

**RESPONSE ABILITY THEATRE LTD  
TRUSTEES' REPORT AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 5 APRIL 2025**

## Response Ability Theatre Ltd Contents

---

	Page
Trustees' Report	1—6
Independent Examiner's Report	7
Statement of Financial Activities (including Income and Expenditure Account)	8
Balance Sheet	9
Notes to the Financial Statements	10—13
The following pages do not form part of the statutory accounts:	
Detailed Statement of Financial Activities (including Income and Expenditure Account)	14

**Response Ability Theatre Ltd**  
**Company No. 14438069**  
**Trustees' Report For The Year Ended 5 April 2025**

---

The trustees present their report and the financial statements for the year ended 5 April 2025.

## **Objectives and Activities**

### **Aims and Objectives**

The Objects For Which The Company Is Established Are:

1. The Advancement Of Arts In Particular But Not Exclusively Theatre And The Performing Arts By Involving People Whose Lives Have Been Significantly Affected, Or Who Are At Risk Of Being Significantly Affected By Trauma;
2. The Advancement Of Education On The Nature Of Trauma And Trauma-Conscious Working Practices, Especially Those In Positions Of Care, On The Causes, Symptoms And Management Of Trauma (Awareness) Through The Use Of The Arts, In Particular But Not Exclusively Theatre And The Performing Arts, And To Communicate Learnings From Research Projects That Directly Or Incidentally Further Understanding Of Trauma In Theatre And Arts-Based Ways For Public Consumption (Learning); And
3. The Preservation And Protection Of Physical And Mental Health By Using The Arts As A Form Of Protection Against And Management Of Trauma.

In Furtherance Of The Above Charitable Objects, We Undertake Activities Such As But Not Limited To:

- The Creation And Delivery Of Public Productions That Tell Stories Inspired By Lived Experiences Of Survivors Of Trauma. These Productions Are Survivor-Led To Ensure Authenticity And Improve Representation Of Trauma Survivors In Theatre And The Arts.
- Supporting Academic And Peer Research Projects That Seek To Gather Evidence With And From Survivors, To Respond To Their Purposes And Co-Design And Deliver Theatre-Based And Otherwise Creative Elicitation Sessions To Make The Process Trauma-Conscious; Equip Researchers To Carry Out Their Other Communications With Survivors In Trauma-Conscious Ways; And To Create Artistic Interpretations Of Research Findings Through Theatre And The Arts For The Public.
- The Provision Of Creative Groups And Participatory Projects For Trauma Survivors; Workshops And Training For Survivors And/Or People In Positions Of Care For Survivors; And Signposting Survivors To Advisers In Matters Such As Law, Education, Employment, Health And Any Other Practical Issues They May Need To Address On Their Journeys Beyond Trauma.

### **Public Benefit**

The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit.

## **Achievements and Performance**

### **Main Achievements**

Response Ability Theatre (RAT)'s first year as a charity was, first and foremost, about starting to find and build our community. Our rule of thumb for any of our projects is that they must benefit the people they aim to serve at every stage of the process: not just when the play or other final product happens; not just five years later, when minds have been changed and we can see the effect playing out in the world around us; not even just in the making of the play or whatever it is we are doing; but before the process starts at all. In the imagining and planning of the work. In the big dreaming, in the fine tuning, in the prioritising and making do that inevitably happens when resources are tight. Our newcharitable status has given us solid enough grounds for the first time to feel reasonably confident of being able to maintain a regular presence for the post-traumatic community, so we have focused our attention on reaching out, welcoming in, and listening.

We know that, especially for people experiencing post-traumatic stress, "benefiting" is not as simple as "involving". Co-creation is becoming more and more popular across a range of sectors, and we celebrate that- but consultation fatigue is therefore also spreading, and we don't think it has to be that way. Of course people want to be involved in decisions made about them- but we only have so much stamina for opening our hearts to someone we'll never see again, or giving the same information again and again and never seeing anything changing. And that's if we're even managing to articulate what we need to say in the first place. For many survivors, everyday language doesn't cut it- and often we need to make changes too radical to be able to describe easily in a literal sense. And before we can even describe it, we have to give each other permission to imagine it and find it together.

