyone to participate in the theatre, either as audiences or artists. We provide a nurturing environment at our creative hub in Hammersmith, SCRUM Studios, to allow our beneficiaries to build and maintain a lifelong relationship with the arts.

OUR OBJECTIVES

Our objectives are set to help us achieve our aims, while simultaneously reacting and adapting to an environment where public arts funding is consistently being cut, compounding already profound barriers to accessing theatre. In setting our objectives and planning our activities our Trustees have given careful consideration to the Charity Commission's public benefit guidance.

Our key objectives for our first year included:

- to open a creative hub on a meanwhile space lease as a focus location for the provision of our workshops, educational resources, and performances
- to launch our offer of free and pay-what-you-can artist development workshops
- to begin development on an educational offer for schools, focussed on teacher training, as well as digital resources and live workshops for students
- To develop a sustainable fundraising strategy with a focus on trusts, foundations, private philanthropic giving and corporations that align with the charity's values

- To develop an excellent, accessible performance of *Twelfth Night* for an initial run in our new venue, followed by a national tour in Arts Council England's Priority Places for the Arts

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

→ Artist Development Programme

From May to July 2023, SCRUM ran its first full season of free creative training for early-career and unsalaried artists. It was split into two parts; "Make: Your Way", a more traditional masterclass-style workshop series; and "The Co-Lab", an open-ended structured format where makers of different disciplines could come together for a skill-sharing, problem-solving theatre 'gym'. Our partner charity Theatre Deli hosted both programmes in their Leadenhall studios, at a heavily subsidised rate.

Over the course of 10 sessions the programme reached approximately 100 beneficiaries. SCRUM partnered with one of UCL's MASc students who drafted a quantitative and qualitative study evaluating the wellbeing outcomes of SCRUM's programme, by using a "Well-being Measures Toolkit". This used an umbrella score sheet where participants were asked to rate how "Open", "Inspired", "Empowered", "Energised", "Optimistic", and "Connected" they felt before and after each session on a scale of 1-5. All before and after scores showed positive trends in both co-labs and workshops.

From this study, we were also able to gather data on the demographics of our workshop participants. A sample size of 67 (23 for Co-Labs and 44 for workshops) found that in this first season:

- Average age range was 31.9 in workshops and 41.5 years old in co-labs.
- The distribution of gender was mainly female (65.2%) for co-labs, and more evenly split in workshops (40.9% male, 45.5% female), with 13.6% of participants reporting non-binary.
- While there was some diversity in the ethnic backgrounds of participants, the majority (79.5% in the workshops, 60.9% in the Co-Labs) identified as white.
- 34.1% of the workshop attendees and 17.4% in Co-Labs self-identified as having disabilities.
- In terms of artistic disciplines, actors were the largest group taking part (20%). Directors accounted for (18%), writers (10%), performers (6%), and producers (6%). Professions such as clowns (5%), and playwrights (3%) were engaged as well as multidisciplinary theatre makers (2%) and participants who reported as beginners (2%).

Reflecting on this data, the Artist Development team will develop strategies for future seasons to ensure that SCRUM could better engage demographics that are currently underrepresented in the arts. Among this was a realisation that making tickets free when there was a limited number

of spaces was not the most effective model, since while capacity might be filled, the low buy-in from participants meant that there was often a significant number of dropouts on the day, preventing access from otherwise interested participants. This, as well as a more focused marketing strategy, would be changed in subsequent seasons.

→ Fundraising

In April of 2023, the SCRUM team organised a “Launch Party” at the Old Queen’s Head pub in Islington with the aim of building the profile of the charity’s work and attracting supporters from the general. Angels Costume Store lent the team costumes from the film Shakespeare in Love, on a pro bono basis. During the night, artists from the SCRUM team performed songs composed for their planned first show, “Twelfth Night”, as well as running a raffle and selling merchandise. Overall, the event raised £2260.29.

