

Company registration number: 09375713

Charity registration number: 1202441

Claybody Theatre

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 January 2025

Daryl Denson ACMA
Dudson Centre
Hope Street
Stoke-on-Trent
ST1 5DD

Claybody Theatre

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Claybody Theatre

Reference and Administrative Details

Trustees	Mark Gregory
	Catherine Ralph
	Katie Jayne Hambleton
	Jane Helen Krishnadas
	Eric Raymond Johnson
	Geoffrey Ejikeme Eze
	Saul Peter Hewish
Charity Registration Number	1202441
Company Registration Number	09375713
Registered Office	5 Spode Courtyard
	Church Street
	Stoke-on-Trent
	ST4 1BU
Independent Examiner	Daryl Denson ACMA
	Dudson Centre
	Hope Street
	Stoke-on-Trent
	ST1 5DD

Claybody Theatre

Trustees' Report

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 January 2025.

Objectives and activities

Objects and aims

Claybody Theatre shapes new and ambitious drama from the unique cultural heritage and contemporary lives of the people of North Staffordshire and Stoke on Trent. Claybody is inspired by the lives and experiences of local people, who form our Claybody Community. This diverse range of local people enrich our productions by performing onstage and volunteering Front of House and backstage

Public benefit

Claybody Theatre provides:

Performances for the general public. The company is grant funded and tickets are heavily subsidised, low priced, concessionary, with some free educational tickets.

Free-to-access digital content: such as audio dramas, and our lockdown community choir project, Greenwood Dreams. Funded by Arts Council England.

Educational activities for schools and colleges, related to productions: such as workshops, and open rehearsal events

Stand-alone educational activities for primary schools: such as our Audio Drama Project.

Workshops for local people of all ages through our Community Company. These workshops relate to specific productions, and include dance, singing, drama, and storytelling.

Opportunities for local volunteers to participate in live productions and audio dramas, alongside a professional cast and crew, through our Community Company.

Post show discussions around the themes of our work.

Consultation events with local communities, where stories are shared and collected.

The trustees confirm that they have complied with the requirements of section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

Claybody Theatre

Trustees' Report

Achievements and performance

2024/25 was another incredibly busy year for Claybody Theatre, featuring venue development, theatre training workshops, the broadcast of a unique online celebration of Stoke on Trent (Hootenanna!) and our best ever media audience and engagement figures for our new drama, Bright Lights over Bentilee.

Organisational Achievements

In year two of our NPO we have continued to expand our offer in the provision of high-quality arts and culture for SoT and North Staffs. In addition to our work as an arts organisation we have contributed to wider local social strategies including the new city prospectus which was delivered to Downing Street in March 25.

We were delighted to be mentioned by Gareth Snell MP in parliament, as one of the significant arts companies in the city. We were equally pleased to welcome Baroness Taylor of Stevenage to The Dipping House in January 25.

In 2024 we relocated from Middleport to new office premises on the heritage Spode site adjacent to The Dipping House.

Claybody was the subject in an MA creative events thesis written by professional lighting designer, Jo Dawson entitled, Claybody Theatre's success in a declining cultural landscape: Found Space and Community Engagement.

In November we were thrilled to be presented with the YOUR HEROES CIVIC PRIDE AWARD presented by Lord Mayor, Cllr Lyn Sharpe

Production, performance and delivery 2024

This year Claybody delivered an extensive programme of work, including live events, workshops and online content. In July we hosted our first visiting company to The Dipping House. The Long Lane Theatre company brought their production of The Giant Killers to Stoke. Both shows were supported by our volunteers and sold out within 24 hours.

Our own programme began in February with AN AUDIENCE WITH TOBY JONES. Toby is our Patron and is hugely supportive of the company. This was his first visit to The Dipping House and he was extremely enthusiastic about the venue and its future potential. The evening was a sell-out (146) and our only disappointment is that we could have sold the event three times over.

