

THEATRE CENTRE LIMITED

England & Wales · Charity number 210262

Details

Status Registered

Legal form Charitable company

Company number [00585723](#)

Registered 1962-10-24

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

Contact

Address Unit 4 Crawley Business Centre
Stephenson Way
Crawley
RH10 1TN

Phone 01293304377

Email admin@theatre-centre.co.uk

Website www.theatre-centre.co.uk

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION PARTICULARLY BY THE PRODUCTION OF EDUCATIONAL PLAYS AND THE ENCOURAGEMENT OF THE ARTS.

Activities: The principal activity of the company is the encouragement of the arts by the production of educational plays.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Other Defined Groups, The General Public/mankind

Geography

- **Area of benefit:** NATIONAL
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£374,157	£369,363	-	-
2024-03-31	£375,416	£406,783	-	-
2023-03-31	£378,726	£425,713	-	-
2022-03-31	£404,667	£475,151	-	-
2021-03-31	£259,699	£341,360	-	-

Trustees

Name	Role	Appointed
Aleksa Asme		2022-10-31
Benjamin Eva-Griffiths		2024-07-12
Caroline Wilkes		2024-07-12
Frazer Flintham		2022-08-23
James Kristoffer Cooney		2024-07-12
Joanne Leung		2024-07-12
Karl Singaporewala		2024-07-12
Kieran George Lines		2024-07-12
Rebecca Cecelia Major		2021-12-17
Romana Fello		2024-07-12
Titilola Dawudu		2018-09-26

THEATRE CENTRE LIMITED

England & Wales - Charity number 210262

Accounts

THEATRE CENTRE

THEATRE CENTRE LIMITED
(A company limited by guarantee)

Report and Financial Statements

For the Year Ended 31 March 2025

Charity number 210262
Company number 0585723 (England & Wales)

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2025

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Reference and Administrative Details

Constitution

The company is incorporated under the Companies Act, company number 0585723 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 210262.

Directors and Trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association each trustee shall hold the office for a term of three years. A trustee is eligible for reappointment for a further term of three years upon the expiry of his or her previous term of office. A trustee who holds the office for two consecutive terms shall not be permitted to hold the office for a further term unless a period of not less than one year has elapsed from the date of the expiry of the previous term of office. Notwithstanding the foregoing, the directors may by simple majority waive the One Year Restriction in respect of any director who has served two consecutive terms (and who would therefore otherwise be required to retire) if they consider (acting reasonably) that such waiver would be in the best interests of the charity.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees' meetings.

The trustees throughout the year and since the year end, were:

Aleksa Asme	
James Cooney	appointed 12 th July 2024
Titilola Dawudu	
Benjamin Eva-Griffiths	appointed 12 th July 2024
Romana Fello	appointed 12 th July 2024
Frazer Flintham	
Joanne Leung	appointed 12 th July 2024
Kieran Lines	appointed 12 th July 2024
David Richard Luff	resigned 28 th November 2024
Rebecca Major	Chair
Karl Singporewala	appointed 12 th July 2024
Caroline Wilkes	appointed 12 th July 2024

Chief Executive

Emma Rees – Executive Director/CEO

Independent Examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

The Co-operative Bank plc, Skelmersdale WN8 6WT

Solicitors

Harbottle & Lewis, Hanover House, 14 Hanover Square, London W1S 1HP.

Operation Address & Registered Office

1 Town Barn Road, Crawley, RH11 7XG

THEATRE CENTRE LIMITED
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For the Year Ending 31 March 2025

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2025, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal Activity

The principal activity of the company during the year continued to be the encouragement of the arts by the production of educational plays.

Objectives and Activities

Founded in 1953 by Brian Way and Margaret Faulks, we've been a vital catalyst for youth leadership and creativity for over 70 years. In this time, we've commissioned 110 writers and produced 239 plays. We have played to audiences of over 1 million in schools and theatres and have worked with over 250,000 young people. Some of those young people are now working in the arts or in education teaching drama to the next generations.

We see access, equality, and representation as foundations of a fair society and work to dismantle exclusion and systemic injustice. We prioritise areas that are systemically underserved, removing economic and social barriers, and working where young people can benefit most. We celebrate the true creative diversity only the widest access can bring.

The purpose of the charity remains to promote, maintain, improve and advance education, particularly by the production of plays made with and for young people and the encouragement of the arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The principal strategy for achieving the stated objective is in the commissioning of new plays to tour to schools and theatres, and in running Future Makers year-round in locations across the country. Future Makers is a fresh approach to empowering young people to become artists, active members of society, and influential leaders, while helping us to tell relevant, authentic stories. Future Makers is at the heart of our work, enabling us to implement our youth-focused approach in schools and communities. Our touring shows come directly from Future Makers spaces, the engine of our 'creative circular economy', connecting all aspects of our work. We work with innovative writers, brilliant artists and dedicated teachers, bringing them into the heart of communities that are underserved, underrepresented and under the radar

Structure, governance and management

Theatre Centre is governed by its Memorandum and Articles of Association dated 16 March 2016. As well as being a Company Limited by Guarantee, we are registered as a charity with the Charity Commission, registration number 210262. Following a successful Trustee recruitment process completed during 2024/25, the Charity is administered by a board of eleven Trustees.

Our Board has a strong track record of inclusivity and intersectional representation across age, class, disability and ethnicity and includes lived experience of the care system. Our current Board of Trustees

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are: 55% female, 36% Global Majority, 27% disabled, 55% under 35, and 18% LGBT+. The Board has three sub-committees: Development, Finance & Operations, Income Generation.

The day-to-day activities of Theatre Centre are managed by the Executive Director/CEO together with the Artistic Director. Remuneration for all staff is discussed and agreed annually by the board of Trustees at the point of agreeing the annual budget for the forthcoming year.

Creative programme during 2024/25

Audiences and Future Makers total reach:

- 5,286 total audience for **DIZZY** over 54 performances in 32 schools and 3 theatres.
- 1,312 total Future Makers interactions over 63 FM sessions involving 198 young people.
- 12 partner organisations including 6 schools.

New writing and Touring work:

- commissioned and produced one national tour of **DIZZY** by Mohamed Zain Dada, in co-production with Sheffield Theatres;
- commissioned Debris Stevenson to write My Brother's a Genius for spring 2026;
- established the Brian Way Writer's Room, through which we will formalise our professional writers/new writing development, dramaturgy, commissioning and mentoring, as well as develop our new writing offer for young people and schools.

Future Makers:

- ran Future Makers activity, Crawley and National: year-round creative activity for young people, teachers and artists;
- ran R&Ds for **DIZZY** with Lewisham Youth Theatre, National Youth Theatre;
- ran **DIZZY** development with the writer in schools in Crawley, Lewisham and Sheffield;
- piloted term-long Artist in Residence at Addey & Stanhope School, Lewisham;
- partnered with Creative Crawley on the Creative Village Skills Exchange;
- collaborated with Rose Bruford, Central School of Speech & Drama and Royal Welsh College of Music & Drama.

Tour of **DIZZY** by Mohamed Zain Dada, September to November 2024 in co-production with Sheffield Theatres touring to schools and theatres across the UK.

DIZZY resonated strongly with audiences nationwide. The total audiences for our touring work were 5,286, over 70% of whom were under the age of 21. We gave 54 performances, 32 of which were presented in 17 schools and 22 in 3 theatres (The Hawth in Crawley and Half Moon in London, plus 8 workshops and a number of talks and Q&As. Throughout rehearsals we engaged with early career dramaturgs, movement directors, and director with shadowing and mentoring opportunities and ran a rehearsal insight workshop for 15 yearly career artists.

Selected press quotes on Dizzy

"The deft direction from Rob Watt has as much to deliver as Mwen's exceptional sound design. Hannah Sibai's economical, beautifully sparse set and Jess Brigham's fluid lighting plot work hand-in-glove to elevate the experience." **Yorkshire Post**

"has all the makings of a magnificent piece of theatre...Qamar is a formidable protagonist, embracing her culture and diversity with verve." **WhatsonStage**

"Dizzy is an exciting and incredibly relevant piece of theatre, which should be on every GCSE or A Level curriculum" **Theatre and Tonic**

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"Intelligent, witty and very funny... this production is not one to be missed!" **Yorkshire Times**

"Dizzy is a powerful and engaging production that resonates with both younger and older audiences."

All About Theatre

"Dizzy is not only a great show, but a profound one... use of verbal and physical comedy takes Dizzy from good to great, with a fantastic number of genuinely comical moments in this deep and emotional tale...fantastic... For any teaching professionals considering taking their cohorts of pupils to this play, it is certainly worth its while." **Forge Press**

Students and teachers both rated the work very highly with 100% of Teachers saying that the script was Excellent or Very Good; that the production was Excellent or Very Good; that they would rebook Theatre Centre (6 or 5 out of 6). 92% of students said that the production was Excellent or Very Good and 86% said that the script was Excellent or Very Good. We also developed our integrated learning resources, Explore the Show, with input from teachers and an education specialist and created a comprehensive Resource Pack to accompany the show. Explore the Show included video contributions from all members of the Creative and Production teams to support teachers and their students unpacking the show.

As in previous years, most teachers said they were planning to use the production for the Live Performance Review element of the Drama GCSE and that the show was also useful in terms of PSHE and Personal Development. Most importantly, teachers and students talked about how Theatre Centre shows make connections with and for students and encourage them to think about and discuss issues in the wider world, both in the classroom, individually and with friends.

In their feedback, young people stressed how relatable and relevant the characters and dialogue was and how recognizable the situations and conversations were, reflecting strongly on the power of both the commitment to new writing and the process we go through to make it.

Feedback on DIZZY from young people and teachers (not individually identifiable for privacy)

"I absolutely loved that. It was so good, beautiful, fantastic! There were moments where I was feeling a little bit 'my god, this is hurting my heart' because it was so emotional. And we were laughing too, it was so funny, the attitude...!" **Young audience member**

"I thought it captured young people very well. It showed how grief can impact us at any age and that people cope in their ways. It was realistic and relatable without feeling stereotypical." **Young audience member**

"The acting was genuine and thought-provoking. The lighting and sound conveyed an urgency for society to understand how people feel when they lose a loved one. The relationship between the main characters was very believable, inspiring, and powerful." **Young audience member**

"The show was absolutely brilliant, making almost everybody in the audience shed a tear. It was a once-in-a-lifetime opportunity." **Young audience member**

"Exceptional acting, superb writing, and perfectly suited for secondary school students." **Teacher**

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Future Makers over 2024/25

- 4 seasons of Future Makers in Crawley, Lewisham and Sheffield
- 63 FM sessions with a total of 1,312 interactions
- 198 young Future Makers
- 12 partner organisations including 6 schools
- 40 Skillshares; 1 Speakeasy; 18 Incubators, 4 Gatherings

We continued to develop Future Makers to support young people as creative thinkers, artists, makers, active citizens and leaders. It is the core of all our work and is the key to the way we unlock our young people-centred practice in schools and in our national and local communities.

Future Makers sees us bringing young people, artists, teachers and practitioners together to develop skills, explore big ideas and to make work together, share skills, explore big ideas and empower young people as artists, creatives, active citizens and leaders. Future Makers allows us to open up creative spaces where everyone in the room is valued for what they bring. It enables us to bring the strands of work together and creates our **'creative circular economy'**: nothing is wasted; ideas shared in one space can be incorporated into other work and into the new writing we tour; young people's ideas, experience, questions and perspectives drive all of our work.

Feedback from Young Future Makers and teachers:

"This work builds confidence. It allows for industry working. It inspires new ways to collaborate for students, but also for staff. It encourages young people to speak up; to be changemakers and to be upstanding. It gives them a meaningful, authentic voice" **Jan Shapiro, Headteacher, Addey & Stanhope School, Lewisham**

"I really enjoyed the creativity and freedom we got from this session. Even if we got a category or theme to work within, we didn't get explicitly told what to do" **Year 9 student, Crawley**

"This session gave me the freedom to express myself, and to show what you're thinking in your head and to put it into a performance" **Year 9 student, Crawley**

"We combined all our unique voices to interrogate and dissect the material so that it can have the most impact on young people around the country." **Young Future Maker**

"It was joyful and inquisitive. It was never condescending. We were expected to interrogate and engage with the texts as professionals which allowed us to meet theatre and the potential audience to a high quality and level." **Young FM**

"It was super fun and extremely enlightening. I left feeling refreshed and inspired having learnt so much about the process of creating theatre." **Young FM**

"It inspired me to get started with some projects I thought I lost motivation for" **Young FM**

"It was amazing, my first research and development for a show and it was an inviting experience that allowed me to embrace my ideas and explore my creativity" **Young FM**

"An unforgettable experience" **Young FM**

"I enjoyed every aspect of this amazing opportunity. The staff were very friendly and the group itself was pleasant to work with. The work we did was very educational and fun at the same time. I'm really

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glad we had this chance to immerse in showmaking in our small town Crawley. I hope there will be more events like this!" **Young FM**

Artist in Residence pilot at Addey and Stanhope School, Lewisham, SE14

Our Artist in Residence pilot at Addey & Stanhope School, Lewisham, saw us working with students and teachers in the Science Dept. The brief was to explore the idea of creativity, how it is currently used in teaching, and how to open up the curriculum in creative ways. The report took the form of a podcast and posters that were displayed throughout the school.

Quotes from students and teachers:

"The first people doing these experiments weren't following instructions—they were curious and creative." **Student**

"If teachers don't give direct answers and make us find them ourselves, it makes us creative." **Student**

"Science is inherently creative—look at the history—but students see it as all facts." **Teacher**

"Creativity doesn't always lead to the results policymakers want." **Teacher**

This work included a well-received strategic planning day for the Governors of the school:

"It was a really important day. I do feel we move forward. Your session was so powerful." Governor at **Addey & Stanhope School**

Continual Personal Development training (CPD) for teachers

As per the previous year, we continued to offer regular CPD session including Script Detective, Directing, and "How To..." sessions supporting teachers to get the most out of our touring work and prepare for working with their students on our touring work and repertoire of scripts.

We continued to strengthen the national community of teachers through our existing networks and teachers noted the value of direct access to professional theatre makers and peer networks.

Financial Review

National Theatre Centre continued as an Arts Council England National Portfolio Organisation in receipt of public funding. In addition to our NPO grant, Theatre Centre's income was supplemented by the generation of earned income through touring performances, workshops and training sessions. We also prioritised developing more commercial approaches to income generation through space hire and developing a training and personal development offer for local businesses. Alongside this we are increasing income streams through philanthropic channels, fundraising from trusts and foundations, and donations from individuals, including securing a generous commitment from one major donor giving £10,000 annually.

Following several planned deficit years post-pandemic, in 2024/25 the Company had an unrestricted fund surplus of £6,755 (2024: deficit £18,328) and an overall surplus after movements on restricted funds of £4,794 (2024: deficit of £31,367). Total incoming resources of £374,157 represented a modest decrease of £1,259 over the previous year (2024: £375,416). Total expenditure of £369,363 was £37,420 lower than in the previous year (2024: £406,783), and once again demonstrating Theatre Centre's prudent controls on expenditure in response to the ongoing challenging financial and fundraising environment. Trustees plan a full audit in 2025/6.

Our priority was to build diverse income streams rather than price the work out of reach.

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Reserves Policy

The Trustees aim to maintain a designated operational reserves fund at a level which equates to a minimum of six months of operational costs, which is £125,000. Additionally, Trustees have recently added a target to build a £10,000 designated premises fund for ongoing repairs and end-of-lease redecorating.

As of 31st March 2025, we had total unrestricted reserves of £138,462 (2024: £131,707), of which £125,000 has been designated as an Operational Reserve and £10,000 as a Premises Reserve, with a General Fund of £3,462. There were no restricted reserves at the year-end (2024: £1,961).

Following substantial planned investment of reserves since 2020/21 to support Theatre Centre's ongoing commitment to be responsive to the pandemic-related needs, Trustees set the objective of achieving a breakeven budget for 2024/25, and are pleased to report a small surplus.

Staffing

There was a significant staff change in 2024/25 as Rob Watt, Artistic Director of five years, moved on to pursue freelance opportunities, leaving in March 2025. The Trustees conducted a successful recruitment campaign and Eleanor Manners joined in April 2025.

The team is currently Executive Director/CEO (f/t), Artistic Director (f/t), Programme & Admin Coordinator (f/t), Marketing Manager (p/t 0.6), Finance Manager (p/t 0.2), and part-time Tour Producer (p/t 0.4) and other freelance specialist and producing staff.

Members of the core team undertook formal and informal training and CPD. The Executive also led external training sessions and contributed to industry panels, e.g. working with Central School of Speech & Drama as part of our ongoing partnership, panels with Independent Theatre Council.

The team were encouraged to network and be active in peer networks such as Assetij UK, Drama & Theatre Education Alliance, National Drama, Participatory Arts London, PYA England, Touring & Producing Companies Network, Art-led Companies Network. The former Artistic Director was a state secondary School Governor and the new Artistic Director is an Artistic Adviser of National Youth Music Theatre. The Executive Director is a Board member of Independent Theatre Council, Vice-Chair Theatre503, Trustee Creative Barking & Dagenham (CPP).

Premises

Theatre Centre remains a tenant of Crawley Borough Council, occupying the West Green Community Space, now renamed West Green Studios. The partnership with Creative Crawley continued in 2024/25 with the development of several artist studios in the space, running during a test phase to explore the appetite and demand for a shared cultural space in Crawley, which is demonstrably very strong, and to develop a sustainable financial model, which is emerging but still proving challenging in a complicated funding landscape.

'Investment has enabled me to have an outlet to develop my interest in moving from a national to local practice, artist led to community centred and explore how wellbeing can fit within this.' **Resident Artist**

Environmental Sustainability

In 2024/25 our total emissions were 3.25 tonnes CO₂e, which shows a slight fall on 2023/24. 2024/25 was our fourth consecutive year at Net Zero, using offsets to bridge the gap between reduction, reuse, recycling and zero emissions. To allow for underreporting and unreportable emissions through our supply chain, we doubled our known CO₂e emissions and purchased Gold Standard offsets. We recognise this is not a perfect system and continue to prioritise reductions.