After a review of our projected income from grants and foundations in the summer of 2023 was found to be lower than expected, the Trustees recommended that SCRUM focus on a small-scale gala night, themed around Shakespeare, with the view to inviting potential donors to be SCRUM’s first circle of philanthropic supporters. The John Booth Foundation pledged £6000 to underwrite the event. The venue Shoreditch Treehouse was chosen, and chefs from the restaurant Hide devised a five-course meal based on contemporaneous ingredients in Shakespeare’s plays. The SCRUM artists, meanwhile, entertained guests with scenes from Twelfth Night, music and group storytelling. The event was a huge success and raised approximately £100,858.26 before GiftAid, including a three-year rolling grant of £5000 to cover the schools projects.

→ SCRUM Studios

The team’s year-long search for a creative hub ended in January 2024, when the charity secured a meanwhile lease on an empty commercial site at 191 Talgarth Road, Hammersmith, London through the support of our Charity Lease partners, Hammond Associates. The building was designed by renowned British architect Ralph Erskine as a community building for Hammersmith Council, but had sat largely empty for several years. In the first few months of 2024, the team began transforming the site into a buzzing creative venue, comprising three rehearsal studios, a script library, a playwright’s hub, an audition studio, a blank canvas warehouse performance space, and a community mezzanine. Our aim by the end of the financial year was to focus on making the space safe to use so that we could launch our programmes in the summer of 2024. But even in the first few months of our occupancy, the local community was already turning up in force to help return this lost jewel of British architecture to the public. In the end:

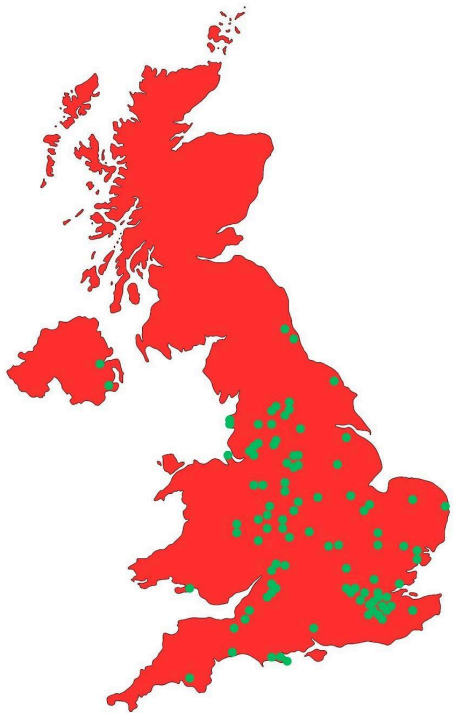
- 150 volunteers would give 1300 hours of time to redecorate the site, including corporate volunteering teams from Disney, Works4U, TodayTix, and 4CAssociates.

- YesColours donated paint, while Crown Workspace and Museum of London agreed to donate furniture
- Nick Hern Books, Esta Charkham Associates, and Stack Magazines would contribute to a reference library for creatives.
- Three artists would create 6 murals pro-bono
- Vaults Festival would donate props and dance flooring

By the end of March, key maintenance work had been undertaken (deep cleaning, water treatment, heating, etc.) which meant that the 2024 Artist Development seasons could be green-lit. But it also set the stage for a full renovation of the building to commence over the first few months of the 2024-5 financial year, with a view to an official opening of the building in September 2024.

→ Schools Programme

Where Our Responses Came From:



We executed a nation-wide survey of 98 English and Drama teachers to research their needs around supporting the mandatory Shakespeare curriculum for GCSE English. The survey included a range of school types, with the majority (86%) from Academy or Comprehensive settings.

The geography of the survey was widespread across England and Northern Island.