In June/July we delivered a series of THEATRE CRAFT WORKSHOPS to community participants. Six highly skilled and experienced professional artists delivered free skills sessions on theatre lighting, music, voice, acting, scriptwriting and dance. We had over 98% attendance (104) for the event and received wonderful feedback.

In September acclaimed local artist, Rob Pointon, came to The Dipping House to deliver a very special event – A PORTRAIT OF THE AUDIENCE. The event led to the creation of a new piece of art now on permanent display. Attendees had the opportunity to be part of the creative process, contributing to a piece that reflected the community's engagement with arts and culture, and the high value Claybody places on our audiences. The event attracted many first-time visitors and art enthusiasts to The Dipping House.

Claybody Theatre

Trustees' Report

Our autumn production BRIGHT LIGHTS OVER BENTILEE (BLOB) was inspired by a real-life event on 2 September 1967, when numerous residents of the Bentilee housing estate in Stoke on Trent witnessed a glowing, saucer-shaped object that landed in a nearby field.

Engagement and research began in 2023 for this project, with links made to local voluntary organisations, churches and community groups. Additional marketing materials created tremendous interest in the project with dozens of local people contacting the company.

The show went into production in September 2024. In response to a growing demand for the company's work in we extended the run of the show by a week. The production sold out, playing to a capacity audience of 2138 with over 600 people on waiting lists for tickets.

A professional cast of 6 was augmented by over 40 community volunteers and participants. We recruited early career Director Rosie Thackeray as Assistant Director, together with a design and production team including Dawn Allsopp and Jo Dawson. Jo led and collated the data for our environmental 'theatre green book' report.

Audiences were treated to an immersive journey as they entered the space, created through a unique partnership with local business, KMF Metal. Four of the company's young apprentices worked with professional theatre designer Dawn Allsopp to develop concepts and designs for space-themed installations which remain in situ. Claybody, KMF, and the apprentices were delighted with the partnership.

Evaluation on BLOB from community participants, professional cast, creatives and crew, and audiences was terrific. 579 people returned feedback via ACE's Illuminate portal. The expectation for an event this size is 100.

Data from Illuminate revealed that, in addition to communities from the local ST postcodes, BLOB attracted a wider audience travelling from over 30 towns and cities across the country.

Press consultant Duncan Clarke's report revealed estimated figures for the show reached a staggering 3.57 million on local and national press, tv, radio and online coverage.

In December Claybody presented A CHRISTMAS CANTATA, a through-sung adaptation of Charles Dickens' classic, A Christmas Carol. This tale of redemption featured Conrad Nelson as Scrooge and played to two sell out audiences (275) with mulled wine and mince pies in a very festive Dipping House.

HOOTENANNA!

A 90-minute online magazine show all about the city, entitled HOOTENANNA! was created throughout the year and streamed on New Year's Eve 2024 from our website, and on YouTube.

This is by far the biggest continuous project that Claybody has produced to date. It was our first time working with partner organisations and our first time producing an online cultural programme. The artistic concept was developed over an initial R&D, beginning in late 2023, and the delivery of the programme required significant engagement throughout 2024.

The project culminated in a New Year's Eve broadcast featuring new films, new music, food, art, animation and community with special greetings from Toby Jones, Robbie Williams and celebrity potter, Keith Brymer Jones.

All live engagement figures and broadcast targets were exceeded and evidenced in final evaluations delivered by Jess Rooney and Nic Winstanley.

Claybody Theatre

Trustees' Report

This considerable body of work was not without its challenges. Claybody learned a huge amount in driving this project, in areas including partnerships, logistics, digital production and delivery. It was a huge success for the company and realised one of each chief aims in connecting organisations across the city in coherent and supportive partnerships. HOOTENANNA! also launched the centenary celebrations for the city of Stoke on Trent.

It was always going to be difficult to convey what HOOTENANNA! might look like to audiences and stakeholders. This was a highly original concept, featuring new ideas and partnerships. The team at Claybody held the pieces of the jigsaw, and the final broadcast allowed us to join those pieces and reveal the full picture.