RAT's first ever community core group (RATS!) session took place in August 2024 and has met monthly since then. Each session starts with some creative activity (usually theatre-based) that gets us exploring ourselves and our perspectives in deeper ways than everyday life allows, and to find a language amongst ourselves in which we can communicate more safely and satisfyingly about the issues we as a community are coming up against. Only then do we start co-creating policies, or aims, or strategies, or whatever our focus is that month- because only then have we reached a place where everyone really is on a level with each other and expression and honesty is free.

We have encountered 36 survivors in person through the group and communicated online with around 15 more who aren't quite ready to join us yet, but want to be kept in the loop. The initial response to the offer felt like a collective sigh of relief, with one participant summing it up perfectly: "I'm so glad you exist!" We recognised how few opportunities there are for survivors to be held, nurtured and acknowledged as experts all at the same time, and have embraced the responsibility that gives us.

...CONTINUED

**Response Ability Theatre Ltd  
Trustees' Report (continued)  
For The Year Ended 5 April 2025**

---

**Main Achievements - continued**

At RATS! we have co-created our working principles and safety guidelines, theory of change and KPIs, as well as doing foundational work towards strategies, thematic priorities- and even secured a commission for our first co-created play. Towards the end of 2024, the group unanimously expressed a desire to work towards a performance to convey the experience of living with post-traumatic stress in a society that doesn't get it, to identify the vicious cycle of retraumatisation that occurs when mental health services aren't set up appropriately for us, and to explore alternative futures. Right at the end of this year, we received a commission from a survivor-led research project to do exactly that- but we'll have more to tell you about that in the next annual report.

Meanwhile, we have enjoyed supporting our core group participants in various creative endeavours of their own. We were proud that Noah Silverstone achieved Arts Council funding to do an initial stage of research and development towards his first show, Hermit Crab, exploring young LGBTQIA+ homelessness, and touched that he asked us to join him for the journey. We acted as script consultants with a specific eye on trauma-consciousness in the writing, and in the room itself we provided access support to hold the space and create as much ease and permission as possible for the artists to do their best work. It's a really exciting, unique piece of work already, and we can't wait to see how it develops.

Another participant, Bahja Mahamed, was the brainmother behind our short film project, Anew. She came to us with the idea of a project exploring the idea of refuge and what it means for people escaping coercive control, wanting to work with other survivors to build on her initial visual prompts. We managed to secure a little bit of funding for it, and co-created a hard-hitting but ultimately uplifting film with a group of people with different relationships with the themes.

This was RAT's first creative output that used co-creation at every stage of the process, and totally affirmed in our minds the artistic and social value of that way of working. Above all, we were stunned by the generosity of the survivors involved, and how effortlessly a culture formed among us in which we could take risks knowing we would be held throughout.

Alongside the film, Bahja invited us to support her in delivery of a content creation course in which many of our survivors also participated, passing on skills to enable anyone with a smartphone to express themselves at any time. It brings joy to our hearts to work with survivors who want both to put themselves out there, and to enable others to do the same: that, after all, is how survivor-led arts ecosystems will eventually flourish.

If RATS! is an example of the care we take before a project has even begun, the work we have continued to pursue around spiritual abuse following last year's production I, Lord is an example of how we follow up to prevent learning from being lost, however we can. We had big dreams of touring the production, in each location inviting local survivors to co-create artworks for our scenery in performances in their area, with post-show discussions and wrap-around trauma-conscious communication training for spiritual leaders and safeguarding workers, and post-show workshops for survivors to help them process their reflections. While we were disappointed that we couldn't make that happen, the pursuit has given us valuable insights into the various potholes that prevent progress in this particular area, that we will continue to challenge. Not wanting to turn this report into an exposé, we won't go into those, but instead tell you about what we have managed to do.