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Our ES Policy supported activity across all operational and production areas, using the Theatre Green Book and report to Arts Council annually. We routinely included an Environmental Sustainability clause in all employment contracts, core and freelance and ran in-house training sessions to introduce team members and freelance staff to the Green Book, as well as including ES as an agenda item in all team and production meetings. In 2024/25 we maintained Theatre Green Book progress of Intermediate on Productions, Intermediate on Operations and Basic on Buildings. Our energy contract provides 100% renewable electricity and carbon neutral gas.

Policies

We have a full range of policies (including all required by Arts Council England). We are a Disability Confident Employer and an ITC Ethical Employer (now ITC Fair Pay Approved). We use the Theatre Green Book, the Anti-Racism Touring Rider and take Anti-Ableism action.

Data management & Privacy

Our GDPR systems continue to function effectively. In 2024/25 we had no data breaches and processed no requests for the removal of images or data records. GDPR is reported on each week in team meetings and at each Board meeting.

Risk Management

Trustees have systems to identify and mitigate any major risks to which the organisation may be exposed. The Company updates its Risk Register annually, with more regular review when circumstances require. This is scrutinised at Board meetings and monitored regularly by the Finance & Operations Sub-Committee (FOSC). Arts Council continues to classify our risk as Minor.

Future Plans 2025/26

During 2025/26, we will:

- continue to build partnerships and networks in Crawley, schools and community;
- produce one national tour of **My Brother's a Genius** by Debris Stevenson, in co-production with Sheffield Theatres and National Youth Theatre;
- run our year-round Future Makers activity in Crawley and nationally;
- pilot our Artist in Residence work in two schools.

In 2024/25 we analysed recent tour booking data, assessing our position within our school networks. Improved data capture allowed us to evidence a number of encouraging trends with schools over the course of the last four tours and useful insights for future planning.

- strong word of mouth about the quality of the work among teacher networks;
- growing requests for us to remount specific productions;
- a quantifiable growing demand from schools, supporting the ambition to tour for longer;
- evidence that would support us to regularly plan two legs of a tour, eg spring and autumn.

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Statement of Trustees' Responsibilities

The trustees (who are also directors of Theatre Centre for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which 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 the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable 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.

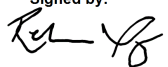
In so far as the trustees are aware at the time of approving our trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable company's auditor is unaware; and
- the trustees, having made enquiries of fellow directors and the charitable company's auditor that they ought to have individually taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Small Company Exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 18th September 2025 and signed on its behalf by:

Signed by:

D162CE9E281D4D1...

Rebecca Major
Chair of the Board of Trustees

THEATRE CENTRE LIMITED
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For the Year Ending 31 March 2025

Independent Examiner's Report to the Trustees of Theatre Centre Limited

I report on the accounts of the charity for the year ended 31st March 2025, which are set out on pages 13 to 22.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street London W1K 5LH
18th September 2025

Theatre Centre Limited
(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2025

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Unrestricted Funds £	Restricted Funds £	Total 2024 £
Income							
Donations	3	259,294	-	259,294	249,416	-	249,416
Income from charitable activities	4	77,086	3,499	80,585	59,240	32,491	91,731
Investments	5	1,265	-	1,265	2,340	-	2,340
Other	6	33,013	-	33,013	31,929	-	31,929
Total incoming resources		370,658	3,499	374,157	342,925	32,491	375,416
Expenditure							
Raising Funds: Fundraising costs		9,659	-	9,659	14,218	-	14,218
Charitable activities	7	354,244	5,460	359,704	347,035	45,530	392,565
Total expenditure		363,903	5,460	369,363	361,253	45,530	406,783
Net Movement on funds	8	6,755	(1,961)	4,794	(18,328)	(13,039)	(31,367)
Reconciliation of funds:							
Total Funds brought forward		131,707	1,961	133,668	150,035	15,000	165,035
Total Funds carried forward	18	138,462	-	138,462	131,707	1,961	133,668

The notes on pages 18 to 25 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Theatre Centre Limited
(Limited by Guarantee)
Balance Sheet as at 31 March 2025

	Notes	2025 £	2024 £
Fixed Assets			
Tangible assets	12	1,151	619
Current Assets			
Stock	13	2,644	1,704
Cash at bank and in hand		79,176	82,426
Debtors	14	67,602	72,631
		<u>149,422</u>	<u>156,761</u>
Liabilities			
Creditors: amounts falling due within one year	15	<u>(12,111)</u>	<u>(23,712)</u>
Net Current Assets		137,311	133,049
Total Net Assets			
		<u>£ 138,462</u>	<u>£ 133,668</u>
The funds of the charity			
18			
Unrestricted funds			
– General Funds		3,462	-
– Designated Funds		135,000	131,707
		<u>138,462</u>	<u>131,707</u>
Restricted funds			
		-	1,961
		<u>£ 138,462</u>	<u>£ 133,668</u>

The notes on pages 15 to 22 form an integral part of these financial statements.

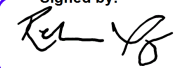
For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

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

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 18th September 2025 and signed on its behalf by:

Signed by:

D162CE9E281D4D1...

Rebecca Major
Chair of the Board of Trustees

THEATRE CENTRE LIMITED
Notes to the Financial Statements
for the year ended 31 March 2025

1. Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued in October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019 – (Charities SORP (FRS102)) and the Companies Act 2006.

The charity meets the definition of a public entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

b) Fund accounting

Funds held by the charity are either:

- Unrestricted general funds. These are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds. These are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds. These are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

c) Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income: income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding: when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2025

1. Accounting Policies (continued)

use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

d) Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Production/project costs: costs incurred in the production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

e) Fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost. Depreciation/amortisation is provided at annual rates calculated to write off costs less residual value over their estimated useful economic lives as follows:

Website	33% on cost
Motor vehicles	25% on cost
Production/Office equipment	33% on cost
Computer equipment	33% on cost

f) Stock

Stock is valued at the lower of cost and net realisable value.

g) Debtors

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

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2025

1. Accounting Policies (continued)

h) Cash at bank and in hand

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

i) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

j) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

k) Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

l) Pensions

The company operates a defined contribution scheme and the pension charge represents the amount payable by the company to the fund in respect of the year.

m) Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

	2025	2024
	£	£
3. Income from Donations		
Grants		
Arts Council England - National Portfolio funding	244,416	244,416
	244,416	244,416
Donations		
Individual giving	14,878	5,000
	£259,294	£249,416
	£ 77,086	£ 59,240
4. Income from charitable activities		
Earned income (unrestricted)		
Performances & workshops	28,557	19,999
Co-productions	30,000	30,000
Space hire	18,275	8,660
Other income	254	581
	£ 77,086	£ 59,240

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2025

4. Income from charitable activities (continued)	2025	2024
Project specific funding (restricted)	£	£
Grants		
Arts Council England – Transfer feasibility study	2,499	22,491
Backstage Trust	-	10,000
John Thaw Foundation	1,000	-
	<u>£ 3,499</u>	<u>£ 32,491</u>
5. Investment income		
Bank interest	<u>£ 1,265</u>	<u>£ 2,340</u>
6. Other income		
Theatre Tax Relief	<u>£ 33,013</u>	<u>£ 31,929</u>
7. Expenditure on charitable activities		
Production & project costs		
Production costs	14,692	17,057
Salaries	50,185	73,949
Fees	55,170	48,437
Social security costs	3,087	5,037
Pension costs	3,534	4,045
Future Makers programme	6,000	17,578
Royalties & writers' fees	6,736	9,303
Touring allowances, accommodation & subsistence	20,158	17,271
Travel & transportation	5,805	6,798
Marketing	8,858	10,252
Educational resources	830	-
	<u>175,055</u>	<u>209,727</u>
Support costs – pages 21-22	177,950	178,004
Governance costs – page 22	6,699	4,834
	<u>£359,704</u>	<u>£392,565</u>
Support costs		
Office overheads		
Office rent & storage	26,500	25,416
Telephone & internet	542	938
Insurance	4,959	3,916
Repairs, renewals & cleaning	7,912	3,212
Computer & equipment maintenance	3,301	5,038
Depreciation of equipment	812	364
	<u>44,026</u>	<u>38,884</u>

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2025

7. Expenditure on charitable activities (continued)	2025	2024
	£	£
Administration costs		
Salaries & wages	99,328	105,467
Fees/services	8,400	3,850
Social security costs	6,109	7,190
Staff pension costs	4,860	4,985
Staff training & welfare	1,340	404
Staff recruitment	661	-
Accommodation & subsistence	685	-
Travel	2,022	1,730
Premises costs	8,032	6,571
Relocation costs	-	5,891
Printing, postage & stationery	569	675
Conferences	79	-
Theatre tickets	106	146
Subscriptions & memberships	1,226	1,115
Sundries	472	1,096
	<u>133,889</u>	<u>139,120</u>
Professional & financial		
Bank charges	35	-
Total Support costs	<u>£177,950</u>	<u>£178,004</u>
Governance costs		
Board expenses	1,699	234
Accountancy	5,000	4,600
	<u>£ 6,699</u>	<u>£ 4,834</u>
8. Net expenditure for the year	2025	2024
	£	£
This is stated after charging:		
Depreciation of tangible fixed assets	812	364
Independent Examiner's remuneration:		
Independent Examination	4,000	4,000
Other services	1,000	600
	<u>1,000</u>	<u>600</u>
9. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel	2025	2024
	£	£
Salaries and wages	149,513	185,609
Social security costs	9,196	12,600
Pension costs	7,316	9,073
	<u>£166,025</u>	<u>£207,282</u>

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2025

9. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel (continued)

The average number of employees, including casual and part-time staff, during the year were:

	2025	2024
Producing & production staff	1	2
Support staff	3	3
	4	5

No employee received employee benefits in excess of £60,000 during the year (2024: nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £99,773. (2024: £102,441).

No trustees received remuneration during the year (2024: £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2024: £nil).

10. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £7,316 (2024: £9,073).

11. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12. Fixed Assets – tangible assets

	Office Equipment	Motor Vehicles	Computer Equipment	Total
Cost	£	£	£	£
1 April 2024	7,565	27,700	560	35,825
Additions	928	-	416	1,344
Disposals	-	-	-	-
31 March 2025	8,493	27,700	976	37,169
Depreciation				
1 April 2024	7,210	27,700	296	35,206
Charge for Year	487	-	325	812
Eliminated on disposal	-	-	-	-
31 March 2025	7,697	27,700	621	36,018
Net Book Values				
31 March 2025	£ 796	£ -	£ 355	£ 1,151
31 March 2024	£ 355	£ -	£ 264	£ 619

THEATRE CENTRE LIMITED
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For the Year Ending 31 March 2025

13. Stock	2025	2024
	£	£
Play texts	<u>£ 2,644</u>	<u>£ 1,704</u>
14. Debtors	2025	2024
	£	£
Trade debtors	1,560	11,443
Other debtors	13,250	13,250
Prepayments & accrued income	<u>52,792</u>	<u>47,938</u>
	<u>£ 67,602</u>	<u>£ 72,631</u>
15. Creditors: Amounts falling due within one year	2025	2024
	£	£
Trade creditors	4,701	8,776
Accruals	5,919	5,702
Other creditors	-	1,842
Social security & other tax	1,491	6,982
Deferred income (note 17)	-	410
	<u>£ 12,111</u>	<u>£ 23,712</u>
16. Deferred income		£
Balance at 1 April 2024		410
Amount released to incoming resources		(410)
Amount deferred in the year		-
Balance at 31 March 2025		<u>£ -</u>

Deferred income represents space hire fees received in advance.

17. Limited by Guarantee

The company is limited by guarantee and does not have share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2024 there were 5 members.

18. Analysis of charitable funds	Balance 1 April 2024	Income	Expenditure	Transfers between Funds	Funds 31 March 2025
	£	£	£	£	£
Analysis of movements in unrestricted funds					
General Fund	-	370,658	(363,903)	(3,293)	3,462
Designated funds:					
Operational fund	125,000	-	-	-	125,000
Premises fund	6,707	-	-	3,293	10,000
Total unrestricted funds	<u>£ 131,707</u>	<u>£ 370,658</u>	<u>£ (363,903)</u>	<u>£ -</u>	<u>£ 138,462</u>

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2025

18. Analysis of charitable funds (cont'd)	Balance 1 April 2024 £	Income £	Expenditure £	Transfers between Funds £	Funds 31 March 2025 £
Analysis of movements in restricted funds					
Arts Council England (transfer feasibility)	1,961	2,499	(4,460)	-	-
John Thaw Foundation (Future Makers)	-	1,000	(1,000)	-	-
Total restricted funds	£ 1,961	£ 3,499	£ (5,460)	£ -	£ -
Total Funds	£ 133,668	£ 374,157	£(369,363)	£ -	£ 138,462

Designated Funds

The *Operational fund* is to cover six months of core operational activity in the event of any unforeseen direct charitable and administrative costs, which may be incurred through the loss or reduction of a major income stream.

The *Premises fund* is to cover any significant repairs and end-of-lease redecorating of our premises.

Restricted Funds

Arts Council England (Transfer feasibility). This grant is to support Transfer recipients in assessing options and planning for relocation outside of London.

John Thaw Foundation (Future Makers). This grant is to support of our work with underprivileged and disadvantaged young people.

19. Analysis of net assets between funds

	General Funds £	Designated Funds £	Restricted Funds £	Total £
Fund balances at 31 March 2025 are represented by:				
Fixed assets	1,151	-	-	1,151
Net current assets/(liabilities)	5,161	135,000	-	140,161
	£ 6,312	£135,000	£ -	£ 141,312

20. Financial Commitments

At 31 March 2024 the company had total future commitments under non-cancellable operating leases as follows:

	2025 £	2024 £
Due:		
Within one year	<u>26,500</u>	<u>26,500</u>

21. Related Party Transactions

During the year the company had no related party transactions that require disclosure.

THEATRE CENTRE LIMITED

England & Wales - Charity number 210262

Accounts

THEATRE CENTRE

THEATRE CENTRE LIMITED
(A company limited by guarantee)

Report and Financial Statements

For the Year Ended 31 March 2024

Charity number 210262
Company number 0585723 (England & Wales)

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2024

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THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2024

Reference and Administrative Details

Constitution

The company is incorporated under the Companies Act, company number 0585723 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 210262.

Directors and Trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association each trustee shall hold the office for a term of three years. A trustee is eligible for reappointment for a further term of three years upon the expiry of his or her previous term of office. A trustee who holds the office for two consecutive terms shall not be permitted to hold the office for a further term unless a period of not less than one year has elapsed from the date of the expiry of the previous term of office. Notwithstanding the foregoing, the directors may by simple majority waive the One Year Restriction in respect of any director who has served two consecutive terms (and who would therefore otherwise be required to retire) if they consider (acting reasonably) that such waiver would be in the best interests of the charity.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees' meetings.

The trustees throughout the year and since the year end, were:

Aleksa Asme	
James Cooney	appointed 12 th July 2024
Titilola Dawudu	
Benjamin Eva-Griffiths	appointed 12 th July 2024
Romana Fello	appointed 12 th July 2024
Frazer Flintham	
Joanne Leung	appointed 12 th July 2024
Kieran Lines	appointed 12 th July 2024
David Richard Luff	
Rebecca Major	Chair
Karl Singporewala	appointed 12 th July 2024
Caroline Wilkes	appointed 12 th July 2024
Vanessa Sauls Avoilo	resigned 28 th October 2023
Tayo Medupin	resigned 5 th April 2024

Chief Executive

Emma Rees – Executive Director/CEO

Independent Examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

The Co-operative Bank plc, Skelmersdale WN8 6WT

THEATRE CENTRE LIMITED
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For the Year Ending 31 March 2024

Solicitors

Harbottle & Lewis, 7 Savoy Ct, London WC2R 0EX

Operation Address

The Albany, Douglas Way, London, SE8 4AG (until 30th June 2023)
1 Town Barn Road, Crawley, RH11 7XG (from 1st July 2023)

Registered Office

c/o The Albany, Douglas Way, London, SE8 4AG (until 30th June 2023)
1 Town Barn Road, Crawley, RH11 7XG (from 1st July 2023)

Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2024, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 3 and 4 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal Activity

The principal activity of the company during the year continued to be the encouragement of the arts by the production of educational plays.

Objectives and Activities

The purpose of the charity remains to promote, maintain, improve and advance education, particularly by the production of plays made with and for young people and the encouragement of the arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The principal strategy for achieving the stated objective is in the commissioning of new plays to tour to schools and theatres, and in running Future Makers year-round in locations across the country. Future Makers is a fresh approach to empowering young people to become artists, active members of society, and influential leaders – while **helping us to tell relevant, authentic stories**. Future Makers is at the heart of our work, enabling us to implement our youth-focused approach in schools and communities. Our touring shows come directly from Future Makers spaces, the engine of our 'creative circular economy', and connect all aspects of our work.

We work with innovative writers, brilliant artists and dedicated teachers, bringing them into the heart of communities that are underserved, underrepresented and under the radar.

Our most recent 'About Us' explains:

Founded in 1953 by Brian Way and Margaret Faulks, we've been a vital catalyst for youth leadership and creativity for 70 years. In this time, we've commissioned 108 writers and produced 237 plays. We have played to audiences of over 1 million in schools and theatres and we have worked with over 250,000 young people. Some of those young people are now working in the arts, running companies of their own, or in education teaching drama to the next generations.

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2024

We commission new writing from trailblazing writers, touring our shows directly into schools and theatres UK-wide, as well as running our year-round Future Makers activities. Future Makers brings young people, artists, and teachers together as creative collaborators, making space for young people to have agency.

We see access, equality, and representation as foundations of a fair society and work to dismantle exclusion and systemic injustice. We prioritise areas that are systemically underserved and excluded, removing economic and social barriers, and working where young people can benefit most. We celebrate the true creative diversity only the widest access can bring.

Structure, governance and management

Theatre Centre is governed by its Memorandum and Articles of Association dated 16 March 2016. As well as being a Company Limited by Guarantee, we are registered as a charity with the Charity Commission, registration number 210262. The Charity is administered by a board of twelve Trustees currently elected, having recently completed a successful recruitment process to bring in new Trustees to fill skills-gaps.