There are lessons to be learned from this 18-month long project, particularly around work in partner recruitment. Overall, HOOTENANNA! was wonderful experience and a resounding success. A recent Reunion event for all the participants and partners underlined the outreach, empathy and legacy of the project.

Despite the length and complexity of the work, all content was delivered on time and within budget. Subject to additional funding we would like to revisit this idea in 2026. Below is a summary of some of the project's outcomes:

- 1 x 90-minute New Year's Eve broadcast with overall views of 9686. This doesn't account for many people watched the broadcast in family groups. The programme prerecorded and featured a live studio audience in two bespoke spaces at The Production House in Tunstall designed and installed by Louise Worrall and the Claybody Team
- 4 x community reports about the city, 1 x initial engagement trailer, and studio prerecording, filmed and edited by our partner Reels In Motion, with content created by Claybody Theatre.
- 6 x promotional videos, created by Claybody as part of the marketing campaign, featuring our HOOTENANNA! presenters in each of the Six Towns of Stoke-on-Trent.
- 3 x new compositions written and produced by Scott Ralph and Conrad Nelson, involving 7 musicians, the BIMM gospel choir, and new graduate Louisa Bradbury. Additional musical idents created for the promotion of the project and to underscore animation titles.
- 1 x professional animation title sequence commission and delivered in collaboration with Carse and Waterman
- 1 x weeklong digital training residency for 10 local A-level students led by Framescape.
- Direct engagement with 16 local organisations in search for community reporters, volunteers, and Nannas.
- 12 x separate community events and 3 x bespoke Community Drop-in sessions across the city
- Community participants involved in a photo shoot for Hootenanna promotional materials.
- 6 x community reporters found, mentored and featured.
- 250 local people directly engaged with the project.
- Successful presenting partnership of professional Dan Townley and community recruit Marie Bird.

Claybody Theatre

Trustees' Report

Projects in progress, January 2025

During the 2024 we were commissioned by Stoke City Council to create an audio documentary for the LIVING HERITAGE project. The work featured the legacy of Northern Soul in the city. The audio documentary is now complete and features legendary DJ's Dave Evison and Richard Searling, and the owner of the iconic Golden Torch, Chris Burton. The documentary is narrated by Sir Lenny Henry. A further supplementary video piece will be completed in March 25 in preparation for the launch in April.

Also in 2024 Claybody Theatre was part of a successful consortium bid to the Heritage Lottery Fund to mark the centenary of the life and work of local artist, playwright and poet, Arthur Berry. The project, ARTHUR BERRY 100, is led by The New Vic and involves the delivery of a number of projects over the year. Our contribution, scheduled for July 2025, will be MEETING ARTHUR - an interactive installation at The Dipping House, and 4 free workshops on craft areas connected to Berry's work. Additionally, we are creating a new performance piece entitled, ODE TO ARTHUR, for which we have commissioned composer Ashley Thompson, poet Nick Degg, and writers Michael Southan, Polly Lister and Deborah McAndrew to create new content inspired by Arthur's work. This content will form the script for the new piece, which will be performed at The Dipping House by professional actors along with local male voice ensemble Cor Bach and championship brass band Acceler8.

Education, Community and outreach

YMCA THEATRE CLUB

Throughout the year Claybody has collaborated with YMCA North Staffs in offering theatre visits to young people. This is one of the YMCA's most successful engagement projects providing young people with the opportunity to attend curated theatre trips. Excursions in 2024 included, Birmingham Rep, Manchester's Royal Exchange, The Regent Theatre and The New Vic Theatre. These outings aimed to expose attendees to diverse theatrical experiences, fostering deeper appreciation for the performing arts. We are delighted that YMCA has secured further funding to continue Theatre Club, and with a view to extending the offer to younger people through YMCA GO.