We both started and finished the year guest lecturing at University College London. In May, the subject was prioritising spiritual abuse research in academia, to an audience including some members of the public, interested UCL staff and students, and international students from an LGBTQIA+ exchange. Presenting the progress we have made in our UK context, in a space with survivors from countries where the barriers and risks are so much more stifling, was humbling- but still there were many shared themes between our various contexts, and there was considerable hope in the ideas shared about where things could go from here. Many attendees reflected that they had never attended a lecture that was so emotionally involving, with a general consensus that progress from research would be so much more fruitful if that was the norm.

The second guest lecture was our third consecutive year supporting UCL's Master of Public Health programme, with our subject this year being lived experience leadership and how to overcome the barriers to it. While not specific to a spiritual abuse context this time, we took examples from our work in that field as well as other causes we have pursued, making for a lecture we proudly recognised only we could have delivered. Besides this, we were encouraged by being invited to deliver performances of extracts from I, Lord, followed either by a Q&A or by a condensed version of our trauma-conscious communication training, at a couple of learning days for Church of England safeguarding staff, in December and in March.

Being the state church, with the political presence and other privileges that entails, the Church of England is where there really are enough resources available to lead by example in safeguarding healthy spiritual cultures. We continue to recognise that even being invited to be in those rooms puts us at the forefront of progress, and to be encouraged by the enthusiastic responses we receive from a handful of the professionals we meet in those contexts- while still taking note of how much further things have to go for such gestures to lead to real change.

That change, of course, needs to go beyond the state church- into other churches, other faiths, into any other communities held together by any form of philosophical or spiritual connection and commitment. We thank St Philip's Centre in Leicester, which brings people from many different faiths together, for inviting us to lead a workshop for their community to explore how they could collectively challenge spiritual abuse and champion healthy spiritual cultures. Our group was small but highly engaged, and we hope the reflections gathered continue to influence their work.

In a time when people of any faith face so much stigma, it is understandably extremely difficult to open conversations about spiritual abuse across multiple faiths, as the research team from the national Abuse in Religious Contexts project know very well. We commend their openness to alternative interview and communication methods, and especially their commitment to being led by survivors. We were honoured that they asked us to produce a series of short films to reflect their findings. We released Something We Can All Agree On in March 2025, five conversational poems using predominantly the words of the survivors from many and no faiths they interviewed. It is encouraging to know that professionals who encounter spiritual abuse and spiritual trauma in their work, and others who are affected by it first or second hand, now have that resource. Spiritual abuse cannot be explained in facts and figures, and we truly believe the arts are the only way to express its nature and impact, and create space for it to be recognised, taken seriously, and challenged.

...CONTINUED

# **Response Ability Theatre Ltd Trustees' Report (continued) For The Year Ended 5 April 2025**

---

## **Main Achievements - continued**

So much more needs to be done, and there are so many layers of resistance in the way. To preserve ourselves and the survivors we take on our journey, there is only so much we can give when faced with such considerable obstacles that affect us so personally- but when we can, where we can, we will continue to chip away.

Continuing with the topic of research collaborations, we are tremendously proud of the way our connection with the CHAMPIONS project has developed. A national research project based at UCL and De Montfort University, CHAMPIONS is dedicated to finding out the best ways to make sure 0-5 year olds living in temporary accommodation can be safe, healthy and educated in their formative years. After our initial commission with them last year to produce Milestones, which used the words of interviewees to illustrate their policy recommendations, they really took on board what we fed back about the transcripts of interviews with parents highlighting problems in the interview process itself. They worked incredibly hard to achieve funding for us to work directly with parents in the next stage of their research, which focuses on co-creating a culturally sensitive parenting support programme for migrant and asylum-seeking families in temporary accommodation.