Our Board has a strong track record of inclusivity and intersectional representation across age, class, disability and ethnicity and includes lived experience of the care system. Our current Board of Trustees are: 50% female; 50% under 35yrs; 50% non-white UK; 25% disabled, 17% LGBTQ+. The Board has one formal sub-committee: Finance & Operations (FOSC).

The day-to-day activities of Theatre Centre are managed by the Executive Director/CEO (f/t) with the Artistic Director (f/t), plus Programme & Admin Coordinator (f/t), Marketing Manager (f/t.6) and Finance Manager (f/t.2), plus a freelance, part-time Touring Producer and other freelance specialist and producing staff. Remuneration for all staff, employed and freelance, is discussed and agreed annually by the board of trustees at the point of agreeing the annual budget for the forthcoming year.

Staffing and operations

Arts Council Transfer and relocation to Crawley

Theatre Centre relocated to Crawley in July 2023 as the first of the Arts Council NPO Transfer organisations to move out of London. We took over the lease of West Green Community Space, with an ambition to create a cultural hub for Crawley. We are working in partnership with arts charity Creative Crawley, Arts Council-funded Creative People & Places project Creative Playground and with other arts and community organisations. Our shared aims are to build the cultural infrastructure in Crawley, an Arts Council Priority Place, and to fill gaps in provision for young people and artists in the area. We are a key partner in Creative Village, an Arts Council Project Grant-funded workforce development programme of creative activity focussed on supporting the talent pipeline building aspiration, skills and awareness.

Staff turnover

Following the move to Crawley, we recruited a new, local Programme & Admin Co-ordinator in summer 2023. Other than that the core team remained steady at a full capacity of six, plus the Strategic Development Partner (who's title changed to FM Communities Partner) for half of the year. Additionally we worked with a freelance Touring Producer.

During 2023/24, members of the core team undertook formal and in-formal training and development. The Artistic and Executive Directors also led external training sessions and contributed

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2024

to panels and round tables, eg with Unlimited and working with students at Central School of Speech & Drama as part of our ongoing partnership with CSSD.

We also encouraged the team to network widely and continue to be active in peer networks such as Arts Marketing Association, Assetij UK, Drama & Theatre Education Alliance, National Drama, Participatory Arts London, PYA England, Touring & Producing Companies Network, Art-led Companies Network. The Artistic Director is a state secondary School Governor and is Chair of Savvy Theatre and the Executive Director is on the Board of the Independent Theatre Council, is Vice-Chair of Theatre503 and a Trustee of Creative Barking & Dagenham (CPP).

We continued to place emphasis on the delivery of actions surrounding our Equal Opportunities policy. As with previous years we are pleased to report that we have exceeded our equality targets for Trustees and commissioned/engaged artists.

Premises

In July 2023, Theatre Centre relocated to Crawley, as part of the Arts Council NPO Transfer programme, and took over the lease of West Green Community Space, with an ambition to create a cultural hub in partnership with other Crawley based arts organisations. We are now generating income through room, hot desk and store hires.

Environmental Sustainability

We continued our commitment to Environmental Sustainability, using our ES Policy to support activity across all operational and production areas. We used the Theatre Green Book and report to Arts Council annually. We routinely included an Environmental Sustainability clause in all employment contracts, core and freelance and ran regular in-house training sessions to introduce team members and freelance staff to the Green Book, as well as including ES as an agenda item in all team meetings. Creative teams and the touring company were briefed on the Theatre Green Book and our own ES policy and sustainability was an agenda item in all Production meetings and Design conversations. In 2023/24 we achieved Theatre Green Book progress of Intermediate on Productions, Intermediate on Operations and Basic on Buildings.

We have been part of the Sustainability working group of the Producing & Touring Companies Network since its inception, working towards collaborative actions and communications around environmental sustainability, addressing climate change and climate justice.

In 2023/24 our total emissions were 3 tonnes CO₂e, which is a 100% increase from 2022/23. The increase is due to us become the leaseholders of a building in 2023/24. Waste is now the largest element of TC's emissions. As we begin to understand the running of the building better, we continued to work towards reducing our carbon footprint and to making all procurement decisions led by sustainability, eg recycled paper products and plant-based cleaning materials.

2023/24 was our third consecutive year at Net Zero, using offsets to bridge the gap between reduction, reuse, recycling and zero emissions. We have recently entered a three-year energy contract with a new supplier providing 100% certifiable electricity from renewables and carbon neutral gas.

Policies

We have a full range of policies, including all those required by Arts Council England (ACE) and maintain a Risk Register for all aspects of our operation. We are a Disability Confident Employer and an ITC Ethical Employer, paying ITC/Equity rates as a minimum and committed to fair pay. We use the Theatre Green Book, the Anti-Racism Touring Rider and are signed up to the Anti-Ableism Pledge.

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2024

Creative programme

Headline information:

During 2023/24, we:

- worked with three Resident Writers
- produced one national tour of **Wish You Weren't Here**
- ran our year-round Future Makers activity with 14 partners and 7 schools' residencies
- made Crawley Stories, a six-episode podcast with local young people and artists
- collaborated with The Paper Birds on the artist development program for their show **Feel Me**

Resident Writers

Our three Resident Writers spent time collaborating with young people in Future Makers sessions in Lewisham and Sheffield. From this work we commissioned **Wish You Weren't Here** from Katie Redford for spring 2024, **Dizzy** from Mohamad-Zain Dada for autumn 2024. We are exploring options for a third commission from Lettie Precious.

The Resident Writer programme was part funded by generous support from the Garrick Trust. It has been hugely successful, as was the previous cohort of Writer Fellows, from which we commissioned Charlie Josephine with **Birds and Bees** and Ryan Calais Cameron for **Human Nurture**.

Tour of Wish You Weren't Here, Jan to March 2024

A co-production with Sheffield Theatres touring to schools and theatres across the UK.

Total audiences for our touring work were 4,193 over 55 performances, 20 of which were presented in 17 schools and 35 in 5 theatres, and 8 workshops. As well as continuing our successful relationship with Sheffield Theatres, our tour saw us returning for a two-week run at Soho Theatre, thanks to generous support from Cockayne London Community Foundation. We also visited Newcastle Northern Stage, Brighton Dome and Yvonne Arnaud Theatre for the first time.

The show was incredibly well received by students, teachers and general audiences, and received many 4- and 5-star reviews. We also launched a pilot of **Explode the Show**, our new approach to digital educational resources, which offer a 360 look at the process of making a show, on and off-stage. The range of resources, lesson plans and videos support the usual class-based, teacher-led learning and are also designed to enable independent, student-led exploration of the material and insights. This is a strand of work we will continue to develop with teachers in our networks.

"Our partnership with Theatre Centre has been invaluable in bringing powerful and impactful theatre to thousands of young people across the nation. Together, we have been able to create transformative experiences that inspire and challenge audiences, and we look forward to continuing this important work." **Rob Hastie, outgoing Artistic Director of Sheffield Theatres**

"...penned after countless hours of conversations with hundreds of young people in schools around the country about what matters to them –which makes the play brilliantly authentic, totally real...both hilarious and heart rending." **Sheffield Star**

"bouncy dialogue and tender observation" **The Stage**

"Redford's writing is brilliant, witty, authentic, heartfelt, funny and moving ... a timely piece of theatre, touching on many key issues." **WestEndBestFriend**

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*"Probably the best two-hander to emerge for many a year" Yorkshire Post ******

"All young women and their mothers should see this" London Theatre Reviews

"Wish You Weren't Here is a sensitive letter of love to the complex relationships of mothers and daughters." Young Audience Member

"Honest relatable funny" Young Audience Member

Students and teachers both rated the performance very high with 96% of students and 99% of teachers giving a 6 or 5 (out of 6) to the quality of the show, performances and script. Most teachers said they were planning to use the production for the Live Performance Review element of the Drama GCSE and that the show was also useful in terms of PSHE and Personal Development. Most importantly, teachers and students talked about how WYWH and Theatre Centre shows generally make connections with and for students and encourage them to think about and discuss issues in the wider world, both in the classroom, individually and with friends. Themes that emerged as strong talking points for this show included social media, body image, the climate crisis, parent/child dynamics, single parenthood and, very strongly, young people's mental health. In their feedback, young people stressed how relatable and relevant the characters and dialogue were and how recognizable the situations and conversations were, reflecting strongly on the power of both the commitment to new writing and the process we go through to make it, bringing writers in to collaborate with young people through Future Makers before we even reach the stage of commissioning a script.

Feedback on WYWH from Students

"I thought that the script, the writing in the show was excellent and the acting on top of that was incredible. Each scene drew the audience in, wanting to know more. Some scenes making us laugh and others making us cry. It was a bit of an emotional rollercoaster. I could tell that a lot of the sound in performance reflected the scene at times as well."

"Hilarious, relatable, emotional"

"The writing was the best part full of depth and interesting relationships"

"I thought her character was very relatable, this allows the audience to empathise with her. I thought that the events that happened to her involving her friends was very real to teenagers lives. I also really liked how the mother sort of exploded with how she felt and the challenges that she has had to face because of it."

"I thought that it was very realistic and relatable, so I really enjoyed watching it, with problems and things that many young people like me may face."

"It made me think about the hidden meaning behind what people say"

"Watching Wish You Weren't Here has made me realise that a lot of children go through a lot more than we think that they do. Whether it's at school or at home; it's important to be mindful."

"It changed the way i think about many things. For example, the environment (due to Mila's view on that topic)."

Feedback on WYWH from Teachers

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“Superb! We really do try to see a range of theatre with our students, but don't always succeed. Thank you so much to the whole team at Theatre Centre for making really important drama incredibly easy to access for some of the young people in our school at risk of missing out.”

“I loved everything about the show! The organisation from Theatre Centre was excellent and the performance was extraordinary. The students couldn't stop talking about it after watching it and were very complimentary of the whole production.”

“The main purpose remains Live Theatre Review of a show which uses a range of techniques students have learned about when devising. However, it is really important to me as a model of the many things drama can be. Students who are more familiar with film/TV and musical theatre are amazed to be drawn in by the live experience, what was essentially two women talking to each other for an hour.”

“The performance was really fascinating and exciting for our students. The quality of the writing and performances was such that a huge range of issues could be packed in without the piece feeling didactic - I love didactic theatre but students expect to be told what to do or think in school, and the conversational tone of this piece, exploring without always giving clear answers felt fresh to them. Realistically, although it deals with very immediate issues to them, including a 16 year old protagonist, it was still a challenging piece. The fact that most were highly engaged by the end shows the level of challenge was just right in terms of their development.”

Future Makers

Crawley & National: year-round creative activity for young people, teachers and artists, headline activity:

- Sheffield schools Backstage Trust-funded pilot
- Lewisham & Sheffield schools Resident Writers
- Development of **Wish You Weren't Here** R&D including Lewisham Youth Theatre, National Youth Theatre and schools in Crawley
- Crawley Stories Podcast recordings
- **Dizzy** development in Hazelwick School, Crawley & Addey & Stanhope School, Lewisham
- Development of Artist in Residence pilots in Crawley and Lewisham

Total impact of Future Makers

- 4 seasons of Future Makers in Crawley, Lewisham and Sheffield
- 73 FM sessions with a total of 1,894 interactions
- 210 young Future Makers
- 14 partner organisations including 7 schools
- 23 Skillshares; 17 Speakeasies; 25 Incubators, 8 Gatherings

We continued to develop and roll out Future Makers to support young people as creative thinkers, artists, makers, active citizens and leaders. It is the core of all our work and is the key to the way we unlock our young people-centred practice in schools and in our national and local communities.

“All of this is a big loop, where students get the chance to speak their mind, teachers learn new techniques, and these techniques go back into the classroom for other students. This work has a positive effect on the whole student body.” **Head of Drama, Newfield School, Sheffield**

Future Makers sees us bringing young people, artists, teachers and practitioners together to develop skills, explore big ideas and to make work together, share skills, explore big ideas and empower young people as artists, creatives, active citizens and leaders. Future Makers allows us to open up creative spaces where everyone in the room is valued for what they bring. It enables us to bring the touring work together with the other strands of work and creates our **‘creative circular economy’**: nothing is

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wasted and ideas shared in one space can be picked up, refined and developed, incorporated into other work, maybe into the new writing that we tour, and young people's ideas, experience, questions and perspectives drive all of our work forward.

In 2023/24 we ran Future Makers activities in schools in our Crawley home Hub as well as the national programme, particularly in schools in Chesterfield and Sheffield, with generous support from Backstage Trust, and in schools in Lewisham. The activity included regular sessions with our Resident Writers as well as year-round creative activity bringing professional artists into spaces with students and teachers.

Feedback from Young Future Makers in schools:

"I shared things about my world and my thoughts on pressure, which is unusual to do in school." Everyone was sharing their thoughts without judgement."

"Future Makers helped me be more honest with myself and see other people's perspective. I've learnt how to listen to people better."

"I think other people will really benefit from Future Makers, as it's boosted my confidence."

"It surprised me the amount of stories that people shared. I've never really seen people open up so it was good to see people open up and talk about their experiences"

"I expected the session to be less interactive, but it was all about teamwork and sharing ideas. Joining the workshop improved my drama skills"

"I learnt that I can communicate in different ways and work well in a team. I learnt not to listen to the negative little voice in my head."

Feedback from Future Makers Teachers:

"When Theatre Centre come in, these workshops also inspire us as teachers. So in our lessons we try do something a little bit different, a bit more creative, and a bit of a different way of working."

"The argument exercises where they were coming forward and speaking, for Year 9s to do that, and be able to do that confidently for two minutes; that was huge. That is a really brilliant thing for them to do."

"It's great for the young people to know that what they're doing in these sessions are going towards the development of a new show. I think it's brilliant for them to see that they had an input into that."

Alongside work in schools, we also ran the Crawley and National programmes in partnership with Creative Crawley, CPP Creative Playground, Lewisham Youth Theatre and National Youth Theatre.

Feedback from Young Future Makers from NYT & LYT:

"I feel like we were genuinely listened to. I loved the discussions and found it very enriching both for myself personally and for the text."

"I had never done an R&D so did not expect it to be so enriching and interactive. It was so lovely to explore the play but it also I think it made me explore things within my own life and experience. It speaks to how much the play speaks to all of us in different ways. I felt very inspired by the conversations we were having."

"I thought we wouldn't have had as much freedom as we did...we have had a massive influence in shaping the body of the play which I definitely did not expect. I learned so much about how to facilitate

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R&D's in a fun, friendly, supportive way & building a company FAST! It was a beautiful thing to be a part off."

"I learnt that listening can be much more powerful than talking. How important it is to create a safe space that and a fun one too which is not all work and no play. Playing games is a great way to create unity and connections."

As in previous years, sharing our practice with professional artists provided excellent artist development and led to several freelance artists depending their understanding and commitment to making high quality work with and for young people.

Feedback from Future Makers Associate Artists:

"People went out of their comfort zones ALL THE TIME! It was amazing to see how each group of young people came up with entirely different stories and modes of storytelling from the same starting point."

"What was great about the project was the enthusiasm from group leaders and staff (both at Theatre Centre and Lewisham Youth Theatre). Flexibility for the young people - the lack of pressure to produce specific outcomes seemed to allow the young people to explore their ideas with a greater sense of playfulness."

"We were all vulnerable in front of people we'd just met (i.e. acting, sharing personal ideas and interpretations around clues)- to be vulnerable is to be brave and courageous. Encouraging young people (or people of any age!) to share their work in an unfinished or 'imperfect' state also fosters courageousness."

"Through Crawley Stories, I discovered there are many ways of (making) participatory work, to create genuine connections and impact outside and the traditional workshop format. I'd like to explore this more. I love to be involved in these projects with young people and thrive off their excitement."

The Paper Birds - Feel Me co-production:

This year, our co-production with The Paper Birds saw us using the Future Makers process as artists development and mentoring for a group of eight early career artists. We have gone on to work with a number of these artists in other way including engaging one as the Movement Director for **Wish You Weren't Here**.

Continual Personal Development training (CPD) for teachers

As per the previous year, we continued to offer regular CPD session including Script Detective, Directing, and "How To..." sessions supporting teachers to get the most out of our touring work and prepare for working with their students on our touring work and repertoire of scripts.

We continued to build and strengthen the national community of teachers through our existing networks and offered offer several ways for teachers to move across the different strands of our work. We have an open dialogue with teachers across the country and design our CPD offer in response to their needs, emphasising direct access to professional theatre makers, supporting peer networks and encouraging Drama teachers to view themselves as artists with their own creative practice.

70th Birthday Celebrations

Theatre Centre marked its 70th birthday on 12th September 2023, also the centenary of Brian Way, our co-founder with Margaret Faulks. This was marked by a Gathering including our current and two former Artistic Directors, Natalie Wilson and Rosamunde Hutt, and saw us launching our brand-new website.

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Following discussion around what being 70 means for a company that exists to make work with and for young people, the Executive and Trustees felt it was more appropriate to take a forward-looking focus and use this moment as a spring board to looking at what the next 5 years might look like, and develop the vision and ambitions Trustees and the Executive have for Theatre Centre at 75.

Financial Review

Having been successful in our application to the Arts Council, Theatre Centre continued as a National Portfolio Organisation in receipt of public funding in the new NPO funding cycle. As an NPO Transfer organisation, our funding is secure for 2023-25 and we will apply to the South East for 2025-27 for the remaining two years of the current funding cycle. We were also in receipt of further grant support from Arts Council for feasibility work to support our Transfer planning and strategic development of our business, operational and financial model in the context of our relocation.

In addition to our NPO grant, Theatre Centre's income is supplemented by the generation of earned income through touring performances, workshops, paid panel and conference presentations. Increasingly, we are developing more commercial approaches to income generation through space hire in our new building and increasing the amount of training and personal development we offer to local businesses. Alongside this we are increasing income streams through philanthropic channels, fundraising from trusts and foundations, and donations from individuals, achieving notable success in March 2024 raising £5,000 through The Big Give, our first time as part of this match-funded platform.

The Company had a planned deficit of £31,367 for the year (2023: deficit £46,987), as designated reserves were invested in areas of artistic and organisational development. Total incoming resources of £375,416 represented a reduction of £3,310 on the previous year (2023: £378,726). Total expenditure of £406,783 was also lower than in the previous year (2023: £425,713), and once again demonstrates Theatre Centre's prudent controls on expenditure in response to the ongoing challenging financial and fundraising environment.