ACCESS - BRIGHT LIGHTS OVER BENTILEE

We recognised the need to be more proactive in engaging members of the dDeaf community, and so for BLOB we produced a BSL trailer in partnership with Deaflinks. The video was shared across platforms, and we were delighted to welcome first time audience members to our BSL interpreted show.

We also produced Audio Flyers for BLOB, and continued to offer Relaxed Performances and Open Rehearsals, to support the accessibility of our work. Direct audience feedback indicates that the Relaxed Performance is particularly successful at serving audiences that might not otherwise be able to access theatre.

Our cohort of volunteers and participants led by board member Katie Hambleton and Front of House Manager Dan Shaw continues to expand. This year over 20 participants, including two students and aspiring performers, featured in BRIGHT LIGHTS OVER BENTILEE, working alongside professional artists.

We are saddened to report the passing of two Community Company members - Ella Yates and Howard Shawcross. Many of our community attended Ella's recent funeral to pay our respects.

Claybody Theatre

Trustees' Report

A new performance venue

We have continued to invest in the development of 'Shed 8R' on the Spode site. Following our 2023 production, SONG OF THE SYTCH, this empty shell has now been transformed by the projects and people that have reanimated the space. 'Shed 8R' is now an emerging arts and community venue, treasured by local people and valued by the City Council. Both have wholeheartedly embraced it's rechristening as The Dipping House.

Over the past 12 months we have made our own capital purchases to improve the venue's technical specification, but it remains without the basic amenities to make it usable and sustainable in the long term

Early in 2024, following the creation of a master plan for Spode, we believed that we might be awarded £150k from levelling up monies to improve the space. The plans have now been superseded with a new partnership expected with SOTCC and Capital and Centric. However, some of the promises outlined in the original phase 1 development have been honoured.

At the start of 2025, we are poised to sign an extended lease for The Dipping House and associated offices. We have received written confirmation of the council's intention to invest up to £400k on improvements to the venue improving and installing new toilets, heating, insulation etc. The plans and procurement process are underway and we expect that at least some of the improvements will be completed by the end of 2025 with further works due to begin in 2026.

We fully expect to be working with heritage architect, Kristian Foster on this work.

Fundraising and Financial.

ACE Core funding remains at £150k/annum. We have been informed of a further the extension of the current funding period from 3 to a possible 4 or 5 years. Subject to confirmation our core funding may now continue until 27/28

Additional funds secured and received in the year 2024/25 total: £182,176. This has been raised from various sources including Stoke on Trent city Living Heritage, UKSPF, YMCA, private philanthropy, corporate sponsorship, Claybody Friends membership and ticket sales. We have also benefitted from theatre tax relief and gift aid on charitable donations.

In November we met our target to increase the core team's paid hours with a raise from the previous 0.5 rate to 0.7 Our aim remains to find another post to augment the company's core team. We still believe this to be a creative producer or a technical production role that might include responsibilities for managing The Dipping House. Due to the varied output of the company the recruitment of a suitably experienced candidate with the required skill base might present a challenge. We believe that the clarification of the role and consequently the job description will become clearer as we plan and deliver the 25/26 programme of work.

Claybody is in a sound financial position. Budgets are managed effectively by the core team and in particular General Manager, Jane Bailey.

Claybody Theatre's second year as NPO and Charity has exceeded expectation. Our only caveat remains that the company's continued success requires a review of our capacity. This issue has been somewhat alleviated by the change from 0.5 to 0.7 positions. Nevertheless, identifying a suitable additional member of the core staff remains a pressing issue.

Claybody Theatre

Trustees' Report

Financial review

Policy on reserves

Reserves Fund – £38,000 - Three-month reserves equivalent to the above cost of closure.

Claybody Theatre needs cash reserves to meet obligations, cover unexpected costs, maintain operations, and manage funding delays.

At the period end free reserves stood at £203,291 (2024: £152,538)

Plans for future periods

Activities planned to achieve aims

TOURING

Claybody has been encouraged by ACE to consider a future touring model exporting work to other areas of the country making work that is clearly backstamped 'Made in Stoke on Trent'.