In September and October 2024, we held three theatre-based workshops for 18 Kurdish- or Arabic-speaking mothers, exploring storytelling in their cultures, and using stylistic tropes from it to build up an understanding of the ideal settings in which they would want to raise their kids. When we say "ideal", we very much don't mean "possible": we encouraged fantasy to avoid the women feeling restricted in communicating their whole truth by feeling that they were asking for "too much", and to help them build relationships formed around fun and imagination with the researcher who then went on to interview them.

In February and March, after the interview process, we brought the women back together for five further sessions in which we co-created a short play depicting the settings they had come up with before the interviews. Eventually titled Wash My Mind, Heal My Heart from what the mothers shared they needed to do before they could truly start living well and feeling fully present for their kids, the women performed the piece to staff from their support service Happy Baby Community, some of the lead researchers, and several of their kids. The play is available to watch on our website, alongside a documentary sharing further reflections on the process: they really are worth a watch, as nothing we could put on paper can adequately express how profound the experience was for anyone involved. Still, for the academically minded among you, do look out for our paper outlining the progression of our collaboration with CHAMPIONS that will be published in the first international Theatre About Science journal, and various publications we co-authored with the researchers about the value of trauma-conscious theatre methods in research with survivors.

Word of our theatre-based co-creative methods is already starting to spread. We absolutely loved working with the staff, volunteers, mums and a few minis at the Magpie Project in October 2024 to generate images and words that they associated with home, journeys and motherhood to inspire the brilliant artist Melissa Jarram to design and paint a mural for a wall in their new building. As with the mothers we worked with through CHAMPIONS, we were awed by the energy and playfulness that women facing the hostile immigration system were able to muster for us, and as delighted as they were with the results.

The final big success of 2024-25 came with the invitation to our founder Nell Hardy to co-produce Old Diorama Arts Centre's One Roof Festival in January- and subsequently to take on the role of Creative Producer for the first year of One Roof's year-round programme of arts courses and projects for artists with lived experience of homelessness. ODAC has supported RAT since 2023 and we have been so pleased that they have taken interest in and inspiration from our combination of artistry and trauma-consciousness in that time. We were already starting to feel very much part of their ecosystem, so this felt like a very organic progression.

Based on previous years, we expected about 30 artists to attend the January festival. In the end, almost 100 came through the doors over the course of the two weeks, and came to workshops ranging from theatre-making and storytelling to string animation to spoken word and ukulele jams and even earth puppetry (making puppets out of things found in nature)! All the workshops were facilitated by artists with lived experience- some old hands and some facilitating for the first time and Lona Lee, the remarkable scenographer who first came to One Roof through RAT, was commissioned to design and build the central structure for the post-festival exhibition that took over ODAC's foyer for the following month. Complete with a couple of open mic celebration evenings, it was the liveliest One Roof festival yet, and strongly established a community of artists of all ages and stages who celebrate and support each other. We look forward to telling you in the next annual report about how the year-round programme builds on that.

Besides this, we have delivered our trauma-conscious communication training for UCL research staff and co-facilitators, One Roof facilitators and Church of England safeguarding officers; supported women's health collective The Bridge to create their theory of change; given trauma-consciousness consultation to Ten Years' Time and Healthwatch Camden; and spoken at Arts and Homelessness International's summit on two panels, focusing respectively on women and on trauma within the arts and homelessness sector. We also pass on our gratitude to the John Ellerman Foundation, with whom our founder completed her shadow trusteeship in November 2024, both for bolstering our confidence in governance and for taking on board our feedback on trauma-consciousness and the importance of lived experience in funding decisions; and to Platform for delivering their excellent strengths-based training to our staff and trustees. And, though we have already mentioned them, while we are giving thanks we must reiterate our gratitude to Old Diorama Arts Centre for continuing to be the physical home for most of our work and making our community feel so welcome.