Key findings included:

- ◆ 59% of teachers indicated that they had not received any professional training for teaching Shakespeare
- ◆ 76% of teachers indicated a desire for in-person CDP training in teaching Shakespeare
- ◆ Teachers indicated that cost was the biggest barrier to accessing workshops
- ◆ Over 25% of teachers indicated that the biggest barrier to understanding Shakespeare is understanding the language, with reading engagement falling second.
- ◆ Key areas that teachers identified as missing in other digital Shakespeare resources from organisations such as the RSC and the Globe were links to video clips, clear connection to the GCSE curriculum and mark schemes, and activities for students
- ◆ In a visual summary of ‘what did not work well’ with schools Shakespeare resources they had previously used, they shared the following.



On the basis of this survey, SCRUM determined to use the results and analysis of the 2023 Teacher’s Survey to develop a Digital Education Resource, plan and design workshops for students and teachers, and support the planning of a national tour of *Twelfth Night*. We have made the following commitments for the project:

1. The teacher training provision delivered by SCRUM Theatre will aim to target the 25% of teachers that indicated they were ‘Not as Confident as I Want To Be’. The training will focus on skilling up, rather than introducing basic techniques. The training will provide a Q&A, as well as a teacher networking, for teachers to ask questions of each other and theatre and education industry experts.
2. English teachers indicated that they would like resources including activities engaging students in language, understanding interpretations, metre and developing personal responses in the SCRUM Digital Education Resource, we will provide this.

3. SCRUM will ensure that the range of needs indicated by drama teachers is represented in the Digital Education resource, ensuring that there are performative elements, and material relating to the span of the GCSE Drama curriculum, including technical support.
4. SCRUM will ensure that the developed Digital Education Resource will prioritise the breakdown of language in Shakespeare, using resources that appeal to a variety of learning methods, especially videos and audios.
5. SCRUM will incorporate engaging and performance-focussed exercises into student interventions and provide teachers with lesson plans that address the highlighted challenges in the Digital Education Resource.
6. In delivering teacher CPD workshops, SCRUM will use practical techniques, and equip teachers with a practical understanding and toolkit for Shakespeare.
7. SCRUM will be hosting in-school interventions and teacher training in venues across the country, responding to the ACE Priority Places and the areas with the highest response rates in our 2023 Teachers Survey.
8. SCRUM will endeavour to organise training on INSET days, during paid, working hours for teachers, to ensure that the most teachers are able to access the opportunity. SCRUM will offer hybrid training, with learners in the room and on Zoom. SCRUM will also record the training, where appropriate, and with permission from participants, and will hold footage of key exercises to distribute to teachers that are unable to attend training.
9. SCRUM recognises that we have an opportunity to provide a Digital Education Resource for schools that do not currently access any other. We will also recommend that schools utilise existing resources, especially recommending the most popular as above.
10. SCRUM will ensure that our Digital Education Resource incorporates videos from our rehearsal room and footage of industry professionals exploring Shakespeare. We will also provide activities for students to engage with, as well as lesson plans for teachers. SCRUM will highlight connections to the GCSE Drama and English Literature curriculum through the Digital Education Resource and will embed key development skills into our in-school intervention workshops, for example supporting students with their public speaking and confidence.
11. SCRUM will endeavour for our Digital Education Resource to be accessible through the indicated sites for teachers, especially social media platforms and educational and theatrical networks.
12. SCRUM will ensure that workshops are designed and delivered with practical engagement at the heart of learning.
13. SCRUM will create channels of communication with teachers ahead of, and post, practical interventions. Teachers will have access to resources ahead of student workshops and will be provided with resources for continuing educational engagement.
14. SCRUM will ensure that there is an academic element to the workshops, which will be achieved through engagement with the curriculum.

15. SCRUM will explore the optimal group size for each teacher, as varying responses have been shared regarding classroom sizes.
16. SCRUM will ensure that workshops are designed to fit required elements from teachers, especially offering exercises to students that support them in understanding the story of Twelfth Night and exploring how the play still resonates today.
17. SCRUM will explore running workshops in the preferred Autumn Term.
18. SCRUM will design workshops that are 1 or 2 hours long, communicating with teachers on a case by case basis to suit the time slots available.
19. SCRUM are planning on providing workshops either free of charge or at a highly discounted rate.
20. SCRUM will develop workshop plans and the Digital Education Resource to fit to access needs and requests from teachers, especially making adaptive and visually accessible resources.
21. SCRUM will use the results and analysis of the 2023 Teacher's Survey to develop a Digital Education Resource, plan and design workshops for students and teachers, and support the planning of a schools tour of Twelfth Night.
22. SCRUM will be running a series of teacher's focus groups on Zoom, which 83% of teachers completing the survey indicated they would be interested in.