The ambition is supported further by growing audiences and conversations with artistic peers who have brokered conversations of co-produced work.

In 2025 we hope to produce a new adaptation in association with The New Vic Theatre. This will help us to make work while any improvements to our home venue are completed. This work might be the opportunity to produce a limited tour in 2026.

ARTIST LED

We want to make sure that all our work remains connected to the central artistic vision of the company. This means that while the ambition of the company grows we do not want our identity to be compromised or diluted. We want to ensure that audiences, participants and volunteers continue to be connected to the artists that create the work. By extension any work including education and community will continue to be led by artists.

FUNDRAISING AND SUSTAINABILITY

Although the financial profile of the company is extremely healthy we are aware of the constant challenges of raising monies to support a year-round programme of work. The potential extension to our NPO status is welcome but it raises questions about raising the additional philanthropic donations to support this extension and bridge the gap to a further application to ACE in the future.

EDUCATION, CHILDREN AND YOUNG PEOPLE

We foster ambitions to create a Stoke Theatre Workshop in a similar way to the long standing and highly successful model at Oldham Theatre Workshop. This would provide a valuable arts resource for a younger generation within the city. We will be exploring the possibilities for this over the next 12 months.

COMMUNITY

We are committed to provide opportunities for our Claybody Community Company and will offer further skills opportunities in the future. We will also look to liaise with a smaller cohort from this community in the future development and usage of The Dipping House.

BUSINESS

There is clearly great advantages and value in a symbiotic partnership with local businesses. We look forward to exploring this in the future.

Claybody Theatre

Trustees' Report

Trustees and officers

The trustees and officers serving during the year and since the year end were as follows:

Trustees:	Mark Gregory
	Catherine Ralph
	Katie Jayne Hambleton
	Jane Helen Krishnadas
	Eric Raymond Johnson
	Geoffrey Ejikeme Eze
	Saul Peter Hewish

Structure, governance and management

Nature of governing document

The charity was registered as an Incorporated Charitable on 22 March 2023, following a conversion from a company Limited by Guarantee originally registered on 6 January 2015.

The Charity is governed by Memorandum and articles dated 6 January 2015 and amended by special resolution on 7 December 2022.

Recruitment and appointment of trustees

The Board of Directors may from time to time and at any time appoint any member of the Company as a member of the Board of Directors, either to fill a casual vacancy or by way of addition to the Board of Directors, provided that the prescribed maximum be not thereby exceeded (Excerpt from Articles of Association)

Claybody Theatre

Trustees' Report

Small companies provision statement

This report has been prepared in accordance with the small companies regime under the Companies Act 2006.

The annual report was approved by the trustees of the charity on 07/08/2025 and signed on its behalf by:



.....
Catherine Ralph
Trustee

Claybody Theatre

Independent Examiner's Report to the trustees of Claybody Theatre ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 January 2025.

Responsibilities and basis of report

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

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

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of , which is one of the listed bodies.

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

1. accounting records were not kept in respect of Claybody Theatre as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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


.....

Dudson Centre
Hope Street
Stoke-on-Trent
ST1 5DD

Date: 12/08/2025
.....

Claybody Theatre

Statement of Financial Activities for the Year Ended 31 January 2025 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2025 £
Income and Endowments from:				
Donations and legacies	3	209,084	72,634	281,718
Other trading activities	4	38,338	-	38,338
Other income	5	15,620	-	15,620
Total income		263,042	72,634	335,676
Expenditure on:				
Charitable activities	6	(208,992)	(58,968)	(267,960)
Total expenditure		(208,992)	(58,968)	(267,960)
Net income		54,050	13,666	67,716
Net movement in funds		54,050	13,666	67,716
Reconciliation of funds				
Total funds brought forward		158,986	1,076	160,062
Total funds carried forward	13	213,036	14,742	227,778
	Note	Unrestricted funds £	Restricted funds £	Total 2024 £
Income and Endowments from:				
Donations and legacies	3	210,881	51,966	262,847
Other trading activities	4	25,060	-	25,060
Other income	5	28,424	-	28,424
Total income		264,365	51,966	316,331
Expenditure on:				
Charitable activities	6	(127,338)	(50,890)	(178,228)
Total expenditure		(127,338)	(50,890)	(178,228)
Net income		137,027	1,076	138,103
Net movement in funds		137,027	1,076	138,103
Reconciliation of funds				
Total funds brought forward		21,959	-	21,959
Total funds carried forward	13	158,986	1,076	160,062