As a very small, young charity running on a shoestring for a broad survivor community that society is letting down from all angles, it is easy day-to-day to focus on what we haven't managed to achieve, and the work we have tried but not been able to get off the ground (of which we have only just begun to scratch the surface in this report). So it is healing for us to take stock of what we have achieved, how many people we have helped in a range of ways, and how much groundwork has been laid to spread our reach in the future. And, above all, of just how worthwhile it is to move that bit more slowly to make sure the people you aim to serve are benefiting at each stage of the process.

## **Financial Review**

**Response Ability Theatre Ltd  
Trustees' Report (continued)  
For The Year Ended 5 April 2025**

---

## **Reserves Policy**

### **Scope**

This reserves policy explains to existing and potential funders, donors, beneficiaries and other stakeholders why we are holding the reserves we maintain. It gives confidence to stakeholders that our finances are being properly managed and will also provide an indicator of future funding needs and our resilience.

### **Oversight**

The amount held in reserves will be monitored during the course of the year as part of our budgetary process and financial monitoring.

### **Reserves Definition**

Reserves are that part of our unrestricted funds that are freely available to spend on any of our purposes. The items excluded from reserves are:

- designated funds set aside to meet essential future spending, such as funding a project that could not be met from future income.
- restricted funds.

Trustees review our cashbook quarterly in advance of board meetings to confirm that funds we are recording as reserves are legitimately unrestricted and suitable for being defined as such - and that funds not defined as reserves are legitimately restricted or designated.

### **Developing Our Policy**

As a very young charity that does not hold significant amounts of endowed funds, property or operate a defined benefit pension scheme or carry out activities through trading subsidiaries, and is still building up its regular activities and ascertaining its regular spending needs, we have used Charity Commission Annex 1 guidance and received wisdom from other charities of our size and nature when developing our policy on reserves.

### **Levels of Reserves**

Our target level of reserves is £12,000, which will be approximately 3 months of our operating costs when we are securely enough funded to afford as much staff time as we need to keep everything running as well as it can without relying on voluntary time. This is in line with what our governing document states on reserves.

It is important for us to hold these reserves because:

- we are currently only in receipt of one small multi-year grant, with our other grants only covering a maximum of one year for very specific activities and so usually not suitable for core costs;
- we currently receive considerable in-kind support in free space hire, but this is highly dependent on the financial stability of the facility offering us this and could stop with little notice;
- our other income from offering training, taking commissions, occasional ticket sales and donations is sporadic and often unquantifiable very far in advance;
- as a survivor-led organisation, we are more likely than others to need to hire interim staff in case of sickness absences;
- as an organisation that supports people experiencing post-traumatic stress, we are more likely than others to need to provide therapeutic support for our participants.

### **Monitoring of Reserves**

We will keep our reserves policy and the level of reserves held under review, monitor the level of reserves held throughout the year to establish the reason for any significant difference with the target level set. If reserves during the year are below target or exceed target, we will consider whether this is due to a short-term situation or a longer-term issue, and take any appropriate action.

This year, it is not a pressing concern that our reserves are a little below this target because of the infancy of the charity and the fact of our paid staff being freelancers, in recognition of our inability to commit to regular work for them in the immediate term. We also do not currently have long-term obligations or debts in excess of known funding, so any shut-down costs we may need if we were to close will be minimal. However, we are building to a point where we can put core staff on payroll, at which point we will be more stringent in our attention to reserves levels.

Given the size of the charity, we expect to keep all cash (both reserves and operating) in bank accounts with reputable banks, as opposed to any other types of investment.

### **Use of Reserves**

Even while we are below our intended minimum reserves level, we may choose to use some of our reserves if:

- doing so allows us to take up a valid and timely or time-sensitive opportunity to further the purposes of the charity;
- it becomes clear that we are unable to fulfil conditions of funded work to which we are committed, and to do so in a way that aligns with our values as an organisation, without doing so.