Following several years of intentionally investing the Company's reserves into creative output and further subsidising fees for schools during and post-pandemic, we are aiming to achieve balanced budgets in 2024/25 and going forward. This will include increasing fees for schools in autumn 2024 from £300 to £450, following three years of a 50% reduction in fees for state schools, though still not returning to pre-pandemic fee levels. This is an on-going part of our commitment to ensure that our work is accessible for young people in schools and areas that would otherwise be excluded from seeing high quality theatre. We will continue to prioritise developing our diversified income streams rather than pricing the work out of the reach of our target audiences.

Reserves Policy

The Trustees aim to maintain a designated Operational Fund at a level which equates to a minimum of six months of operational costs. Additionally, the Trustees have recently added a target to build a £10,000 designated Premises Fund for ongoing repairs and end-of-lease redecorating.

As of 31st March 2024 total unrestricted reserves were £131,707 (2023: £150,035), of which £125,000 has been designated as an Operational Reserve and £6,707 as a Premises Reserve, with no General Fund remaining.

The Trustees have overseen a substantial investment of reserves since 2020/21, necessitated by Theatre Centre's ongoing commitment to be responsive to the needs of schools, audiences and artists following the Covid pandemic. Trustees prioritised investment in making a wide range of work and in

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removing financial barriers to accessing the work, for young people, schools, parents and carers, as well as supporting key organisational areas to support capacity and artistic growth.

Data management

GDPR: Our GDPR systems continue to function effectively. In 2023/24, we had no data breaches and processed no requests for the removal of images or data records. GDPR is reported on each week in team meetings and at each Board meeting, and we delete stored data in accordance with our Privacy Policy.

Risk Management

Trustees have systems to identify and mitigate any major risks to which the organisation may be exposed. The Company updates its Risk Register annually, with more regular review when circumstances require. This is scrutinised at Board meetings and monitored regularly by the Finance & Operations Sub-Committee (FOSC). As in previous years, FOSC has identified the following as key areas of risk:

- Financial (fundraising including NPO, sales, ethical investment, reserves surplus)
- Reputational (partnerships, profile and PR)
- Organisational (Staff recruitment and capacity, staff and Board skills, retention)
- Legal (Compliance)
- Physical (Safeguarding, Health & Safety, premises)

Additionally, Trustees and the Executive are in active discussion regarding the current challenges to touring and those in the education sector and are responsive to the changing landscape. Financial and Reputational risk are highlighted as priorities for the Company. Trustees regularly considered how these risks interrelate and monitor delivery targets throughout the year, with particular reference to progress against NPO Activity and Investment Principles targets in the Funding Agreement with Arts Council England, which continues to classify our risk as Minor.

Future Plans 2025/26

During 2025/26, we will:

- continue to build partnerships and develop our West Green space as a cultural hub
- produce one national tour of Dizzy by Mohamed-Zain Dada
- run our year-round Future Makers activity in Crawley and nationally
- be one of three main partners in Creative Village with Creative Crawley and Audio Active
- pilot our Artists in Residence work in pilots two schools

We maintain our focus on making prudent decisions while always looking for how and where we can be most useful, valuable and impactful. The strength of the Company's vision and values once again gives us clarity as we make plans and respond. Alongside creating top quality touring work for schools and theatres, consolidating relationships and work in our Crawley home and the continued evolution of our Future Makers model for making work with and for young people will be our priorities into 2025/26. AS ever we are committed to ensuring we meet the changing needs of young people and stay mission-led, drawing all of the strands of our practice together through the powerful, collaborative Future Makers process.

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Statement of Trustees' Responsibilities

The trustees (who are also directors of Theatre Centre for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which 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 the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable 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 Exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 28 November 2024 and signed on its behalf by:



Rebecca Major
Chair of the Board of Trustees

THEATRE CENTRE LIMITED
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Independent Examiner's Report to the Trustees of Theatre Centre Limited

I report on the accounts of the charity for the year ended 31 March 2024, which are set out on pages 16 to 26.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act); and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Richard Nelson

Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street London W1K 5LH
28 November 2024

**Theatre Centre Limited
(Limited by Guarantee)**

**Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2024**

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Unrestricted Funds £	Restricted Funds £	Total 2023 £
Income							
Donations	3	249,416	-	249,416	245,265	-	245,265
Income from charitable activities	4	59,240	32,491	91,731	67,411	39,939	107,350
Investments	5	2,340	-	2,340	763	-	763
Other	6	31,929	-	31,929	25,348	-	25,348
Total incoming resources		342,925	32,491	375,416	338,787	39,939	378,726
Expenditure							
Raising Funds: Fundraising costs		14,218	-	14,218	17,568	-	17,568
Charitable activities	7	347,035	45,530	392,565	383,206	24,939	408,145
Total expenditure		361,253	45,530	406,783	400,774	24,939	425,713
Net Movement on funds	8	(18,328)	(13,039)	(31,367)	(61,987)	15,000	(46,987)
Reconciliation of funds:							
Total Funds brought forward		150,035	15,000	165,035	212,022	-	212,022
Total Funds carried forward	19	131,707	1,961	133,668	150,035	15,000	165,035

The notes on pages 18 to 26 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Theatre Centre Limited
(Limited by Guarantee)
Balance Sheet as at 31 March 2024

	Notes	2024 £	2023 £
Fixed Assets			
Tangible assets	13	619	221
Current Assets			
Stock	14	1,704	1,302
Cash at bank and in hand		72,631	131,782
Debtors	15	84,426	48,811
		<u>156,761</u>	<u>181,895</u>
Liabilities			
Creditors: amounts falling due within one year	16	(23,712)	(17,081)
Net Current Assets		<u>133,049</u>	<u>164,814</u>
Total Net Assets			
		<u>£ 133,668</u>	<u>£ 165,035</u>
The funds of the charity			
19			
Unrestricted funds			
– General Funds		-	35
– Designated Funds		131,707	150,000
		<u>131,707</u>	<u>150,035</u>
Restricted funds			
		1,961	15,000
		<u>£ 133,668</u>	<u>£ 165,035</u>

The notes on pages 16 to 24 form an integral part of these financial statements.

For the year ending 31 March 2024 the company 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 company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 28 November 2024 and signed on its behalf by:



Rebecca Major
Chair of the Board of Trustees

THEATRE CENTRE LIMITED
Notes to the Financial Statements
for the year ended 31 March 2024

1. Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued in October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019 – (Charities SORP (FRS102)) and the Companies Act 2006.

The charity meets the definition of a public entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

b) Fund accounting

Funds held by the charity are either:

- Unrestricted general funds. These are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds. These are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds. These are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

c) Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income: income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding: when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the

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1. Accounting Policies (continued)

use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

d) Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Production/project costs: costs incurred in the production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

e) Fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost. Depreciation/amortisation is provided at annual rates calculated to write off costs less residual value over their estimated useful economic lives as follows:

Website	33% on cost
Motor vehicles	25% on cost
Production/Office equipment	33% on cost
Computer equipment	33% on cost

f) Stock

Stock is valued at the lower of cost and net realisable value.

g) Debtors

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

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1. Accounting Policies (continued)**h) Cash at bank and in hand**

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

i) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

j) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

k) Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

l) Pensions

The company operates a defined contribution scheme and the pension charge represents the amount payable by the company to the fund in respect of the year.

m) Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

	2024	2023
	£	£
3. Income from Donations		
Grants		
Arts Council England - National Portfolio funding	244,416	244,416
	244,416	244,416
Donations		
Individual giving	5,000	849
	£249,416	£245,265
4. Income from charitable activities		
Earned income (unrestricted)		
Performances & workshops	19,999	40,609
Co-productions	30,000	25,000
Space hire	8,660	-
Other income	581	1,802
	£ 59,240	£ 67,411

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For the Year Ending 31 March 2024

4. Income from charitable activities (continued)	2024	2023
Project specific funding (restricted)	£	£
Grants		
Arts Council England – Transfer feasibility study	22,491	-
Backstage Trust	10,000	15,000
The London Community Foundation – Cockayne Grants for the Arts	-	24,939
	<u>£ 32,491</u>	<u>£ 39,939</u>
5. Investment income		
Bank interest	<u>£2,340</u>	<u>£ 763</u>
6. Other income		
Theatre Tax Relief	<u>£ 31,929</u>	<u>£ 25,348</u>
7. Expenditure on charitable activities		
Production & project costs		
Production costs	17,057	32,880
Salaries	73,949	66,452
Fees	48,437	88,271
Social security costs	5,037	4,243
Pension costs	4,045	5,344
Future Makers programme	17,578	17,319
Royalties & writers' fees	9,303	14,800
Touring allowances & subsistence	17,271	11,074
Travel & transportation	6,798	6,552
Marketing	10,252	6,726
Educational resources	-	78
	<u>209,727</u>	<u>253,739</u>
Support costs – pages 21-22	178,004	149,423
Governance costs – page 22	4,834	4,983
	<u>£392,565</u>	<u>£408,145</u>
Support costs		
Office overheads		
Office rent & storage	25,416	19,048
Telephone & internet	938	1,543
Insurance	3,916	2,020
Repairs, renewals & cleaning	3,212	251
Computer & equipment maintenance	5,038	6,525
Depreciation of equipment	364	110
	<u>38,884</u>	<u>29,497</u>

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7. Expenditure on charitable activities (continued)	2024	2023
	£	£
Administration costs		
Salaries & wages	105,467	93,044
Fees/services	3,850	8,221
Social security costs	7,190	6,157
Staff pension costs	4,985	4,652
Staff training & welfare	404	491
Staff recruitment	-	1,199
Accommodation & subsistence	-	1,471
Travel	1,730	1,164
Premises costs	6,571	-
Relocation costs	5,891	-
Printing, postage & stationery	675	1,286
Conferences	-	158
Theatre tickets	146	133
Subscriptions & memberships	1,115	926
Sundries	1,096	866
	<u>139,120</u>	<u>119,768</u>
Professional & financial		
Bank charges	-	158
Total Support costs	<u>£178,004</u>	<u>£149,423</u>
Governance costs		
Board expenses	234	100
Legal & professional	-	13
Bookkeeping	-	520
Accountancy	4,600	4,350
	<u>£ 4,834</u>	<u>£ 4,983</u>
8. Net expenditure for the year	2024	2023
	£	£
This is stated after charging:		
Depreciation of tangible fixed assets	364	110
Independent Examiner's remuneration:		
Independent Examination	4,000	3,750
Other services	600	600
	<u>600</u>	<u>600</u>
9. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel	2024	2023
	£	£
Salaries and wages	185,609	168,715
Social security costs	12,600	10,771
Pension costs	9,073	8,436
	<u>£207,282</u>	<u>£187,922</u>

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For the Year Ending 31 March 2024

9. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel (continued)

The average number of employees, including casual and part-time staff, during the year were:

	2024	2023
Producing & production staff	2	2
Support staff	3	3
	5	5

No employee received employee benefits in excess of £60,000 during the year (2023: nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £102,441. (2023: £93,382).

No trustees received remuneration during the year (2023: £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2023: £nil).

10. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £9,073 (2023: £8,436).

11. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12. Fixed Assets – intangible assets

	Website Costs £
Cost	
1 April 2023	7,110
Eliminated on disposal	(7,110)
31 March 2024	-
 Provision for diminution in value	
1 April 2023	7,110
Eliminated on disposal	(7,110)
31 March 2024	-
 Net Book Value	
31 March 2024	£ -
31 March 2023	£ -

THEATRE CENTRE LIMITED
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13. Fixed Assets – tangible assets

	Office Equipment	Motor Vehicles	Computer Equipment	Total
Cost	£	£	£	£
1 April 2023	16,298	27,700	19,135	63,133
Additions	533	-	229	762
Disposals	(9,266)	-	(18,804)	(28,070)
31 March 2024	<u>7,565</u>	<u>27,700</u>	<u>560</u>	<u>35,825</u>
Depreciation				
1 April 2023	16,298	27,700	18,914	62,912
Charge for Year	178	-	186	364
Eliminated on disposal	(9,266)	-	(18,804)	(28,070)
31 March 2024	<u>7,210</u>	<u>27,700</u>	<u>296</u>	<u>35,206</u>
Net Book Values				
31 March 2024	£ 355	£ -	£ 264	£ 619
31 March 2023	<u>£ -</u>	<u>£ -</u>	<u>£ 221</u>	<u>£ 221</u>

14. Stock

	2024	2023
	£	£
Play texts	<u>1,704</u>	<u>1,302</u>

15. Debtors

	2024	2023
	£	£
Trade debtors	11,443	7,830
Other debtors	13,250	7,723
Prepayments & accrued income	47,938	33,258
	<u>£ 72,631</u>	<u>£ 48,811</u>

16. Creditors: Amounts falling due within one year

	2024	2023
	£	£
Trade creditors	8,776	3,120
Accruals	5,702	5,679
Other creditors	1,842	4,115
Social security & other tax	6,982	4,169
Deferred income (note 17)	410	-
	<u>£ 23,712</u>	<u>£ 17,081</u>

17. Deferred income

	£
Balance at 1 April 2023	-
Amount released to incoming resources	-
Amount deferred in the year	410
Balance at 31 March 2024	<u>£ 410</u>

Deferred income represents space hire fees received in advance.

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For the Year Ending 31 March 2024

18. Limited by Guarantee

The company is limited by guarantee and does not have share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2024 there were 5 members.

19. Analysis of charitable funds

	Balance 1 April 2023 £	Income £	Expenditure £	Transfers between Funds £	Funds 31 March 2024 £
Analysis of movements in unrestricted funds					
General Fund	35	342,925	(361,253)	18,293	-
Designated funds:					
Operational fund	150,000	-	-	(25,000)	125,000
Premises fund	-	-	-	6,707	6,707
Total unrestricted funds	£ 150,035	£ 342,925	£ (361,253)	£ -	£ 131,707
Analysis of movements in restricted funds					
Arts Council England (transfer feasibility)	-	22,491	(20,530)	-	1,961
Backstage Trust (Future Makers)	-	10,000	(10,000)	-	-
The London Community Foundation – Cockayne Grants for the Arts	15,000	-	(15,000)	-	-
Total restricted funds	£ 15,000	£ 32,491	£ (45,530)	£ -	£ 1,961
Total Funds	£ 165,035	£ 375,416	£ (406,783)	£ -	£ 133,668

Designated Funds

The *Operational fund* is to cover six months of core operational activity in the event of any unforeseen direct charitable and administrative costs, which may be incurred through the loss or reduction of a major income stream.

The *Premises fund* is to cover any significant repairs and end-of-lease redecorating of our premises.

Restricted Funds

Arts Council England (Transfer feasibility). This grant is to support Transfer recipients in assessing options and planning for relocation outside of London.

Backstage Trust (Future Makers). This grant supported the pilot of a new Future Makers hub in Sheffield.

The London Community Foundation – Cockayne Grants for the Arts. This grant is in support of the London run of our Spring 2024 production.

20. Analysis of net assets between funds

	General Funds £	Designated Funds £	Restricted Funds £	Total £
Fund balances at 31 March 2024 are represented by:				
Fixed assets	619	-	-	619
Net current assets/(liabilities)	(619)	131,707	1,961	133,049
	£ -	£131,707	£ 1,961	£ 133,668

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21. Financial Commitments

At 31 March 2024 the company had total future commitments under non-cancellable operating leases as follows:

	2024	2023
Due:	£	£
Within one year	<u>26,500</u>	<u>-</u>

22. Related Party Transactions

During the year the company had no related party transactions that require disclosure.

THEATRE CENTRE LIMITED

England & Wales - Charity number 210262

Accounts

THEATRE CENTRE

THEATRE CENTRE LIMITED
(A company limited by guarantee)

Report and Financial Statements

For the Year Ended 31 March 2023

Charity number 210262
Company number 0585723 (England & Wales)

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2023

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Reference and Administrative Details

Constitution

The company is incorporated under the Companies Act, company number 0585723 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 210262.

Directors and Trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association each trustee shall hold the office for a term of three years. A trustee is eligible for reappointment for a further term of three years upon the expiry of his or her previous term of office. A trustee who holds the office for two consecutive terms shall not be permitted to hold the office for a further term unless a period of not less than one year has elapsed from the date of the expiry of the previous term of office. Notwithstanding the foregoing, the directors may by simple majority waive the One Year Restriction in respect of any director who has served two consecutive terms (and who would therefore otherwise be required to retire) if they consider (acting reasonably) that such waiver would be in the best interests of the charity.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees throughout the year and since the year end, were:

Aleksa Asme	appointed 31st October 2022
Yamin Choudury	resigned 31 st March 2023
Titilola Dawudu	
Frazer Flintham	appointed 23 rd August 2022
Gareth Hughes	resigned 31 st March 2023
Chelsie Jones	resigned 13 th October 2022
David Richard Luff	
Rebecca Major	Chair
Andrew James Marcus	resigned 12 th May 2022
Temitayo Adetutu Medupin	resigned 5 th April 2023
Vanessa Sauls Avolio	resigned 28 th October 2023
Andrew Stainton	resigned 18 th July 2022

Chief Executive

Emma Rees – Executive Director / CEO

Independent Examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

The Co-operative Bank plc, Skelmersdale WN8 6WT

Solicitors

Harbottle & Lewis, Hanover House, 14 Hanover Square, London W1S 1HP.

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Operation Address

1 Town Barn Road, Crawley, Rh11 4XG

Registered Office

1 Town Barn Road, Crawley, Rh11 4XG

Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2023, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on pages 3-4 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal Activity

The principal activity of the company during the year continued to be the encouragement of the arts by the production of educational plays.

Objectives and Activities

The purpose of the charity remains to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The principal strategy for achieving the stated objective is in the commissioning of new plays and participatory projects, both physical and digital, and engaging creative teams and artists to create and carry out the specific works. In pursuing the objective/s, development work with schools and young people, and with key stakeholders such as artists, industry professionals and academic and social institutions, helps to ensure the integrity that is implied for successful outcomes/impact. By working across artistic and digital platforms we ensure young people can engage with and experience the benefits of our work in schools and theatres, online, through social media and in community settings.