All of the charity's activities derive from continuing operations during the above two periods.
The funds breakdown for 2024 is shown in note 13.

The notes on pages 14 to 22 form an integral part of these financial statements.

Claybody Theatre
(Registration number: 09375713)
Balance Sheet as at 31 January 2025


	Note	2025 £	2024 £
Fixed assets			
Tangible assets	9	5,336	6,430
Current assets			
Debtors	10	2,000	167
Cash at bank and in hand	11	221,242	154,245
		223,242	154,412
Creditors: Amounts falling due within one year	12	(800)	(780)
Net current assets		222,442	153,632
Net assets		227,778	160,062
Funds of the charity:			
Restricted income funds			
Restricted funds	13	14,742	1,076
Unrestricted income funds			
Unrestricted funds		213,036	158,986
Total funds	13	227,778	160,062

For the financial year ending 31 January 2025 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The financial statements on pages 12 to 22 were approved by the trustees, and authorised for issue on 07/08/2025 and signed on their behalf by:


.....
Catherine Ralph
Trustee

The notes on pages 14 to 22 form an integral part of these financial statements.

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

1 Charity status

The charity is limited by guarantee, incorporated in , and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £10 towards the assets of the charity in the event of liquidation.

The address of its registered office is:

5 Spode Courtyard
Church Street
Stoke-on-Trent
ST4 1BU

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)) (issued in October 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Basis of preparation

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

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern nor any significant areas of uncertainty that affect the carrying value of assets held by the charity.

Exemption from preparing a cash flow statement

The charity opted to early adopt Bulletin 1 published on 2 February 2016 and have therefore not included a cash flow statement in these financial statements.

Income and endowments

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

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Government grants

Government grants are recognised based on the accrual model and are measured at the fair value of the asset received or receivable. Grants are classified as relating either to revenue or to assets. Grants relating to revenue are recognised in income over the period in which the related costs are recognised. Grants relating to assets are recognised over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Tangible fixed assets

Individual fixed assets costing £1000.00 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

Asset class	Depreciation method and rate
Equipment	Straight line over 4 years
Computer Equipment	Straight line over 4 years

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

3 Income from donations and legacies

	Unrestricted funds General £	Restricted funds £	Total 2025 £
Donations and legacies;			
Donations from companies, trusts and similar proceeds	1,500	-	1,500
Donations	57,583	-	57,583
Grants, including capital grants;			
Grants	150,001	72,634	222,635
	209,084	72,634	281,718
	Unrestricted funds General £	Restricted funds £	Total 2024 £
Donations and legacies;			
Donations	54,886	-	54,886
Grants, including capital grants;			
Grants	155,995	51,966	207,961
	210,881	51,966	262,847

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

4 Income from other trading activities

	Unrestricted funds General £	Total 2025 £
Trading income;		
Sales of goods and services	34,894	34,894
Local fundraising and street collection income	516	516
Membership subscriptions	2,928	2,928
	<u>38,338</u>	<u>38,338</u>
	Unrestricted funds General £	Total 2024 £
Trading income;		
Sales of goods and services	22,263	22,263
Local fundraising and street collection income	657	657
Membership subscriptions	2,140	2,140
	<u>25,060</u>	<u>25,060</u>