In March of 2024, SCRUM secured a three-year rolling grant from the Three Monkeys Trust, to support the execution of these commitments. The Shakespeare Schools Foundation and the Donmar Theatre Education Department provided our Education team with advice and mentoring.

→ Creative Development

SCRUM's core company of artists held 6 research and development sessions towards the production of Shakespeare's *Twelfth Night*, which resulted in the composition of 4 of the central pieces of missing music to accompany the lyrics in Shakespeare's script. A sharing of this music was central to both fundraising events, and particularly to the success of the gala in October 2023.

AIMS FOR 24/25

→ Expansion of workshop programme and workshop demographic

- ◆ We aim to double the number of workshop seasons, with an increased offering for up to 350 emerging theatre makers, kept accessible through a pay-what-you-can ticketing scheme
- ◆ We aim to partner with charity Compass Collective to provide space for displaced young people to theatre masterclasses in our building around Refugee Week 2024.
- ◆ We aim seek partnerships with other charities serving under-represented demographics in the theatre to provide supported places on our training courses
- ◆ We aim to develop digital artefacts from the workshops so that practitioners beyond London can access our training resources

→ Connecting with the Hammersmith local community

- ◆ We aim to develop education programmes specifically targeted at giving young people in Hammersmith increased access to the arts
- ◆ We aim to partner with Hammersmith and Fulham Council in the delivery of those projects, and to support the council's Culture Forum projects
- ◆ We aim to work with Compass Collective's young people and the artist Murugiah to design a 16 metre square mural to hang in our open community space. The final artwork will be unveiled in Refugee Week 2025, as a major new piece of public art for Hammersmith.

→ Artistic development of *Twelfth Night*

- ◆ We aim to hold a full Research and Development series of workshops for the development of the *Twelfth Night* performance, building on the music created in the 23/24 year
- ◆ We aim to use this development to onboard at least 5 new artist members of the CIO

→ Expansion of the Education projects

- ◆ We aim to develop our offering for a digital and in-person Shakespeare offering for schools based on the findings of this year's survey

→ Creative Space

- ◆ We aim to make the rehearsal studios accessible at heavily subsidised rates to emerging theatre makers to support the development of new work, while deriving an income stream from the commercial hire of the space that will cover the core staffing costs of the organisation

→ Staff Team Expansion

- ◆ We aim to recruit a new Executive Director, Development Assistant, General Manager, and Schools Officer to expand our programme delivery.

REFERENCE AND ADMINISTRATIVE DETAILS

Charity number 1201124

Office Address 191 Talgarth Road, London, SW2 3RR

Auditors Grosvenor Partners LLP, 80 Coleman Street, London, EC2R 5BJ

Solicitors Womble, Bond and Dickinson, 4 More London Pl, London SE1 2AU

Bankers Lloyds Bank

STRUCTURE, GOVERNANCE AND MANAGEMENT

SCRUM Theatre is a CIO operating under a Constitution dated 18/11/2022. It is registered as a Charity under the Charity Commission, and has ten members, of which seven were employed under freelance service agreements at the period end 31 March 2024.

APPOINTMENT OF TRUSTEES

New Trustees are appointed at the discretion of the current Board of Trustees, who in addition to holding the power to recruit new Trustees by open application, also have the power to co-opt candidates to fill specialist roles in support of the advancement of the CIO's objectives. The membership can nominate potential candidates and advise the Board of Trustees on areas of need in recruitment.