Our most recent 'About Us' explains:

Theatre Centre is a national touring company that makes bold and relevant shows with and for young people. We commission new work from the most exciting writers and artists and take this work into schools and theatres across the UK. We have recently launched Future Makers, a whole new way of supporting young people as artists, creatives, active citizens and leaders. It is the core of all of our work and is the key to the way we unlock our young people-centred practice in schools and in our national and local communities.

Future Makers brings young people, artists and practitioners together to develop skills, explore big ideas and make work, share skills, explore big ideas and empower young people as artists, creatives, active citizens and leaders. Our work is all about working with and amplifying the voice of young people, to develop agency and empowerment, while telling relevant, authentic, and relatable stories.

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Founded in 1953, we are an acknowledged leader in our field and our practice continues to evolve. Theatre Centre is predominantly a Learning Organisation and has an embedded culture of developing and nurturing everyone involved in or touched by the work.

Staffing and operations

Staff turnover

In autumn 2022, we successfully recruited to the roles of Future Makers Producer (f/t), Marketing Manager (p/t) and Touring Producer (p/t), bringing the team up to full capacity once again. Additionally, we created a freelance role of Strategic Development Partner to support our work developing the Future Makers model and integrating it across all areas of the company's work.

During 2022/23, members of the core team undertook formal and informal training and development. The Artistic and Executive Directors also led external training sessions and contributed to panels and round tables including working with students at Central School of Speech & Drama as part of our ongoing partnership with CSSD.

We also encouraged the team to network widely and continue to be active in peer networks such as Assetij UK, Drama & Theatre Education Alliance, Participatory Arts London, PYA England, Stage Sight, Touring & Producing Companies Network, Artist/Practice-led NPOs, and two of the team are school Governors.

We continued to place emphasis on the delivery of actions surrounding our Equal Opportunities policy. As with previous years we are pleased to report that we have exceeded our equality targets re ethnicity and gender of trustees and commissioned/engaged artists.

Environmental Sustainability

We continued our commitment to Environmental Sustainability, using the Theatre Green Book, Green Riders and reinforcing our policy in company touring briefings. We routinely include an Environmental Sustainability clause in all employment contracts, core and freelance. We ran an internal working group and include a focus on sustainability (awareness, action, learning and comms) each week in team meetings. We are part of the Sustainability working group of the Producing & Touring Companies Network, working towards collaborative actions and communications around environmental sustainability, addressing climate change and climate justice.

In 2022/23 our total emissions were 1.75 tonnes CO₂e. Our intention is to maintain Net Zero activity through an integrated plan of reductions and offsetting. Now we are leaseholders of a building that we control, our footprint will increase. We are developing an Environmental Responsivity Action Plan for the building with sustainability at the core of our operations, including hires. 2021/22 was the first year we achieved Net Zero through reductions and offsetting and 2022/23 will be the second year at Net Zero.

Policies

We have a full range of policies, including all those required by Arts Council England (ACE) and maintain a Risk Register for all aspects of our operation. We are a Disability Confident Employer and an ITC Ethical Employer, paying ITC/Equity rates as a minimum and committed to fair pay. We are also a London Living Wage employer and an active Organisation Member of Stage Sight and of the Stage Sight Consortium. We use the Theatre Green Book, the Anti-Racism Touring Rider and are signed up to the Anti-Ableism Pledge.

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Premises

During 2022/23, Theatre Centre was one of 11 Arts Council National Portfolio Organisations (NPOs) resident at The Albany, an active, grass-roots theatre, arts and community centre and a leading member of the Future Arts Centres network. In July 2023, Theatre centre relocated to Crawley, as part of the Arts Council NPO Transfer programme, and took over the lease of West Green Community Space, with an ambition to create a cultural hub in partnership with other Crawley based arts organisations.

Creative programme

During 2022/23, we:

- produced two national tours - **Human Nurture** and **Birds and Bees**
- engaged three Resident Writers
- ran our year-round Future Makers activity with 8 partners and 5 schools residencies
- collaborated with The Paper Birds on an artist development programme for their show **Feel Me**

Total audiences for our touring work were 8,640 over 79 performances, 55 of which were presented in schools and 24 in theatres.

Human Nurture tour Autumn 2022 (schools only)

Following the success of the spring 2022 tour of **Human Nurture** by Ryan Calais Cameron, directed by Rob Watt and made in co-production with Sheffield theatres, we had so much interest from schools that we remounted the production for a tour in autumn 2022. This was a school tour with only one venue, Theatre Peckham, included in the tour schedule. As before, the response from students, teachers and audiences was tremendous and **Human Nurture** continued to be celebrated as an important, powerful and deeply nuanced piece of writing that teachers repeatedly said should be required viewing for all.

We gave 40 performances, 4 in Theatre Peckham and 36 in 25 schools around the country, reaching combined audiences of 5,088.

Birds and Bees tour Spring 2023 (theatres & schools)

co-production with Sheffield Theatres

“Tackles its issues in such an honest, open and engaging manner that it should be required viewing for any teenager – and their parents.” ★ ★ ★ ★ The Stage

“The Breakfast Club for the 21st century.” The Times

“So so so so so good!” Student seeing Birds and Bees in their school

The tour of **Birds and Bees** by Charlie Josephine followed the film we made for schools to use during lockdown. The live production was the second of five planned co-productions with Sheffield Theatres.

We used the same touring model as with the spring tour of **Human Nurture** in spring 2022, aiming to base ourselves in a town for a week, taking the production into local schools for the first half of the week and into the theatre for the second. While we had more schools-only weeks than in the previous tour, this model still worked in several weeks and successfully offered schools a range of ways to engage with the production. Once again we saw audiences coming to the theatre on the recommendation of the students and teachers who had seen it in their school. We were able to build

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relationship with new schools, strengthen those with old and bring the local theatre and schools closer together.

“I thought that the show was amazing because there was a lot of acting but it was quality the didn’t mess up once. Also when we got to do the workshop they where really nice and energetic which made everyone happy and feel alive. The lighting was perfect and really went well with all of the character emotion and the rap/ poems were amazing I could never remember that much. Defo a 10/10.”

Student seeing Birds and Bees in their school

“The show was brilliant overall. All the actors acting skills were amazing it made me feel like I was one of them and it taught me a lot about different situations being experienced. The set was so different and unique from any shows I have seen which I really liked. The sound felt so real and it felt like all the things that are going in my mind have been portrayed in this performance. I would like to say a massive well done to the director and the writer of this play because you guys have done a phenomenal job with this production.” **Student seeing Birds and Bees in a theatre**

“The writing was incredibly clever but also accessible - it handled issues that our students are embarrassed (or prejudiced) with regard to in a way that made them think and empathise.” **Teacher**

“Can’t praise the actors enough for their professionalism & the way they engaged with our students during Q&A. Really put them at their ease. All brilliant.” **Teacher**

“I thought from the advance publicity and the research that I did before arranging the trip that the show would be good and meet our needs. In fact it exceeded our expectations in all respects. The show was brilliantly cast, performed with commitment and a tangible belief in the show's relevance and importance and was a thought-provoking and moving piece of theatre.” **Teacher**

We gave 39 performances, 20 in 4 theatres and 18 performances in 17 schools across the country, reaching combined audiences of 3,552. Unfortunately, our school performances were affected by the teachers strikes with several bookings penciled in not converting into confirmed dates as schools became cautious. We also noticed an appreciable difference in the ability of school budgets to afford fees and of theatres to offer guarantees that reflect the quality and value of our work.

“Working with Theatre Centre to build this dynamic new way of serving our communities, schools and audiences has brought so many benefits to both organisations.” **Dan Bates, former Chief Executive, Sheffield Theatres**

With both tours, the schools we toured to included a good distribution of schools that have booked our work before and new schools in target areas with Low Cultural Engagement, and a high proportion had higher levels of Pupil Premium and other metrics of deprivation.

Theatre Centre is experiencing the effect of the well-documented challenges around touring, securing sufficient levels of fees and box office income and increased levels of risk falling on to touring companies. We are part of the active conversations between touring companies, venues, Arts Council and of the stakeholders to explore these issues and to work towards more supportive and sustainable models.

Future Makers Resident Writers

In autumn 2022, we engaged three Future Makers Resident Writers, with generous support from The Garrick Trust. Residencies were an evolution of the former Writer’s Fellowship programme that saw

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Theatre Centre commission Charlie Josephine and Ryan Calais Cameron. Writer Residencies are designed to provide writers with artistic and dramaturgical support, access to Theatre Centre's networks and resources and a sense of community during what is often a very solitary writing process. Embedding the writers into Future Makers activities is key experience as well as offering mentoring time, gaining experience and skills around creative collaboration, and developing skills in making work and writing with young people, an area where there are few opportunities to develop specialist skills.

Out three writers were Mohamed-Zain Dada, Lettie Precious and Katie Redford. Writers worked alongside Future Makers for several months with no pressure to write a finished piece. Towards the end of the Residencies, they each pitched a treatment and from these we commissioned Katie Redford to write **Wish You Weren't Here** for our spring 2024 tour in co-production with Sheffield Theatres; Mohamed Zain-Dada to write Dizzy for our spring 2025 co-production and we are aiming to commission Lettie Precious for another project in 2024/25.

Future Makers (year-round creative activity for young people, teachers and artists)

Season 7 Summer 22 Recharge Festival, Feel Me R&D, Standpoint (Alliance Bernstein funded)

Season 8 August 22 partnerships with Lewisham Youth Theatre and Metro

Season 9 Autumn 22 incl FM Standpoint (Alliance Bernstein funded) and partnership with Metro

Season 10 Spring 23 incl FM Sheffield Hub pilot (Backstage Trust funded) and FM Lewisham

Total impact

- 4 seasons of Future Makers in Lewisham and Sheffield
- 1 mini-Festival curated by and with Future Makers
- 57 FM sessions with a total of 5,618 interactions
- 292 young Future Makers
- 15 partner organisations including 6 schools
- 12 FM Standpoint sessions in two Lewisham schools, funded by Alliance Bernstein

We continued to develop and roll out Future Makers, which is a whole new way of working to support young people as creative thinkers, artists, makers, active citizens and leaders. It is the core of all our work and is the key to the way we unlock our young people-centred practice in schools and in our national and local communities.

Future Makers sees us bringing young people, artists and practitioners together to develop skills, explore big ideas and to make work together, share skills, explore big ideas and empower young people as artists, creatives, active citizens and leaders. Future Makers allows us to open up creative spaces where everyone in the room is valued for what they bring. It enables us to bring the touring work together with the other strands of work and creates our '**creative circular economy**': nothing is wasted and ideas shared in one space can be picked up, refined and developed, incorporated into other work, maybe into the new writing that we tour, and young people's ideas, experience, questions and perspectives drive all of our work forward.

"All of this is a big loop, where students get the chance to speak their mind, teachers learn new techniques, and these techniques go back into the classroom for other students. This work has a positive effect on the whole student body." **Head of Drama, Newfield School, Sheffield**

In 2022/23 we ran Future Makers activities year-round in our Lewisham Hub. We also piloted a new Hub in Sheffield with generous support from Backstage Trust, focusing on activity in schools and serving the city and surrounding areas. Partners included Catford Mews, Pigfoot Theatre, Metro, Lewisham Youth Theatre and National Youth Theatre.

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Feedback from young people and students from Lewisham, Sheffield and Chesterfield:

“It helped me believe in myself, built up my self-confidence and it gave me an idea of what I want to do in the future”

“It was good to be able to talk about an issue that’s important to me...we don’t often get the chance to do that in our other lessons”

“On the first session I felt nervous to speak up. Now I’ve written and performed my speech in my front of everyone. I feel really proud of myself”

“I’ve never done anything like this before in school. It’s really helped me to build confidence when sharing my opinion in front of my friends”

“It really felt like Theatre Centre cared about our opinions and what we have to say”

“I expressed the pressure I feel in this session”

“I wasn’t expecting to get that deep”

“I was surprised how genuinely honest everyone was being”

“I’ve learnt how to listen to people better”

“Everyone was sharing their thoughts without judgement”

Feedback from Teachers

“This project allows ‘quieter’ students the chance to speak up, and be heard. Confidence and self-esteem took a huge jump; the participants clearly benefited from the project” **Head of Drama at Addey & Stanhope School, 2022/23**

“When Theatre Centre (artists) come in, these workshops also inspire us as teachers. So in our lessons, we try do something a little bit different, a bit more creative, and a bit of a different way of working” **Teacher, Newfield Secondary School, Sheffield, 2022/23**

Feel Me - artist development collaborative partnership with The Paper Birds

Following on from the successful partnership with **The School of Hope** in 2021, we continued our creative collaboration with The Paper Birds, co-running the 8-month mentoring and artist development programme that led to the making of their production **Feel Me**. We supported eight young artists and practitioners with a programme of creative and personal mentoring, alongside building their practical toolkit for working as an independent freelancer in the arts.

Continual Personal Development training (CPD) for teachers

As per the previous year, we continued to offer regular CPD session including Directing Texts, Monologues with Young People, Helping Young People Creatively Reflect, as well as How To... sessions supporting teachers to get the most out of our touring work and prepare for working with their students on our touring work and repertoire of scripts. We also ran a number of special events in partnership with National Drama.

We continued to build and strengthen the national community of teachers through our existing networks and offered offer several ways for teachers to move across the different strands of our work.

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We have an open dialogue with teachers across the country and design our CPD offer in response to their needs, emphasising direct access to professional theatre makers, supporting peer networks and encouraging Drama teachers to view themselves as artists with their own creative practice.

Financial Review

Theatre Centre maintained its public funding subsidy arrangement with Arts Council as an NPO for the 2022/23 extension year (fifth year) of the current funding cycle and has been successful in being awarded continued funding for the 2023-26 funding cycle under the Transfer Programme.

In addition to our NPO grant, Theatre Centre's income is supplemented by the generation of funds through touring performances and workshops, the delivery of commissioned projects for corporate organisations, fundraising from trusts and foundations, and donations from individuals. We were pleased to be able to tour live performances in both autumn 2022 and spring 2023, as the pandemic restrictions eased and audiences and schools started to book for theatre once again. **Human Nurture**, made in co-production with Sheffield Theatres and originally toured in spring 2023, was remounted in the autumn. A new production, **Birds and Bees**, also co-produced with Sheffield Theatres, toured in spring 2023 and marked the first time in a long time we have toured 2 productions in a year.

The Company had a planned deficit of £46,987 for the year (2022: deficit £70,484), as designated reserves were invested in areas of artistic and organisational development. Total incoming resources of £378,726 represented a reduction of £25,941 on the previous year (2022: £404,667) mainly due to support from the government's Culture Recovery Fund no longer being available. Total expenditure of £425,713 was also lower than in the previous year (2022: £475,151). Following several years of intentionally investing the Company's reserves into creative output and further subsidising fees for schools during and post-pandemic, we are aiming to achieve balanced budgets in 2023/24 and going forward. This will include increasing fees for schools following three years of a 50% reduction in fees for state schools, though still not returning to pre-pandemic fee levels.

Reserves Policy

The Trustees have achieved their aim of maintaining a designated operational reserves fund at a level which equates to a minimum of six months of operational costs.

As of 31st March 2023, we had total unrestricted reserves of £150,035 (2022: £212,022) of which £150,000 has been designated as an Operational Reserve and £35 represents general funds. The Operational Reserve ensures Theatre Centre has sufficient monies put aside as per the organisation's reserves policy. In 2021/22 and 2022/23 the Trustees had committed to investing in key organisational areas to support capacity and artistic growth, which allowed the company to be responsive to the needs of schools, audiences and artists during the Covid pandemic.

Data management

GDPR: Our GDPR systems continue to function effectively. In 2022/23, we had no data breaches and processed no requests for the removal of images or data records. GDPR is reported on each week in team meetings and at each Board meeting, and we delete stored data in accordance with our Privacy Policy.

Risk Management

Trustees have systems to identify and mitigate any major risks to which the organisation may be exposed. The Company updates its Risk Register annually, with more regular review when

THEATRE CENTRE LIMITED
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circumstances require. This is scrutinised at Board meetings and monitored regularly by the Finance & Operations Sub-Committee (FOSC). As in previous years, FOSC has identified the following as key areas of risk:

- Financial (fundraising including NPO, sales, ethical investment, reserves surplus)
- Reputational (partnerships, profile and PR)
- Organisational (Staff recruitment and capacity, staff and Board skills, retention)
- Legal (Compliance)
- Physical (Safeguarding, Health & Safety, premises)

Additionally, Trustees and the Executive are in active discussion regarding the current challenges to touring and those in the education sector and are responsive to the changing landscape. Financial and Reputational risk are highlighted as priorities for the Company. Trustees regularly considered how these risks interrelate and monitor delivery targets throughout the year, with particular reference to progress against NPO Activity and Investment Principles targets in the Funding Agreement with Arts Council. Arts Council continues to classify our risk as Minor.

Future Plans 2023/24

During 2023/24, we will:

- Relocate from Lewisham to Crawley as part of our commitment to Arts Council NPO Transfer
- produce one national tour of **Wish Your Weren't Here** by Katie Redford
- run our year-round Future Makers activity in Lewisham and Sheffield
- develop partnerships in Crawley and start to plan Future Makers work for our new home Hub

We maintain our focus on making prudent decisions while always looking for how and where we can be most useful, valuable and impactful. The strength of the Company's vision and values once again gives us clarity as we make plans and respond. The evolution of our Future Makers model for making work with and for young people continues into 2023/24 to ensure we meet their changing needs and to stay mission-led, drawing all of the strands of our practice together through the powerful, collaborative process.

Structure, governance and management

Theatre Centre is governed by its Memorandum and Articles of Association dated 16 March 2016. As well as being a Company Limited by Guarantee, we are registered as a charity with the Charity Commission, registration number 210262. The Charity is administered by a board of five Trustees currently elected. And is currently recruiting for new Trustees, who would be appointed by existing Trustees at a General Meeting of the Company.

Our Board has a strong track record of inclusivity and intersectional representation across age, class, disability and ethnicity. Our current Board of Trustees are: 60% female; 40% non-white UK; 40% disabled, 20% LGBTQ+. The Board has one formal sub-committee: Finance & Operations (FOSC).