5 Other income

	Unrestricted funds General £	Total 2025 £
Fees and supplies	<u>15,620</u>	<u>15,620</u>
	Unrestricted funds General £	Total 2024 £
Fees and supplies	<u>28,424</u>	<u>28,424</u>

6 Expenditure on charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2025 £
Direct costs	96,034	42,281	138,315
Support costs	<u>117,367</u>	<u>12,278</u>	<u>129,645</u>
	<u>213,401</u>	<u>54,559</u>	<u>267,960</u>

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

	Unrestricted funds General £	Restricted funds £	Total 2024 £
Direct costs	54,951	47,108	102,059
Support costs	72,387	3,782	76,169
	<u>127,338</u>	<u>50,890</u>	<u>178,228</u>

	Activity undertaken directly £	Activity support costs £	2025 £
Production costs	138,315	-	138,315
Computer running costs	-	1,882	1,882
Accountancy	-	4,233	4,233
Printing, stationery and office costs	-	1,786	1,786
Sundry expenses	-	4,839	4,839
Depreciation	-	2,493	2,493
Marketing	-	1,923	1,923
Travel	-	3,579	3,579
Salaries	-	98,285	98,285
Rent	-	2,030	2,030
Insurance	-	848	848
Relocation	-	6,921	6,921
Repairs & maintenance	-	826	826
	<u>138,315</u>	<u>129,645</u>	<u>267,960</u>

	Activity undertaken directly £	Activity support costs £	2024 £
Production costs	102,059	-	102,059
Computer running costs	-	1,488	1,488
Accountancy	-	1,166	1,166
Printing, stationery and office costs	-	2,648	2,648
Sundry expenses	-	2,762	2,762
Depreciation	-	2,157	2,157
Marketing	-	1,552	1,552
Travel	-	1,637	1,637
Salaries	-	56,570	56,570
Legal fees	-	1,800	1,800
Rent	-	3,909	3,909
Insurance	-	480	480
	<u>102,059</u>	<u>76,169</u>	<u>178,228</u>

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

7 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

8 Taxation

The charity is a registered charity and is therefore exempt from taxation.

9 Tangible fixed assets

	Furniture and equipment £	Computer equipment £	Total £
Cost			
At 1 February 2024	6,013	2,574	8,587
Additions	-	1,399	1,399
	<hr/>	<hr/>	<hr/>
At 31 January 2025	6,013	3,973	9,986
	<hr/>	<hr/>	<hr/>
Depreciation			
At 1 February 2024	1,513	644	2,157
Charge for the year	1,500	993	2,493
	<hr/>	<hr/>	<hr/>
At 31 January 2025	3,013	1,637	4,650
	<hr/>	<hr/>	<hr/>
Net book value			
At 31 January 2025	3,000	2,336	5,336
	<hr/>	<hr/>	<hr/>
At 31 January 2024	4,500	1,930	6,430
	<hr/>	<hr/>	<hr/>

10 Debtors

	2025 £	2024 £
Trade debtors	2,000	-
Prepayments	-	167
	<hr/>	<hr/>
	2,000	167
	<hr/>	<hr/>

11 Cash and cash equivalents

	2025 £	2024 £
Cash on hand	474	139
Cash at bank	220,768	154,106
	<hr/>	<hr/>
	221,242	154,245
	<hr/>	<hr/>

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

12 Creditors: amounts falling due within one year

	2025 £	2024 £
Accruals	800	780

13 Funds

	Balance at 1 February 2024 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 January 2025 £
Unrestricted funds					
<i>General</i>					
General fund	158,986	263,042	(208,992)	(150,000)	63,036
<i>Designated</i>					
Artistic Development Fund	-	-	-	75,000	75,000
Capital Development Funf	-	-	-	75,000	75,000
	-	-	-	150,000	150,000
Total unrestricted funds	158,986	263,042	(208,992)	-	213,036
Restricted funds					
Stoke City Council - Cultural Anchor Grant	-	4,409	(4,409)	-	-
Stoke City Council - UKSPF	1,076	49,225	(50,301)	-	-
Stoke City Council - Living Heritage	-	9,000	(3,492)	-	5,508
New Vic Theatre - Arthur Berry project	-	5,750	(100)	-	5,650
YMCA	-	4,250	(666)	-	3,584
Total restricted funds	1,076	72,634	(58,968)	-	14,742
Total funds	160,062	335,676	(267,960)	-	227,778

