



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.

A handwritten signature in black ink, appearing to read 'Ramin Sabi', with a stylized, cursive script.

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 | (55,547) | 63,411 |

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 | |
| | <u>82,625</u> | | <u>98,676</u> | |
| Creditors: amounts falling due within one year | (27,900) | | - | |
| Net current assets | <u>54,725</u> | | <u>98,676</u> | |
| Total assets less current liabilities | 54,725 | | 98,676 | |
| Accruals and deferred income | (48,221) | | (18,995) | |
| Net assets | <u><u>6,504</u></u> | | <u><u>79,681</u></u> | |
| Capital and reserves | <u><u>6,504</u></u> | | <u><u>79,681</u></u> | |

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 |
| | <hr/> | <hr/> |
| | 169,467 | 130,548 |
| Cost of raw materials and consumables | | |
| Artistic development | - | (1,165) |
| Fundraising | (13,611) | (8,288) |
| | <hr/> | <hr/> |
| | (13,611) | (9,453) |
| Staff costs | | |
| Support wages | (128,842) | (39,917) |
| Freelancer fees | (39,270) | - |
| | <hr/> | <hr/> |
| | (168,112) | (39,917) |
| 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) |
| | <hr/> | <hr/> |
| | (43,291) | (17,767) |

SCRUM Theatre

Debtors

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

SCRUM Theatre

Creditors

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