The day-to-day activities of Theatre Centre are managed by the Executive Director/CEO (f/t) with the Artistic Director (f/t), plus Programme & Admin Coordinator (f/t), Future Makers Producer (f/t), Marketing Manager (f/t.6) and Finance Manager (f/t.2), plus a freelance, part-time Touring Producer. Remuneration for all staff, employed and freelance, is discussed and agreed annually by the board of trustees at the point of agreeing the annual budget for the forthcoming year.

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Statement of Trustees' Responsibilities

The trustees (who are also directors of Theatre Centre for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which 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 the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable 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.


In so far as the trustees are aware at the time of approving our trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable company's auditor is unaware; and
- the trustees, having made enquiries of fellow directors and the charitable company's auditor that they ought to have individually taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Small Company Exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 7th December 2023 and signed on its behalf by:

DocuSigned by:

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Rebecca Major
Chair of the Board of Trustees

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2023

Independent Examiner's Report to the Trustees of Theatre Centre Limited

I report on the accounts of the charity for the year ended 31 March 2023, which are set out on pages 14 to 24.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street London W1K 5LH
7th December 2023

Theatre Centre Limited
(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)

For the year ended 31 March 2023

	Notes	Unrestricted Funds	Restricted Funds	Total 2023	Unrestricted Funds	Restricted Funds	Total 2022
		£	£	£	£	£	£
Income							
Donations	3	245,265	-	245,265	289,549	-	289,549
Income from charitable activities	4	67,411	39,939	107,350	44,346	63,184	107,530
Investments	5	763	-	763	879	-	879
Other	6	25,348	-	25,348	6,709	-	6,709
Total incoming resources		338,787	39,939	378,726	341,483	63,184	404,667
Expenditure							
Raising Funds: Fundraising costs		17,568	-	17,568	13,552	-	13,552
Charitable activities	7	383,206	24,939	408,145	398,415	63,184	461,599
Total expenditure		400,774	24,939	425,713	411,967	63,184	475,151
Net Movement on funds	8	(61,987)	15,000	(46,987)	(70,484)	-	(70,484)
Reconciliation of funds:							
Total Funds brought forward		212,022	-	212,022	282,506	-	282,506
Total Funds carried forward	19	150,035	15,000	165,035	212,022	-	212,022

The notes on pages 16 to 24 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Theatre Centre Limited
(Limited by Guarantee)
Balance Sheet as at 31 March 2023

	Notes	2023 £	2022 £
Fixed Assets			
Tangible assets	13	221	-
Current Assets			
Stock	14	1,302	918
Cash at bank and in hand		131,782	175,206
Debtors	15	48,811	61,259
		<u>181,895</u>	<u>237,383</u>
Liabilities			
Creditors: amounts falling due within one year	16	(17,081)	(25,361)
Net Current Assets		<u>164,814</u>	<u>212,022</u>
Total Net Assets		<u>£ 165,035</u>	<u>£ 212,022</u>
The funds of the charity			
	19		
Unrestricted funds			
– General Funds		35	52,022
– Designated Funds		150,000	160,000
		<u>150,035</u>	<u>212,022</u>
Restricted funds			
		15,000	-
		<u>£ 165,035</u>	<u>£ 212,022</u>

The notes on pages 16 to 24 form an integral part of these financial statements.

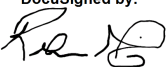
For the year ending 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

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

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 7 December 2023 and signed on its behalf by:

DocuSigned by:

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Rebecca Major
Chair of the Board of Trustees

THEATRE CENTRE LIMITED
Notes to the Financial Statements
for the year ended 31 March 2023

1. Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued in October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019 – (Charities SORP (FRS102)) and the Companies Act 2006.

The charity meets the definition of a public entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

b) Fund accounting

Funds held by the charity are either:

- Unrestricted general funds. These are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds. These are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds. These are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

c) Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income: income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding: when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2023

1. Accounting Policies (continued)

use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

d) Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Production/project costs: costs incurred in the production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

e) Fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost. Depreciation/amortisation is provided at annual rates calculated to write off costs less residual value over their estimated useful economic lives as follows:

Website	33% on cost
Motor vehicles	25% on cost
Computer equipment	33% on cost

f) Stock

Stock is valued at the lower of cost and net realisable value.

g) Debtors

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

h) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short

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1. Accounting Policies (continued)

maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

i) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

j) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

k) Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

l) Pensions

The company operates a defined contribution scheme and the pension charge represents the amount payable by the company to the fund in respect of the year.

m) Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

	2023	2022
	£	£
3. Income from Donations		
Grants		
Arts Council England - National Portfolio funding	244,416	244,416
Arts Council England - Culture Recovery Fund	-	44,370
	244,416	288,786
Donations		
Sundry	849	763
	£245,265	£ 289,549
4. Income from charitable activities		
Theatre income (unrestricted)		
Performances & workshops	40,609	18,468
Co-productions	25,000	25,000
Royalties	-	518
Other income	1,802	360
	£ 67,411	£ 44,346

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4. Income from charitable activities (continued)	2023	2022
Project specific funding (restricted)	£	£
Grants		
Arts Council England – Future Festival	-	48,684
AllianceBernstein Ltd	-	10,000
Garrick Charitable Trust	-	4,500
Backstage Trust	15,000	-
The London Community Foundation – Cockayne Grants for the Arts	24,939	-
	<u>£ 39,939</u>	<u>£ 63,184</u>
5. Investment income		
Bank interest	<u>£ 763</u>	<u>£ 879</u>
6. Other income		
Theatre Tax Relief	<u>£ 25,348</u>	<u>£ 6,709</u>
7. Expenditure on charitable activities		
Production & project costs		
Production costs	32,880	21,463
Salaries	66,452	64,710
Fees	88,271	112,919
Social security costs	4,243	2,305
Pension costs	5,344	3,212
Royalties & writers' fees	14,800	8,148
Touring allowances & subsistence	11,074	19,698
Travel & transportation	6,552	5,678
Marketing	6,726	10,754
Educational resources	78	9,550
Future Makers programme	17,319	65,315
	<u>253,739</u>	<u>323,752</u>
Support costs – pages 19-20	149,423	131,462
Governance costs – page 20	4,983	6,385
	<u>£408,145</u>	<u>£461,599</u>
Support costs		
Office overheads		
Office rent & storage	19,048	17,169
Telephone & internet	1,543	1,668
Insurance	2,020	1,990
Repairs, renewals & cleaning	251	191
Computer & equipment maintenance	6,525	8,066
Depreciation of website	-	2,418
Depreciation of computer equipment	110	245
	<u>29,497</u>	<u>31,747</u>

THEATRE CENTRE LIMITED
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7. Expenditure on charitable activities (continued)

	2023	2022
	£	£
Administration costs		
Salaries	93,044	80,583
Fees/services	8,221	2,959
Social security costs	6,157	2,871
Staff pension costs	4,652	4,029
Staff training & welfare	491	2,718
Staff recruitment	1,199	640
Accommodation & subsistence	1,471	524
Travel	1,164	1,964
Printing, postage & stationery	1,286	1,212
Conferences	158	140
Theatre tickets	133	243
Subscriptions & memberships	926	1,201
Sundries	866	489
	<u>119,768</u>	<u>99,573</u>
Professional & financial		
Bank charges	158	142
	<u>£149,423</u>	<u>£131,462</u>
Governance costs		
Board expenses	100	345
Legal & professional	13	13
Bookkeeping	520	1,607
Accountancy	4,350	4,420
	<u>£ 4,983</u>	<u>£ 6,385</u>

8. Net expenditure for the year

	2023	2022
	£	£
This is stated after charging:		
Depreciation of intangible fixed assets	-	2,418
Depreciation of tangible fixed assets	110	245
Independent Examiner's remuneration:		
Independent Examination	3,750	3,750
Other services	600	670
	<u>600</u>	<u>670</u>

9. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

	2023	2022
	£	£
Salaries and wages	168,715	156,795
Social security costs	10,771	5,586
Pension costs	8,436	7,300
	<u>£187,922</u>	<u>£ 169,681</u>

THEATRE CENTRE LIMITED
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The average number of employees, including casual and part-time staff, during the year were:

	2023	2022
Producing & production staff	2	2
Support staff	3	3
	5	5

No employee received employee benefits in excess of £60,000 during the year (2022: nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £93,382. (2022: £93,816).

No trustees received remuneration during the year (2022: £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2022: £nil).

10. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £8,436 (2022 - £7,300).

11. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12. Fixed Assets – intangible assets

	Website Costs
	£
Cost	
1 April 2022/31 March 2023	7,110
	7,110
Provision for diminution in value	
1 April 2022/31 March 2023	7,110
	7,110

THEATRE CENTRE LIMITED
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13. Fixed Assets – tangible assets

	Office Equipment	Motor Vehicles	Computer Equipment	Total
Cost	£	£	£	£
1 April 2022	16,298	27,700	18,804	62,802
Additions	-	-	331	331
31 March 2023	16,298	27,700	19,135	63,133
Depreciation				
1 April 2022	16,298	27,700	18,804	62,802
Charge for Year	-	-	110	110
At 31 March 2023	16,298	27,700	18,914	62,912
Net Book Values				
31 March 2023	£ -	£ -	£ 221	£ 221
31 March 2022	£ -	£ -	£ -	£ -

14. Stock	2023	2022
	£	£
Stock	1,302	918

15. Debtors	2023	2022
	£	£
Trade debtors	7,830	13,881
Other debtors	7,723	3,470
Prepayments & accrued income	33,258	43,908
	<u>£ 48,811</u>	<u>£ 61,259</u>

16. Creditors: Amounts falling due within one year	2023	2022
	£	£
Trade creditors	3,120	5,319
Accruals	5,679	10,189
Other creditors	4,115	4,175
Social security & other tax	4,169	5,078
Deferred income (note 17)	-	600
	<u>£ 17,081</u>	<u>£ 25,361</u>

17. Deferred income	£
Balance at 1 April 2022	600
Amount released to incoming resources	(600)
Amount deferred in the year	-
Balance at 31 March 2023	<u>£ -</u>

Deferred income represents fees received in advance.

THEATRE CENTRE LIMITED
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18. Limited by Guarantee

The company is limited by guarantee and does not have share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2023 there were 7 members.

19. Analysis of charitable funds

	Balance 1 April 2022 £	Income £	Expenditure £	Transfers between Funds £	Funds 31 March 2023 £
Analysis of movements in unrestricted funds					
General Fund	4,022	338,787	(381,274)	38,500	35
Designated funds:					
Operational fund	150,000	-	-	-	150,000
Vehicle Replacement fund	38,000	-	-	(38,000)	-
Future Makers	10,000	-	(10,000)	-	-
Other Artistic Development	10,000	-	(9,500)	(500)	-
Total unrestricted funds	£ 212,022	£ 338,787	£ (400,774)	£ -	£ 150,035
Analysis of movements in restricted funds					
Backstage Trust (Future Makers)	-	24,939	(24,939)	-	-
Cockayne Foundation	-	15,000	-	-	15,000
Total restricted funds	£ -	£ 39,939	£ (24,939)	£ -	£ 15,000
Total Funds	£ 212,022	£ 378,726	£ (425,713)	£ -	£ 165,035

Designated Funds

The *Operational fund* is to cover six months of core operational activity in the event of any unforeseen direct charitable and administrative costs, which may be incurred through the loss or reduction of a major income stream.

The *Vehicle Replacement fund* was created to enable to company to purchase a new/second-hand vehicle for touring theatre productions. The current touring vehicle has been fully depreciated.

The *Future Makers fund* was created to enable the company to design and deliver a new approach for delivery of participatory activity with children and young people.

The *Other Artistic Development fund* was to support the early stage development of artistic ideas or projects that sit outside Future Makers, for example seed commission artists and for develop ideas in new media.

Restricted Funds

Backstage Trust (Future Makers). This grant supported the launching of a new Future Makers hub in Sheffield.

Cockayne Foundation. This grant is in support of the Spring 2024 production.

20. Analysis of net assets between funds

	General Funds £	Designated Funds £	Restricted Funds £	Total £
Fund balances at 31 March 2023 are represented by:				
Fixed assets	221	-	-	221
Net current assets	(186)	150,000	15,000	164,814
	£ 35	£150,000	£ 15,000	£ 165,035

THEATRE CENTRE LIMITED
Annual Report and Accounts
For the Year Ending 31 March 2023

21. Financial Commitments

At 31 March 2023 the company had total future commitments under non-cancellable operating leases as follows:

Due:	2023 £	2022 £
Within one year	<u>-</u>	<u>7,652</u>

22. Related Party Transactions

During the year the company had no related party transactions that require disclosure.

THEATRE CENTRE LIMITED

England & Wales - Charity number 210262

Accounts

**Company number 0585723
Charity number 210262**

Theatre Centre Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2022

**Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH**

Theatre Centre Limited

(Limited by Guarantee)

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Theatre Centre Limited

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England and Wales, company number 0585723, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 210262.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association each trustee shall hold the office for a term of three years. A trustee is eligible for reappointment for a further term of three years upon the expiry of his or her previous term of office. A trustee who holds the office for two consecutive terms shall not be permitted to hold the office for a further term unless a period of not less than one year has elapsed from the date of the expiry of the previous term of office. Notwithstanding the foregoing, the trustees may by simple majority waive the One Year Restriction in respect of any trustee who has served two consecutive terms (and who would therefore otherwise be required to retire) if they consider (acting reasonably) that such waiver would be in the best interests of the charity.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Aleksa Asme	appointed 24 October 2022
Yamin Choudury	appointed 17 December 2021
Titilola Dawudu	Chair from 12 May 2022 (co-Chair 8 March to 12 May 2022)
Frazer Flintham	appointed 23 August 2022
Gareth Hughes	Co-Chair until 12 May 2022
Chelsie Jones	appointed 17 December 2021, resigned 13 September 2022
David Richard Luff	Co-Chair until 8 March 2022
Rebecca Major	appointed 17 December 2021
Andrew James Marcus	resigned 12 May 2022
Temitayo Adetutu Medupin	
Alexandra Paola Perricone	resigned 17 December 2021
Vanessa Sauls Avolio	appointed 17 December 2021
Andrew Stainton	
Nerinne Victoria Truman	resigned 17 December 2021

Chief executive/day to day management

Emma Rees - Executive Director / CEO

Independent Examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Theatre Centre Limited

(Limited by Guarantee)

Reference and Administrative Details

Bankers

Barclays Bank plc, 128 Moorgate, London EC2M 6SX.

Cooperative Bank, Business Direct PO Box 250, Skelmersdale WN8 6W.

Virgin Money, The Gosforth Centre, Tyne & Wear NE3 1JZ.

United Trust Bank Ltd., 1 Ropemaker Street, London EC2Y 9AW.

Solicitors

Harbottle & Lewis, 7 Savoy Court, London WC2R 0EX.

Registered office and operation address

The Albany, Douglas Way, London SE8 4AG.

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal activity

The principal activity of the company during the year continued to be the encouragement of the arts by the production of educational plays.

Objectives and Activities

The purpose of the charity remains to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The principal strategy for achieving the stated objective is in the commissioning of new plays and participatory projects, both physical and digital, and engaging creative teams and artists to create and carry out the specific works. In pursuing the objective/s, development work with schools and young people, and with key stakeholders such as artists, industry professionals and academic and social institutions, helps to ensure the integrity that is implied for successful outcomes/impact. By working across artistic and digital platforms we ensure young people can engage with and experience the benefits of our work in schools and theatres, online, through social media and in community settings.

Our most recent 'About Us' explains:

Theatre Centre is a national touring company that makes bold and relevant shows with and for young people. We commission new work from the most exciting writers and artists and take this work into schools and theatres across the UK. We have recently launched Future Makers, a whole new way of supporting young people as artists, creatives, active citizens and leaders. It is the core of all of our work and is the key to the way we unlock our young people-centred practice in schools and in our national and local communities.

Future Makers brings young people, artists and practitioners together to develop skills, explore big ideas and make work, share skills, explore big ideas and empower young people as artists, creatives, active citizens and leaders. Our work is all about working with and amplifying the voice of young people, to develop agency and empowerment, while telling relevant, authentic, and relatable stories.

Founded in 1953, we are an acknowledged leader in our field and our practice continues to evolve. Theatre Centre is predominantly a Learning Organisation and has an embedded culture of developing and nurturing everyone involved in or touched by the work.

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

Staffing and operations

Staff turnover

In August 2021, our team was reduced by two core roles as our Associate Producer and the Marketing Officer both moved on after several years in their respective roles. Along with the rest of the sector, we struggled to recruit in the mid/post pandemic climate, instead taking the opportunity to work with several freelance specialists. This allowed us to develop new relationships and to bring a real diversity of practice into Theatre Centre, as well as being able to offer long-term, flexible employment to freelance marketeers and producers at a time of huge challenge in the industry. However, there has been a cost to the core team and capacity was very stretched, as members of the team had to take on additional duties as well as managing a larger team of freelancers, particularly during an NPO application year. We have now successfully recruited for these roles as permanent members of the core staff team.

During 2021/22, we continued to invest in our staff team with a range of formal and informal training opportunities, including the Executive Director and the Artistic Director being part of the six-week intensive Sour Lemons Zesting anti-racism course.

We also encouraged the team to network widely and continue to be active in peer networks such as Assetij UK, Drama & Theatre Education Alliance, Participatory Arts London, PYA England, Stage Sight, Touring & Producing Companies Network and two of the team are schools Governors.

We continued to place emphasis on the delivery of actions surrounding our Equal Opportunities policy. As with previous years we are pleased to report that we have exceeded our equality targets re ethnicity and gender of trustees and commissioned/engaged artists.

Environmental Sustainability:

We continued our commitment to Environmental Sustainability and to refine our environmental action plan, drawing on Julie's Bicycle expertise through the NPO support programme. We use Green Riders and reinforce our policy in company touring briefings. We routinely include an Environmental Sustainability clause in all freelance and employment contracts. We have also set up an internal working group and include a focus on sustainability (awareness, action, learning and comms) each week in team meetings. We are also part of the Sustainability working group of the Producing & Touring Companies Network, working towards collaborative actions and communications around environmental sustainability, addressing climate change and climate justice.