If the CEO wishes to use reserves, she is to e-mail the whole trustee team stating:

- how much will be required and on what specific costs;
- in what way she believes use of the reserves is justifiable according to the above two conditions.

...CONTINUED

**Response Ability Theatre Ltd  
Trustees' Report (continued)  
For The Year Ended 5 April 2025**

---

**Reserves Policy - continued**

Trustees are then to have five working days to submit comments to the Chair, before the Chair then puts out a final proposal for use of those reserves, on which trustees will vote. This vote can take place via e-mail if doing so in a meeting is not practical. The Chair then feeds back to the CEO whether or not to grant permission for the stated amount to be used for the stated purpose, with any caveats or further stipulations are required.

Policy last reviewed: September 2025

To be reviewed again no later than: September 2026

**Reference and Administrative Details**

**Trustees**

Hallie Banish  
Judith Fagelson  
Miranda Keast  
Kathryn Langford (appointed 15/04/2024)  
Kim Marsh  
Julian Parmar

**Charity Number**

1206912

**Company Number**

14438069

**Registered Office**

FLAT 11 WALDEN HOUSE  
CRESCENT ROAD  
BARNET  
EN4 9RQ

**Independent Examiner**

Matthew Brown  
Adding Value Consultancy Ltd  
Studio 21, Bluecoat Chambers  
School Lane  
Liverpool  
L1 3BX

**Response Ability Theatre Ltd  
Trustees' Report (continued)  
For The Year Ended 5 April 2025**

---

**Statement of Trustees' Responsibilities**

The trustees (who are also the directors of Response Ability Theatre Ltd for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- 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 company will continue in business.

The trustees are responsible for keeping adequate accounting records which disclose with reasonable accuracy at anytime the financial position of the charitable company and to enable them to ensure that the accounts comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

**Small Company Rules**

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:



Kathryn Langford

Trustee

24th December 2025



**Response Ability Theatre Ltd**  
**Independent Examiner's Report to the Trustees of Response Ability Theatre Ltd**  
**For The Year Ended 5 April 2025**

---

I report to the charity trustees on my examination of the accounts of the Company for the year ended 5 April 2025.

**Responsibilities and Basis of Report**

As the charity 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**

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

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



Matthew Brown

15th December 2025  
Studio 21, Bluecoat Chambers  
School Lane  
Liverpool  
L1 3BX

**Response Ability Theatre Ltd**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For The Year Ended 5 April 2025**

				2025	2024
		Unrestricted funds	Restricted funds	Total funds	Unrestricted funds
	Notes	£	£	£	£
<b>INCOME AND ENDOWMENTS FROM:</b>					
Donations and legacies	3	11,851	35,000	46,851	65,020
Charitable activities:					
Charitable Activity		24,173	-	24,173	2,382
		<u>36,024</u>	<u>35,000</u>	<u>71,024</u>	<u>67,402</u>
<b>EXPENDITURE ON:</b>					
Charitable activities:	4				
Charitable Activity		(26,876)	(11,811)	(38,687)	(67,560)
		<u>9,148</u>	<u>23,189</u>	<u>32,337</u>	<u>(158)</u>
<b>NET INCOME/(EXPENDITURE)</b>					
Transfers between funds	10	447	(447)	-	-
		<u>9,595</u>	<u>22,742</u>	<u>32,337</u>	<u>(158)</u>
<b>NET MOVEMENT IN FUNDS</b>					
<b>RECONCILIATION OF FUNDS:</b>					
Total funds brought forward		(158)	-	(158)	-
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>10</b>	<u><u>9,437</u></u>	<u><u>22,742</u></u>	<u><u>32,179</u></u>	<u><u>(158)</u></u>

The notes on pages 10 to 13 form part of these financial statements.