On selection of nominees, their proposal for their candidacy is circulated to the Board of Trustees and to the members at the nearest possible meeting. A majority vote in each case is required to extend an offer to the nominee in question.

INDUCTION OF TRUSTEES

New Trustees attend an induction meeting with the Chair of the Board of Trustees and the Charity's Executive Team, at which they are briefed on their legal requirements to the CIO, the Charity Commission's guidance on public benefit, the CIO's Constitution and the financial health of the CIO.

ORGANISATION OF THE CHARITY

The Trustees administer the work of the CIO by means of quarterly meetings. Sub-committees for Recruitment, Finance, and Development hold additional meetings outside full Board meetings. The Trustees have appointed two Executives from among the members (known as the Co-Leads) to administer the day to day tasks of running the CIO, including financial management, artistic programming, educational programming, and development activities.

RELATED PARTIES

None of our Trustees receive remuneration or benefit from their work with SCRUM Theatre. Any connection between a Trustee and a production company, performer, or contracted freelancer must be disclosed in a meeting of the Board of Trustees. No such disclosures were made in the year 22-24.

RISK MANAGEMENT

The Trustees manage and mitigate risks to the CIO through the following processes

- A yearly review of an organisation-wide risk register
- Setting in place procedures and risk mitigation measures in response to that risk register

The Trustees have identified the core risks to the CIO as financial stability in a hostile arts funding environment, and longevity of the meanwhile lease at 191 Talgarth Road. The mitigating measures in place for 24-25 involve:

- Building and maintaining a reserves policy of 3 months core operational costs in unrestricted reserves
- Diversification of income streams through space hire, Theatre Tax Relief, private donors, Trusts and Foundations, and corporate support
- Negotiating to extend the meanwhile lease at 191 Talgarth Road to 2030

TRUSTEES' RESPONSIBILITIES IN RESPECT OF THE FINANCIAL STATEMENTS

The Trustees are responsible for preparing the Trustees' annual report and financial statements in accordance with the relevant laws and with UK Generally Accepted Accounting Practice.

The Trustees are required to provide the Charity Commission with a true and fair review of the CIO's financial health, income, and application of resources, including income and expenditure.

The Trustees are obliged to:

- select and apply suitable accounting policies
- review the reserves position quarterly
- make reasonable and well informed financial judgements and estimates
- prepare financial statements on a going concern basis until such point as they judge the CIO will not continue in its work

The Trustees are responsible for keeping accounting records that reasonably illustrate at any given moment the financial position of the CIO, and to ensure the financial statements are in compliance with the Companies Act 1985, the Charities Act 1993 and the Charity (Accounts and

Reports) Regulations 2008, and the provisions of SCRUM Theatre's Constitution. They are responsible for safeguarding the assets of the organisation against fraud and other irregularities.

By order of the Trustees,

Ramin Sabi (Chair)

4 February 2024

APPENDIX: AUDITED ACCOUNTS

Company registration number: CE030812

SCRUM Theatre

A charitable incorporated organisation

Financial statements

31st March 2024

SCRUM Theatre**Contents**

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SCRUM Theatre

Trustees report Year ended 31st March 2024

The trustees present their report and the financial statements of the charity for the year ended 31st March 2024.

Trustees

The trustees who served the charity during the year were as follows:

Ramin Sabi
David Bell
Penelope Seward
Ella Thorpe-Beeston
Niamh O'Flaherty
Heather Pasfield
Mihaela van der Schaar
Dominique Cardle
Benjamin Quashie

Trustees responsibilities statement

The trustees are responsible for preparing the trustees report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company 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 charity and the incoming resources and application of resources of the charity for that period.

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

- select suitable accounting policies and then apply them consistently;
- make judgments and accounting estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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 Companies Act 2006. 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.

Auditor

Each of the persons who is a trustee at the date of approval of this report confirms that:

- so far as they are aware, there is no relevant audit information of which the charity's auditor is unaware; and
- they have taken all steps that they ought to have taken as a trustee to make themselves aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

The auditor is deemed to have been appointed in accordance with section 487 of the Companies Act 2006.