We are improving our monitoring and data capturing systems and report annually on our carbon footprint. In 2021/22 our total emissions were 1 tonne CO₂e, of which 3.20% was Waste, 44.13% Fleet travel (all tour related travel) and 52.76% Business travel (all non-tour related travel across the whole team and regular freelancers). We will offset our carbon footprint, making 2021/22 the first year in which our activity was Net Zero. Our intention is maintain Net Zero activity through an integrated plan of reductions and offsetting, relying less on offsetting over time as we reduce our carbon footprint further.

Policies:

We have a full range of policies, including all those required by Arts Council England (ACE) and maintain a Risk Register for all aspects of our operation. We are a Disability Confident Employer and an ITC Ethical Employer, paying ITC/Equity rates as a minimum and committed to fair pay. We are also a London Living Wage employer and an active Organisation Member of Stage Sight and of the Stage Sight Consortium.

Premises:

Theatre Centre is one of 11 Arts Council National Portfolio Organisations (NPOs) resident at The Albany, which is an active, grass-roots theatre, arts and community centre and a leading member of the Future Arts Centres network.

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

Creative programme

Touring work:

Autumn 2021 - film of Birds and Bees, free digital package for schools, available year round.

Spring 2022 - live tour of Human Nurture to schools and venues.

"I use Theatre Centre every year and they do not disappoint!" Teacher on Birds and Bees

Birds and Bees film

"Birds and Bees is an unimaginably funny, achingly moving, brilliantly realistic portrayal of what it's like to be a teenager in today's world....laugh-out-loud funny. It's funny like Netflix's Sex Education is funny, highlighting the agonising awkwardness of being a teenager, the sharp wit of young people, and the utter ridiculousness of the current sex education curriculum." Drama & Theatre on Birds and Bees

Birds and Bees by Charlie Josephine, Directed by Rob Watt, in association with Soho Theatre. Having made the film in autumn 2020 for schools to use during lockdown, we continued to make the film and Digital Package available to schools for free. 318 schools signed up to use our Birds and Bees Digital Package of film plus extensive resources during 2021/22. This is in addition to the 212 schools that had signed up in 2020/21, meaning a total of 530 schools had access to Birds and Bees during this financial year, with approximately 63,600 students viewing the film and using the resources, not including schools using the digital pack for two years running. We closed signups at the end of the autumn term 2021, with all schools already signed up able to use the film and Digital Package for free until the end of the summer term 2022, to support GCSE and Year 10 exams. Students across the country are using Birds and Bees and the accompanying resources for the Live Performance element of the Drama GCSE curriculum.

We also made Birds and Bees available to stream through Soho On Demand. Gathering press coverage and reviews was the objective and the critical response was excellent. This also gave us the opportunity to test making work available on a paid platform. Sales were modest but it provided us with learning around how to pitch and market paid for digital work. We also offered a Watch Party experience for Youth Theatres, including an online workshop and screening at the National Association of Youth Theatres conference in August.

"I enjoyed the theme of the play and the fact that it was about today's society and that it was relatable." Student on Birds and Bees film

"I think that the production was a really good representation of younger people as there was a mix of all different types of people in the production making viewers feel like they can have more of a say." Student on Birds and Bees film

"the conversations were real and seemed like they would have a conversation like that in real life and it was natural." Student on Birds and Bees film

"I just wanted to say what a fantastic production Bird and Bees is. We recently used it for our Personal Development day with our year 9 students and have also used it on year 10 RSE lessons. The feedback has been great. We followed the performance with workshops exploring some of the themes the play explores and it seems to have gone down really well." Teacher on Birds and Bees

"On a personal note, as Head of Drama, it is so refreshing to see a production that is perfectly aimed at teenagers and not in any way patronising. The range of characters and diverse issues explored was amazing." Teacher on Birds and Bees

"Birds and Bees is an invaluable resource with great planning for lessons pre and post. Effective resource for GCSE play review questions because we can access the performance all year to review in class. The play itself raises important discussions around RSE in schools." Teacher on Birds and Bees

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

Human Nurture tour

"crackling, naturally funny dialogue and knock-out performances... The show tours schools as well as theatres, and will provide a springboard for discussing race and racism, identity and privilege. When Runaku retells various childhood memories, shedding new light on the racism he has faced, the play offers a superbly clear illustration of the way that privilege is not about what you've been through, but what you'll never have to go through." The Stage

Human Nurture by Ryan Calais Cameron, directed by Rob Watt, in co-production with Sheffield Theatres. We presented this as a live tour Spring 2022, visiting theaters and schools.

Human Nurture was a great success with school and general audience alike and we were delighted with the reception of our first live show following the Covid lockdown. The upheavals of the pandemic led forward-thinking theatres to reappraise how and where they meet their audiences beyond the main house space, and to seek new partnerships, and we were delighted to build a strong new partnership with Sheffield Theatres. The co-production with Sheffield was extremely successful and we are committed to the same co-production model in spring 2023, with plans into the new NPO period, funding dependent. The residency model, visiting a town for a week and playing in schools for the first half and the local venue for the second half of the week, worked very well for all. The offer we made to venues was a high quality, light-on-its-feet piece of work from a specialist new writing company and a playwright who is an exciting voice in contemporary writing. We saw audiences coming to the theatre on the recommendation of the students and teachers who had seen it in their school. We were able to build relationship with new schools, strengthen those with old and bring the local theatre and schools closer together. This work has been tremendous in terms of TC profile. This model also has a big positive impact on our carbon footprint as we reduce the amount of longer journeys and concentrate on a place-based approach.

Our tour took us into theatres we had not visited before: Sheffield Crucible Studio; Live Theatre, Newcastle; Mercury Theatre, Colchester; The Lowry, Salford; Traverse Theatre, Edinburgh; Theatr Clwyd, Mold and Soho Theatre, London. The schools we toured to included a good distribution of schools that have booked our work before and new schools in target areas. The tour visited 17 schools and 7 venues giving 61 performances (26 in schools, 35 in venues) with audiences of approx 5,080 (we do not always receive exact figures from schools).

"I loved the characters, they were so fun and lively. I couldn't help but connect with them and their joyous retelling of stories constantly overtaking one another when telling. I was very interested in how they were so different (views/upbringing) but they connected on things of the past, however, I also enjoyed how even with thinking of good times it was shown that though one of them was having an alright time the other was in fear and distress. I adored this performance." Student on Human Nurture

"The two friends were shown to be happy and close and slowly it revealed more and more until it was slammed into your face, it made me think about experiences that others have and how it can tear us apart and that's what's happening in our current world." Student on Human Nurture

"The show was bold and it didn't sugar coat current issues" Student on Human Nurture

"I found it interesting to have an insight the side of racism and social injustice/discrimination that you do not usually see or is reported by the media." Student on Human Nurture

"The impact of watching such high quality work in their own school: the impact is enhanced by the fact TC came to us, meaning students who wouldn't go to the theatre were able to watch such an outstanding show. Also, the fact that the quality of the production was so high meant the impact on the students was further enhanced: students got to see what I have been telling them for years: just what impact the theatre can have on them!" Teacher on Human Nurture

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

"Human Nurture needs to be in EVERY school in the country, these conversations need to be had with every young person. We have a duty of care for every child and they need to feel seen and heard in our communities." Head of Drama, Forest Hill School

"Your production handled a deeply challenging and difficult theme with skill and sensitivity: We can't wait for your next show!" Teacher on Human Nurture

"...its visceral rawness and total authenticity hit you in the gut...deeply important." Guardian

"Rob Watt's direction is excellent... realistic and thought-provoking piece of work." Yorks Times

"...a relevant, modern and challenging short play ...Rob Watt's direction is excellent. A relevant and thought-provoking piece of work." Yorkshire Post

Future Makers:

Season 3 - Summer term 2021 including CRF funded FM Think Tank

Season 4 - August 2021 including School of Hope with The Paper Birds (partnership)

Season 5 - Autumn term 2021 including TikTok Horror with Headlong (co-production), PG funded Resident Artists & Burnout Festival (youth-led)

Season 6 - Spring term 2022 including Recharge Festival (youth-led)

We continued to recruit new Future Makers for in-person work in Lewisham over the August and autumn seasons and we are steadily increasing the number of signed up FMs, but it was challenging with the uncertainties of Covid. We now have over 65 young people signed up as Future Makers (FMs), the majority living in Lewisham with others in Croydon and other South East London Boroughs. In addition to the FMs who have signed up independently and are actively involved in our regular Incubators, Speakeasies, Skillshares and Gatherings, there are in the region of 18 schools that we work with and approximately another 500 students over the year. This is particularly when running R with FM alongside writers for our touring work.

Season 3 - Summer term 2021 including CRF funded FM Think Tank

Alongside meeting our young FMs in Lewisham, we ran an eight week FM Think Tank with Drama teachers across England. Think Tank was an intensive action research project with teachers working in groups with a local artist and 3 - 6 teachers in their own area (the North, the Midlands, South West, South East and London). Developed in the context of the Covid-19 pandemic, the project was designed to better understand the changing needs of secondary school drama teachers and what they want, and can use, from Theatre Centre and from the wider theatre sector to support their students as effectively as possible. At the core of this project was a commitment to making time and space for teachers to meaningfully explore their practice as artists and the changing needs of the school landscape. It was an extremely successful project in every regard, and we have a wealth of useful insights for future planning, much of which went into our strategic planning for the NPO application, as well as sharing widely with peers in the theatre sector. We were also able to build some deep new relationships that we will continue to develop and may lead to further partnership working. The seven artists, Consultant, Producer and the 36 teachers who engaged in FM Think Tank were extremely positive about the whole experience and gave excellent feedback on the project as a whole. In addition, we had Julie Tsang, writer and former teacher, attached as Think Tank Writer in Residence.

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Trustees' Report

Season 4 - August 2021 School of Hope with The Paper Birds (partnership)

We had a really successful two-week programme with 10 FMs signed up. We worked in partnership with The Paper Birds on their School of Hope project - a set of 5 lessons developed by 5 artists to help young people support their wellbeing and creativity. We held a sharing on the final day and presented eight live scratch pieces and several interactive installations. Several of the pieces will be developed through Future Makers Season 5.

We were part of an international collaboration including CAST in Doncaster, Sheffield Theatres, Mercury Theatre Colchester and the National Theatre and Boom Arts, Oregon, USA; Padepokan Seni Bagong Kussudiardja (PSBK), Indonesia; Vancouver International Children's Festival, Canada; Victoria Delux, Belgium (with whom Rob has started a discussion about potential future collaboration).

Season 5 - Autumn term 2021 PG funded Resident Artists & Burnout Festival (youth-led)

Season 5 was supported by an Arts Council Project Grant, which enabled us to offer sustained employment to four Resident Artists for 36 days, a Producer for 15 days and six Youth Community Ambassadors (YCA's) for 1 day a week over 12 weeks, as well as a modest budget for a youth-led Festival. We held an open recruitment for RAs and for YCA's and employed an incredibly talented and very diverse (in terms of practice as well as ethnicity, gender, socio-economic background, LGBTQI+ and disability) group of artists and young people.

We had intended to offer a week-long, youth-led FutureFest but the vicissitudes of Covid meant that we split this into a shorter Burnout Festival for the autumn with a planned companion Recharge Festival for Spring. We were still offering online as well as in-person activities and this meant we had to take a slightly slower pace as confidence in attending live events was clearly an issue. Speakeasies, facilitated by YCA's, were particularly successful - offering food was the way to get people out of the house! RAs and YCA's interrogated our Future Makers process, how we create and manage safe spaces, develop authentic practice, and reach and engage young people in Lewisham. As a collective, the YCA's curated a Speakeasy and a two-day Incubator, identified guest Artists, outreached to local young people, and hosted the two FM sessions. Both sessions went brilliantly, and we received great feedback around how safe and welcoming the space was and how collaborative the sessions were. We were delighted to meet young people we have not previously engaged with before, highlighting how the YCA's have helped diversify our outreach and Future Makers recruitment.

Resident Artists:

- | | |
|---------------------|----------------------------------|
| - Aisling Gallagher | artist, activist & theatre maker |
| - Amy Pennington | artist, activist & theatre maker |
| - Shanice Sewell | theatre maker & writer |
| - Anibal Vidal | musician & composer |

Youth Communities Ambassadors:

- | | |
|-----------------------------|--------------|
| - Aleksa Asme | Sayema Baki |
| - Rafael Christopher-Olague | Ahmad Neamah |
| - Athena Rose | Amaarah Roze |

Theatre Centre Limited

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Trustees' Report

Season 6 - Spring term 2022 including Recharge Festival (youth-led)

This season we tested a mixed model focusing on two residences at the centre of the FM programme with additional wider FM / public facing events. We built relationships with Prendergast School and Youth First's TRG Youth Club as the hubs for the residencies. This enabled us to focus on young people at risk of exclusion and we worked with teachers and youth leaders to provide free after-school creative activities to engage young people with complex homelives intersecting with socio-economic deprivation. Feedback was excellent from both young people and teachers.

Burnout's partner Recharge Festival (formerly FutureFest) ran over February half term, curated by FMs together with Niamh Parker-Whitehead, our Producing & Admin Coordinator (herself a young person). The Festival enabled new partnerships with artists, including Pigfoot Theatre and Made in China, and venues across Lewisham including Catford Mews. Despite some storm and Covid related cancellations, Burnout/Recharge Festival was tremendously successful in terms of youth curation, artistic programme and community partnerships and has given FM a strong blueprint for a youth-led Festival.

Continual Personal Development training (CPD) for teachers

We continued to offer regular CPD sessions including Directing Texts, Monologues with Young People, Helping Young People Creatively Reflect, as well as How To... sessions supporting teachers to get the most out of the Birds and Bees digital package with their classes, and for preparing for Human Nurture, including creating safe environments around the language and themes. We also ran a number of special events including Rob Watt delivering a workshop at a PHSE conference to over 50 teachers, a workshop on Human Nurture at the National Youth Theatre Association conference and a Directing Workshop for We Teach Drama to 125 Drama teachers. Our collaboration with National Drama continued and we gave several sessions in partnership with them.

All this work, together with Think Tank and our Future Makers networks in schools continued to build and strengthen the national community of teachers we are cultivating. It also enabled us to offer several ways for teachers to move across the different strands of our work, ranging from building their confidence, a toolkit for classroom teaching and non-classroom-based creative work, supporting their own peer networks and themselves as artists and giving access to professional theatre makers and practitioners.

Teacher Feedback:

"It has given some new ideas which involve a different way of thinking."

"Enabled me to view vocal work in a new, more energised light."

"New ways to approach voice work and reminded me about key knowledge to complement the way I teach."

"I am going to be able to adopt this and deliver them to my students to aid their understanding, development and exploration of a text."

"I am now more aware and reminded of the difficult times we are going through and how important and delicate the job we do is. I will definitely use some techniques I have learnt to create a safe space."

Theatre Centre Limited

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Trustees' Report

"It has helped me to know more ways of approaching a text with young people, it has given me the confidence to open up with other teachers who have more experience and it has given me more tools to put into practice."

Other projects

TikTok Shocks - co-production with Headlong, in association with TikTok

A co-production with Headlong and in partnership with TikTok, this was an artist development programme for 13 young artists (18-22). Focusing on short-form filmmaking skills, we ran an open recruitment for this bursary opportunity, offering cash, one-to-one mentoring from leading artists, bespoke creative skillshares and training for practical skills for freelance practitioners. The group were set weekly creative challenges to film for TikTok over eight weeks in the run up to 31 October. On Halloween night, we co-hosted a live screening of 13 their final films with chat and interviews. This event was the first live stream from TikTok's new London studio and reached a huge national and international audience.

We have also given organisational and artistic support and mentoring to several companies and artists, including:

- Made in China - organisation mentoring, support with NPO application and Incubator time for the company to work with Future Makers to explore the potential of the idea.
- Two micro commissions for young writers from Sounds Like Chaos to develop work that has come out of the ongoing relationship with the SLC.
- Organisational development and conversations around NPO applications for other emerging companies.

Financial Review

Theatre Centre has maintained its public funding subsidy arrangement with Arts Council to continue as an NPO for the extension year (fifth year) of the current NPO cycle, on the proviso that it meets the conditions set and agreed through the duration of the grant subsidy period.

We were successful in our application to be part of Arts Council England's portfolio for 2023-26 under the Transfer Programme and will receive £244,416 per year on signature of the Funding Agreement by end February 2023.

In addition to our NPO grant, Theatre Centre's income is usually supplemented by the generation of funds through touring performances and workshops, the delivery of commissioned projects for corporate organisations, fundraising from trusts and foundations, and donations from individuals. We were pleased to be able to tour live performances in spring 2022, as the pandemic restrictions eased and audiences and schools started to book for theatre once again. Human Nurture was made in co-production with Sheffield Theatres and marked the first time in a long time we have successfully secured significant financial support from a theatre partner with a such a strong national and international profile. The co-production was so successful for both parties and we have agreed to continue this co-production relationship for a further four spring seasons.

Human Nurture also marked the first time we were able to generate touring income since the start of the pandemic and the first tour of our three-year commitment to reduce fees to schools down to £300. This commitment came from the findings of the Think Tank research and led to securing 100% of our bookings in state schools, many of which had higher levels of Pupil Premium. This demonstrated that there is appetite and a larger market for our work in the state sector but that we need to continue to prioritise removing financial barriers to accessing our work.

Theatre Centre Limited

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Trustees' Report

The company invested time and resources to build a comprehensive fundraising and income generation strategy to build and diversify our income streams over the next two to three years. This work included working with a fundraising consultant and strategy, though always with a view to building capacity and in-house expertise, to future proof this longer-term investment and to keep core strategy and execution in-house. The staff shortages and reduced capacity referred to in Staffing meant that the Executive Director had to undertake producing and tour booking work, which temporarily impacted on this work. We are now back up to capacity and able to focus on high-level fundraising work, supporting our future resilience.

Budgets were reforecast several times during the year to reflect the highly changeable environment and the Executive and Trustees were in regular contact, ensuring the Company was making prudent and effective decisions to navigate this exceptionally challenging year.

The Company had a deficit of £70,484 for the year (2021: deficit £81,661), representing the reduced income and investment of reserves into offering work and committing to making it freely available in order to maximise access. Total incoming resources of £404,667 represented an increase of £144,968 over the previous year (2021: £259,699) mainly due to increased income from activity post-lockdown and the award of £44,370 from the Arts Council England Culture Recovery Fund. Total expenditure likewise increased from the previous year's £341,360 to £475,151 in 2021/22. The Company has drawn up a 2022/23 budget to reflect continued investment of reserves into areas of artistic and organisational development, though a tapering of this investment as we emerge from the pandemic and an aim for a balanced budget in 2023/24 or 2024/25 at the latest.