**Response Ability Theatre Ltd**  
**Balance Sheet**  
**As At 5 April 2025**

				2025	2024
		Unrestricted funds	Restricted funds	Total funds	Total funds
	Notes	£	£	£	£
<b>CURRENT ASSETS</b>					
Debtors	8	-	-	-	7,080
Cash at bank and in hand		10,277	22,742	33,019	1,229
		10,277	22,742	33,019	8,309
<b>Creditors: Amounts Falling Due Within One Year</b>	9	(840)	-	(840)	(8,467)
<b>NET CURRENT ASSETS (LIABILITIES)</b>		9,437	22,742	32,179	(158)
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		9,437	22,742	32,179	(158)
<b>NET ASSETS/(LIABILITIES)</b>		9,437	22,742	32,179	(158)
<b>FUNDS OF THE CHARITY</b>					
Restricted Funds				22,742	-
Unrestricted Funds				9,437	(158)
<b>TOTAL FUNDS</b>	10			32,179	(158)

For the year ending 5 April 2025 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the charitable company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

On behalf of the board

*Julian Parmar*

Julian Parmar

Trustee

27th December 2025

The notes on pages 10 to 13 form part of these financial statements.

**Response Ability Theatre Ltd**  
**Notes to the Financial Statements**  
**For The Year Ended 5 April 2025**

---

**1. General Information**

Response Ability Theatre Ltd is a company limited by guarantee, incorporated in England & Wales, registered number 14438069 and registered charity number 1206912. The registered office is FLAT 11 WALDEN HOUSE, CRESCENT ROAD, BARNET, EN4 9RQ.

**2. Accounting Policies**

**2.1. Basis of Preparation of Financial Statements**

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)", Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

The charitable company is a Public Benefit Entity as defined by FRS 102.

**2.2. Fund Accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds comprise unrestricted funds that have been set aside by the trustees for a specific purpose.

Restricted funds are to be used for specific purposes as laid down by the donor.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**2.3. Incoming Resources**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Income received in advance of the provision of specified services is deferred until the criteria for income recognition are met.

**2.4. Resources Expended**

Expenditure is recognised once there is a legal constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings - expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs and other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

**2.5. Cash and Cash Equivalents**

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

**3. Income from Donations and Legacies**

	<b>2025</b>		
	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total funds</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Donations and gifts	965	-	965
Grants	10,886	35,000	45,886
	<u>11,851</u>	<u>35,000</u>	<u>46,851</u>
	<b>2024</b>		
	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total funds</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Donations and gifts	4,870	-	4,870
Grants	60,150	-	60,150
	<u>65,020</u>	<u>-</u>	<u>65,020</u>

**Response Ability Theatre Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 5 April 2025**

**4. Analysis of Expenditure**

	<b>2025</b>		
	<b>Activities undertaken directly</b>	<b>Support costs (see note 5)</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Charitable Activity	37,340	1,347	38,687
	<b>2024</b>		
	<b>Activities undertaken directly</b>	<b>Support costs (see note 5)</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Charitable Activity	64,764	2,796	67,560

**5. Support Costs**

	<b>2025</b>
	<b>Charitable Activity</b>
	<b>£</b>
General administration:	
Computer software, consumables and maintenance	262
Accountancy fees	72
Professional fees	102
Subscriptions	34
Sundry expenses	37
Governance costs:	
Independent examiner's fees	840
	<u>1,347</u>
	<b>2024</b>
	<b>Charitable Activity</b>
	<b>£</b>
Employee costs:	
Staff training	153
Premises expenses:	
Rent	667
General administration:	
Accountancy fees	804
Professional fees	1,035
Sundry expenses	137
	<u>2,796</u>

**Response Ability Theatre Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 5 April 2025**

**6. Independent Examiner's Remuneration**

	2025	2024
	£	£
Independent examination of the financial statements	840	-
Other assurance services	-	-
Tax advisory services	-	-
Other financial services	-	-
	<u>840</u>	<u>-</u>

**7. Average Number of Employees**

Average number of employees during the year was: NIL (2024: 7)