SCRUM Theatre
Trustees report
Year ended 31st March 2024

This report was approved by the trustees as a body on 5 November 2024 and signed on behalf of the body by:

DocuSigned by:
Ramin Sabi
4438A2A5D4974F8...

Ramin Sabi
Trustee

SCRUM Theatre

**Independent auditor's report to the members of
SCRUM Theatre
Year ended 31st March 2024**

Opinion

We have audited the financial statements of SCRUM Theatre (the 'charity') for the year ended 31st March 2024 which comprise the income statement, statement of financial position and notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard (FRS) 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (UKGAAP).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31st March 2024 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Therefore under section 495(3A) of the Companies Act 2006, in our opinion the financial statements give a true and fair view of the state of the charity's affairs as at 31st March 2024 and of its incoming resources and application of resources for the year then ended.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

SCRUM Theatre

**Independent auditor's report to the members of
SCRUM Theatre (continued)
Year ended 31st March 2024**

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and the returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. we also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charity to cease to continue as a going concern.

SCRUM Theatre

**Independent auditor's report to the members of
SCRUM Theatre (continued)
Year ended 31st March 2024**

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

James Horne FCA (Senior Statutory Auditor)

For and on behalf of
Grosvenor Partners LLP
Chartered Accountants and Registered Auditors
80 Coleman Street
London
EC2R 5BJ

5th November 2024

SCRUM Theatre

Income statement

Year ended 31st March 2024

	2024	2023
	£	£
Turnover	130,548	23,000
Cost of raw materials and consumables	(9,453)	-
Staff costs	(39,917)	(5,384)
Other charges	(17,767)	(1,346)
Profit	<u>63,411</u>	<u>16,270</u>

SCRUM Theatre

Statement of financial position

31st March 2024

	2024		2023	
	£	£	£	£
Current assets	67,581		16,270	
Prepayments and accrued income	31,095		-	
		98,676		16,270
Net current assets		<u>98,676</u>		<u>16,270</u>
Total assets less current liabilities		98,676		16,270
Accruals and deferred income		(18,995)		-
Net assets		<u>79,681</u>		<u>16,270</u>
Capital and reserves		<u>79,681</u>		<u>16,270</u>

Notes to the financial statements

These financial statements were approved by the trustees as a body and authorised for issue on 5 November 2024 and are signed on behalf of the body by

DocuSigned by:

 4438A2A5D4974F6...

Ramin Sabi
Trustee

Company registration number: CE030812

The company is a charitable incorporated organisation, registered in England & Wales.

SCRUM Theatre
Detailed income statement
Year ended 31st March 2024

	2024	2023
	£	£
Turnover		
Property income	10,539	-
Earned income	2,453	-
Grant income	117,556	23,000
	<u>130,548</u>	<u>23,000</u>
 Cost of raw materials and consumables		
Artistic development	(1,165)	-
Fundraising	(8,288)	-
	<u>(9,453)</u>	<u>-</u>
 Staff costs		
Support wages	(39,917)	(2,534)
Executive fees	-	(2,850)
	<u>(39,917)</u>	<u>(5,384)</u>
 Other charges		
Rent and rates	(9,263)	(312)
Insurance	(194)	-
Printing, postage and stationery	(240)	(23)
Marketing and advertising	-	(400)
Computer costs	(428)	(109)
Legal and professional	-	(50)
Accountancy fees	(1,440)	-
General expenses	(1,390)	(449)
Storage	(2,624)	-
Recruitment	(1,696)	-
Subscriptions	(492)	(3)
	<u>(17,767)</u>	<u>(1,346)</u>

SCRUM Theatre

Debtors

	2024	2023
	£	£
Amounts falling due within one year		
Prepayments and accrued income		
Accrued income	31,095	-
	<u>31,095</u>	<u>-</u>
Total	<u>31,095</u>	<u>-</u>