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

	Balance at 1 February 2023 £	Incoming resources £	Resources expended £	Balance at 31 January 2024 £
Unrestricted funds				
<i>General</i>				
General fund	21,959	264,365	(127,338)	158,986
Restricted				
Paul Hamlyn Foundation	-	31,900	(31,900)	-
Stoke City Council - Cultural Anchor Grant	-	13,228	(13,228)	-
Stoke City Council - UKSPF	-	6,838	(5,762)	1,076
Total restricted funds	-	51,966	(50,890)	1,076
Total funds	21,959	316,331	(178,228)	160,062

The specific purposes for which the funds are to be applied are as follows:

Paul Hamlyn Foundation – Funding secured to develop a programme of work and resources aimed at introducing children and teachers to audio drama. A series of artist-led workshops were delivered to primary schools from across Stoke-on-Trent and North Staffordshire, enabling children to develop and record their own audio dramas.

Stoke City Council – Cultural Anchor Grant – Funding secured to support the 2023 production, Song of the Sytch; a live drama set in Burslem, presented in a found space within the city. The drama included consultation and co-creation with local communities, and participation in performance alongside professional actors.

Stoke City Council – UKSPF – Funding secured to deliver an ambitious community and placemaking project combining grassroots engagement, storytelling, reporting, and film making with digital animation, design, and gamification; focused towards a live-streamed event on New Year’s Eve 2024, featuring local emerging music talent and co-presented by a team of local grandmothers (nannas).

Stoke City Council - Living Heritage: Claybody was appointed as a Centenary project partner with the Council to create an audio documentary, supplemented by a newly commissioned Northern Soul track and visual material, to celebrate the importance of Stoke-on-Trent in the history and contemporary revival of the Northern Soul scene.

New Vic Theatre - Arthur Berry project: Working in partnership with the New Vic Theatre and other local organisations to deliver a programme of activities celebrating the life and work of Potteries artist, writer and broadcaster, Arthur Berry in 2025, his centenary year.

YMCA: Funding received to organise a series of theatre visits for young people at the YMCA, selecting a diverse range of productions that offer varied experiences of theatre spaces and companies, and, where possible, opportunities to meet the cast.

Claybody Theatre

Notes to the Financial Statements for the Year Ended 31 January 2025

14 Analysis of net assets between funds

	Unrestricted funds		Restricted funds	Total funds at
	General	Designated		31 January
	£	£	£	2025
				£
Tangible fixed assets	5,336	-	-	5,336
Current assets	58,500	150,000	14,742	223,242
Current liabilities	(800)	-	-	(800)
Total net assets	<u>63,036</u>	<u>150,000</u>	<u>14,742</u>	<u>227,778</u>

	Unrestricted funds	Restricted funds	Total funds at
	General		31 January
	£	£	2024
			£
Tangible fixed assets	6,430	-	6,430
Current assets	153,336	1,076	154,412
Current liabilities	(780)	-	(780)
Total net assets	<u>158,986</u>	<u>1,076</u>	<u>160,062</u>

15 Related party transactions

There were no related party transactions in the year.










Claybody Theatre 31 01 25 v2

Final Audit Report

2025-08-12

Created:	2025-07-29
By:	VAST Accounts (accounts@vast.org.uk)
Status:	Signed
Transaction ID:	CBJCHBCAABAA7WZJCJ64CGXSpFWiWKPwhi2GVCQy6eGZ

"Claybody Theatre 31 01 25 v2" History

-  Document created by VAST Accounts (accounts@vast.org.uk)
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