**8. Debtors**

	2025	2024
	£	£
<b>Due within one year</b>		
Other debtors	-	7,080
	<u>-</u>	<u>7,080</u>

**9. Creditors: Amounts Falling Due Within One Year**

	2025	2024
	£	£
Accruals and deferred income	840	8,467
	<u>840</u>	<u>8,467</u>

**10. Movement in Funds**

	As at 6 April 2024	Income	Expenditure	Transfers	As at 5 April 2025
	£	£	£	£	£
<b>Unrestricted funds</b>					
General:					
General unrestricted fund	(158)	36,024	(26,876)	447	9,437
<b>Restricted funds</b>					
Awards for All	-	20,000	(2,578)	-	17,422
Camden Giving Growth	-	5,000	-	-	5,000
CLICK Arts	-	2,000	(1,446)	(234)	320
Linbury Trust	-	6,000	(5,802)	(198)	-
Camden Giving Toolkit	-	2,000	(1,985)	(15)	-
<b>Total restricted funds</b>	<u>-</u>	<u>35,000</u>	<u>(11,811)</u>	<u>(447)</u>	<u>22,742</u>
<b>Total funds</b>	<u>(158)</u>	<u>71,024</u>	<u>(38,687)</u>	<u>-</u>	<u>32,179</u>

**Response Ability Theatre Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 5 April 2025**

	As at 6 April 2023	Income	Expenditure	As at 5 April 2024
	£	£	£	£
<b>Unrestricted funds</b>				
General:				
General unrestricted fund	-	67,402	(67,560)	(158)
<b>Total funds</b>	-	67,402	(67,560)	(158)

- Awards for All: for a year of maintaining the core group and administration around it.
- Camden Giving Growth: for the expansion of the core group's work in and beyond monthly sessions.
- CLICK Arts: for the co-creation of a short film exploring escaping from coercive control.
- Linbury Trust: for fundraising, administrative and evaluational staffing costs, insurance, accountancy, staff and trustee training and other background organisational costs.
- Camden Giving Toolkit: for staffing, participant expenses, materials and refreshments for our inaugural core group sessions.

**11. Transactions with Trustees**

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.

No trustee expenses have been incurred.

**12. Related Party Disclosures**

There have been no related party transactions in the reporting period that require disclosure.

**13. Company limited by guarantee**

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £1.

**Response Ability Theatre Ltd**  
**Detailed Statement of Financial Activities (including Income and Expenditure Account)**  
**For The Year Ended 5 April 2025**

	2025	2024
	Total funds	Total funds
	£	£
<b>INCOME AND ENDOWMENTS FROM:</b>		
<b>Donations and legacies</b>		
Donations and gifts	965	4,870
Grants	45,886	60,150
	<u>46,851</u>	<u>65,020</u>
<b>Charitable Activities:</b>		
<b>Charitable Activity</b>		
Income from charitable activities	24,173	2,382
	<u>24,173</u>	<u>2,382</u>
	71,024	67,402
<b>EXPENDITURE ON:</b>		
<b>Charitable Activities:</b>		
<b>Charitable Activity</b>		
Purchases	(173)	(257)
Subcontractor costs	(26,389)	(60,067)
Travel and subsistence expenses	(10,409)	(1,771)
Insurance	(369)	(226)
Marketing and advertising costs	-	(2,443)
Staff training	-	(153)
Rent	-	(667)
Computer software, consumables and maintenance	(262)	-
Accountancy fees	(72)	(804)
Professional fees	(102)	(1,035)
Subscriptions	(34)	-
Sundry expenses	(37)	(137)
Independent examiner's fees	(840)	-
	<u>(38,687)</u>	<u>(67,560)</u>
	(38,687)	(67,560)
<b>NET INCOME/(EXPENDITURE)</b>	<u><u>32,337</u></u>	<u><u>(158)</u></u>