Reserves policy

The Trustees have achieved their aim of maintaining a designated operational reserves fund at a level which equates to a minimum of six months of operational costs.

As of 31 March 2022, we had total unrestricted reserves of £212,022 of which £208,000 has been designated for specific purposes and £4,022 into a general fund. The major sum of which (£150,000) is our operational reserve, to ensure Theatre Centre has sufficient monies put aside as per the organisation's reserves policy. In the previous year, the Trustees had already committed to investing in key organisational areas to support capacity and artistic growth, which allowed the company to be responsive to the needs of schools, audiences and artists during the Covid pandemic.

Data management

GDPR: Our GDPR systems continue to function effectively. In 2021/22, we had no data breaches and processed no requests for the removal of images or data records. GDPR is reported on each week in team meetings and at each Board meeting, and we delete data in accordance with our Privacy Policy.

Risk Management

As an on-going process, the Trustees have put in place systems to identify and mitigate any major risks to which the organisation may be exposed. The Company updates its Risk Register annually, with more regular review when circumstances require. This is scrutinised at Board meetings and monitored regularly by the Finance & Operations Sub-Committee (FOSC). FOSC has identified the following as key areas of risk:

- * Financial (fundraising including NPO, sales, ethical investment, reserves surplus)
- * Reputational (partnerships, profile and PR)
- * Organisational (staff recruitment and capacity, staff and board skills, retention)
- * Legal (compliance)
- * Physical (safeguarding, health & safety, premises)

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

At present, Financial and Reputational risk are highlighted as priorities for the Company in the year ahead. The Trustees have considered how these risks interrelate and agreed delivery targets that are manageable and which can be monitored throughout the year.

Arts Council continues to classify our risk as Minor and noted in their recent Risk assessment of Theatre Centre's operation that Theatre Centre "continues to demonstrate strong initiative in response to this potential risk and is working tirelessly with its board deepen and strengthen its relationships with schools and young people - particularly those who may face the most barriers... Overall the organisation has strong plans to adapt and has demonstrated agility and innovation in its approach."

Future Plans 2022/23

Creative plans for 2022/23:

In autumn 2022, we will tour a remounted version of Human Nurture for schools only. We are able to plan this as we had so much unfulfilled demand from the spring tour. Being able to programme confident in the knowledge that demand is there is part of our strategic development plan. We are putting systems in place to help us gather and record more data and information more accurately about demand for the work across the country so that our decision making is more evidence-led. Our longer-term aim is to maximise the potential of each touring production and to work towards having more productions on the road at any one time. This relates directly to one of the key provocations of the Think Tank report: since a Theatre Centre tour can only physically reach 1% of the potential secondary school market (approx. 45 schools out of over 3,500) we are exploring how deeply our impact can be felt. We are questioning whether we should be aiming to provide depth or breadth in terms of engagement with schools and what scope is there to combine the two approaches.

Human Nurture will be followed by our co-production with Sheffield Theatres for the spring 2023 tour of Birds and Bees. Writer Charlie Josephine will refresh the script as part of an R with Future Makers in London and Sheffield and the tour will be a slightly reworked version of the production we filmed in 2020.

Our co-production with The Paper Birds will start in this year with us providing expertise, resources and practical training and mentoring for young artists as part of TPB's large scale tour of Feel Me for production in 2024.

Future Makers seasons will continue:

- * Season 7 summer 2022 including FM Standpoint in a Lewisham school, funded by Bernstein
- * Season 8 summer 2022 including working with Lewisham Youth Theatre and other local partners
- * Season 9 autumn 2022 including FM Standpoint in a Lewisham school, funded by Bernstein
- * Season 10 spring 2023 including development of the Sheffield Hub funded by Backstage Trust

This work will include us engaging three Resident Writers, part-funded by the Garrick Trust, to develop work through Future Makers for production in autumn 2023, spring 2024 and a collaboration with a drama school to be confirmed.

Other partnership are being developed with Central School of Speech & Drama, Lewisham Youth Theatre, Metro and Papergang Theatre.

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

At the time of preparing this report, the theatre sector, along with all other sectors, still continues to navigate multiple unprecedented challenges including the ongoing impact of Covid, the energy and cost of living crises and the war in Ukraine. Planning continues to be challenging but the investment in relationships has had a hugely positive affect on our company. Our robust artistic, operational and financial position, combined with our standing in the theatre sector, positive relationship with ACE and excellent reputation with schools, helped us to weather these challenges. Our vision and values gave us clarity, and strong partnerships and collaborations gave our plans a foundation. Our work on enterprise and innovation has enabled us to continue to research and develop our understanding of our markets and relationships with our local and national communities of interest (schools, teachers, young people, theatres and audiences).

We maintain our focus on making prudent decisions while always maintaining a focus on where we can be most useful, valuable and impactful. The strength of the Company's vision and values once again gives us clarity as we make plans and respond. The evolution of our Future Makers model for making work with and for young people continues into 2022/23 to ensure we meet their changing needs and to stay mission-led, drawing all of the strands of our practice together though the powerful, collaborative process.

We are applying to Arts Council to be part of the 2023-26 National Portfolio.

Structure, governance and management

Theatre Centre is governed by its Memorandum and Articles of Association dated 16 March 2016. As well as being a Company Limited by Guarantee, we are registered as a charity with the Charity Commission, registration number 210262. The Charity is administered by a board of eight Trustees currently elected. New Trustees are appointed by existing Trustees at a General Meeting of the Company.

In 2021/22, four Trustees stepped down, followed by a fifth in 22/23, and we recruited five new Trustees. We are now back with a Board of eight, with capacity for up to another four Trustees, with a ninth currently being recruited, which will bring the Board back up to a majority-female group. We also have strong intersectional representation, including age, class, disability and Trustees from the global majority. We now have a single Chair, Titilola Dawudu.

The Board has one formal sub-committee: Finance & Operations, chaired by Nerinne Truman until her resignation. The day-to-day activities of Theatre Centre are managed by the Executive Director / CEO (FT) with the Artistic Director (FT), plus Programme & Admin Coordinator (FT), Enterprise & Development Manager (PT .4) and Finance Manager (PT .2). During 2021/22, we had three vacant posts, which we have recently filled: Future Makers Producer (FT), Marketing Manager (PT .6), and Touring Producer (PT .6). Remuneration for all staff, employed and freelance, is discussed and agreed annually by the board of trustees at the point of agreeing the annual budget for the forthcoming year.

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 7 December 2022 and signed on its behalf by:

Titilola Dawudu
Chair



**Independent Examiner's Report to the Trustees
of Theatre Centre Limited**

I report on the accounts of the charity for the year ended 31 March 2022, which are set out on pages 15 to 31.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Kevin Beale FCCA
Breckman & Company Ltd
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

7 December 2022

Theatre Centre Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
Income and endowments from:	2						
Donations and legacies - page 16		289,549	-	289,549	246,495	-	246,495
Charitable activities:							
Theatre income - pages 16 - 17		44,346	63,184	107,530	1,921	2,968	4,889
Investments		879	-	879	1,184	-	1,184
Other	3	6,709	-	6,709	7,131	-	7,131
Total		341,483	63,184	404,667	256,731	2,968	259,699
Expenditure on:							
Raising funds:							
Fundraising		13,552	-	13,552	-	-	-
Charitable activities:							
Production and operation costs - page 18		398,415	63,184	461,599	335,392	5,968	341,360
Total		411,967	63,184	475,151	335,392	5,968	341,360
Net (expenditure)/ net movement in funds:	4	(70,484)	-	(70,484)	(78,661)	(3,000)	(81,661)
Reconciliation of funds:							
Total funds brought forward		282,506	-	282,506	361,167	3,000	364,167
Total funds carried forward	16, 17	212,022	-	212,022	282,506	-	282,506

The notes on pages 22 to 31 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Theatre Centre Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022	2021
	£	£
Income from donations and legacies		
Grants		
COVID-19 Emergency funding		
Arts Council England - CRF	44,370	-
Arts Council England - NPO funding	244,416	244,416
	<u>288,786</u>	<u>244,416</u>
Donations		
Sundry	763	2,079
	<u>289,549</u>	<u>246,495</u>
Income from charitable activities		
Theatre income (unrestricted)		
Performances/workshops	18,468	-
Co-production	25,000	-
Royalties	518	-
Other income	360	1,921
	<u>44,346</u>	<u>1,921</u>

Theatre Centre Limited
(Limited by Guarantee)
Year ended 31 March 2022

	2022	2021
	£	£
Income from charitable activities (continued)		
Project specific funding (restricted)		
Grants		
Arts Council England - Future Festival	48,684	-
Austin Bernstein Plc	10,000	-
Garrick Charitable Trust	4,500	-
Vision Redbridge	-	2,968
	<u>63,184</u>	<u>2,968</u>
 Investment income		
Bank Interest	<u>879</u>	<u>1,184</u>
 Other		
Theatre tax relief (TTR)	<u>6,709</u>	<u>7,131</u>

Theatre Centre Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022	2021
	£	£
Expenditure on charitable activities		
Production/project costs		
Production costs	47,264	11,516
Salaries	64,710	28,560
Fees	167,834	49,299
Social security costs	2,305	-
Staff pension costs	3,212	-
Royalties/writers fees	8,148	11,568
Touring allowances/subsistence	4,717	1,096
Travel/transport	5,061	3,508
Marketing	10,754	14,675
Educational resources	9,550	-
Insurance	197	-
	<u>323,752</u>	<u>120,222</u>
Support costs - pages 19 - 20	131,462	212,650
Governance costs - pages 19 - 20	6,385	8,488
	<u>461,599</u>	<u>341,360</u>

Theatre Centre Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent/storage	17,169		15,007	
Telephone/fax/internet	1,668		1,673	
Insurance	1,990		1,592	
Repairs/renewals/cleaning	191		176	
Computer/equipment maintenance	8,066		8,246	
Depreciation of website	2,418		2,346	
Depreciation of production/office equipment	-		1,959	
Depreciation of computer equipment	245		259	
		31,747		31,258
Administration costs				
Salaries	80,583		142,747	
Fees/services	2,959		8,125	
Social security costs	2,871		15,930	
Staff pension costs	4,029		7,968	
Staff training	863		371	
Staff welfare	2,167		222	
Staff recruitment	328		3,560	
Accommodation/subsistence	524		-	
Travel/transport	1,964		-	
Printing/postage/stationery	1,212		58	
Conferences	140		-	
Tickets	243		104	
Subscriptions/memberships	1,201		1,772	
Sundries	489		345	
		99,573		181,202
Professional/financial				
Bank charges	142		190	
		142		190
Carried forward		131,462		212,650

Theatre Centre Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Support and governance costs (continued)				
Brought forward		131,462		212,650
Governance costs				
Board expenses	345		-	
Legal/professional	13		(409)	
Bookkeeping	1,607		5,317	
Accountancy/consultancy	4,420		3,580	
	<u> </u>	6,385	<u> </u>	8,488
		<u>137,847</u>		<u>221,138</u>

Theatre Centre Limited

(Limited by Guarantee)

**Balance Sheet
31 March 2022**

		2022		2021	
Notes	£	£	£	£	£
Fixed assets					
Intangible assets	9		-		2,418
Tangible assets	10		-		245
			<u>-</u>		<u>2,663</u>
Current assets					
Stocks	11	918		506	
Debtors	12	61,259		25,609	
Cash at bank and in hand		175,206		270,069	
		<u>237,383</u>		<u>296,184</u>	
Liabilities					
Creditors: amounts falling due within one year	13	(25,361)		(16,341)	
Net current assets			<u>212,022</u>		<u>279,843</u>
Total assets less current liabilities			<u><u>212,022</u></u>		<u><u>282,506</u></u>
The funds of the charity					
Unrestricted funds	16				
- General fund			4,022		7,079
- Designated funds			208,000		275,427
Total charity funds			<u><u>212,022</u></u>		<u><u>282,506</u></u>

For the year ending 31 March 2022 the company 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 company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 7 December 2022 and signed on its behalf by

Titilola Dawudu
Chair

The notes on pages 22 to 31 form an integral part of these financial statements.



Theatre Centre Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued in October 2019) 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) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity 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 note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Theatre Centre Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Production/project costs - costs incurred in the production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

1.5. Pensions

The company operates a defined contribution scheme and the pension charge represents the amount payable by the company to the fund in respect of the year.

Theatre Centre Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

1.6. Fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation/amortisation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Website	-	33% on cost
Production/office equipment	-	33% on cost
Motor vehicles	-	25% on cost
Computer equipment	-	33% on cost

1.7. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

1.8. Stock

Stock is valued at the lower of cost and net realisable value.

1.9. Debtors

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

1.10. Cash at bank and in hand

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

1.11. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Theatre Centre Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

1.12. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.13. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

3. Other income

	2022 £	2021 £
Theatre Tax Relief (TTR)	6,709	7,131

4. Net (expenditure) for the year is stated after charging:

	2022 £	2021 £
Depreciation of intangible fixed assets	2,418	2,346
Depreciation of tangible fixed assets	245	2,218
Independent Examiners' remuneration		
- Independent Examination	3,750	3,750
- other services	670	(170)

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2021 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2021 - £nil).

Theatre Centre Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2022**

6. Staff costs and numbers	2022	2021
	£	£
Staff costs		
Salaries and wages	156,795	171,307
Social security costs	5,586	15,930
Pension costs	7,300	7,968
	<u>169,681</u>	<u>195,205</u>

No employee earned £60,000 or more during the year (2021 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £93,816 (2021: £49,154).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2022	2021
	Number	Number
Support	3	4
Production	2	2
	<u>5</u>	<u>6</u>

7. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £7,300 (2021 - £7,968).

8. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Theatre Centre Limited

(Limited by Guarantee)

Notes to the Financial Statements
for the year ended 31 March 2022

9. Fixed assets - intangible assets

	Website Costs £	Total £
Cost		
1 April 2021 /		
31 March 2022	7,110	7,110
	<hr/>	<hr/>
Provision for diminution in value		
1 April 2021	4,692	4,692
Charge for year	2,418	2,418
	<hr/>	<hr/>
31 March 2022	7,110	7,110
	<hr/>	<hr/>
Net book values		
31 March 2022	-	-
	<hr/>	<hr/>
31 March 2021	2,418	2,418
	<hr/> <hr/>	<hr/> <hr/>

10. Fixed assets - tangible assets

	Production/ office equipment £	Motor vehicles £	Computer equipment £	Total £
Cost				
1 April 2021 /				
31 March 2022	16,298	27,700	18,804	62,802
	<hr/>	<hr/>	<hr/>	<hr/>
Depreciation				
1 April 2021	16,298	27,700	18,559	62,557
Charge for year	-	-	245	245
	<hr/>	<hr/>	<hr/>	<hr/>
31 March 2022	16,298	27,700	18,804	62,802
	<hr/>	<hr/>	<hr/>	<hr/>
Net book values				
31 March 2022	-	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>
31 March 2021	-	-	245	245
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

11. Stocks

	2022 £	2021 £
Stocks	918	506
	<hr/> <hr/>	<hr/> <hr/>

Theatre Centre Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2022**

12. Debtors	2022	2021
	£	£
Trade debtors	13,881	3,840
Other debtors	3,470	5,790
Prepayments/accrued income	43,908	15,979
	<u>61,259</u>	<u>25,609</u>
	<u><u>61,259</u></u>	<u><u>25,609</u></u>
13. Creditors: amounts falling due within one year	2022	2021
	£	£
Trade creditors	5,319	2,658
Other taxation/social security	5,078	3,942
Other creditors	4,175	2,250
Accruals	10,189	6,891
Deferred income (note 14)	600	600
	<u>25,361</u>	<u>16,341</u>
	<u><u>25,361</u></u>	<u><u>16,341</u></u>
14. Deferred income		£
Balance at 1 April 2021 / 31 March 2022		600
		<u><u>600</u></u>

Deferred income represents fees received in advance.

15. Limited by guarantee

The company is limited by guarantee and does not have share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2022 there were 10 members.

Theatre Centre Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2022**

16. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	7,079	341,483	(380,037)	35,497	4,022
Designated funds:					
Operational fund	150,000	-	-	-	150,000
Premises fund	1,000	-	-	(1,000)	-
Equipment Replacement fund	2,000	-	-	(2,000)	-
Vehicle Replacement fund	38,000	-	-	-	38,000
Enterprise Post	27,680	-	(12,444)	(15,236)	-
Writer Fellowship Programme & Residencies Project (Splash)	30,261	-	-	(30,261)	-
IT Project Costs / Server Failure	4,000	-	-	(4,000)	-
Future Makers	12,486	-	(12,486)	10,000	10,000
Other Artistic Development	10,000	-	(7,000)	7,000	10,000
	<u>282,506</u>	<u>341,483</u>	<u>(411,967)</u>	<u>-</u>	<u>212,022</u>

Operational fund

The operational fund is to cover six months of core operational activity in the event of any unforeseen direct charitable and administrative costs, which may be incurred through the loss or reduction of a major income stream.

Premises fund

The premises fund is to cover any requirement of office refurbishment, works not covered by premises insurance and/or company relocation.

Equipment Replacement fund

This fund is to cover costs of new production equipment in the event of breakage or failure.

Vehicle Replacement fund

This fund would enable to company to purchase a new/second-hand vehicle which is vital for touring theatre productions. The current touring vehicle has been fully depreciated.

Enterprise Post

This fund is to enable the company to invest in enterprise and business development by continuing to employ a dedicated member of staff with skills and experience in this area.

Theatre Centre Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

Writer Fellowship Programme & Residencies Project (Splash)

This fund will ensure the Company is able to deliver priorities identified in its Arts Council NPO programme for the period 2018-22, without the necessity of securing external funds before going ahead. Theatre Centre's working model started to evolve in Q4 of 2019/20 and these funds have transitioned into the Future Makers structure (see Annual Report).

CRM Upgrade

This fund has allowed the company to purchase, install and cover training costs for a new Customer Relationship Management system. There are various benefits a new CRM system will bring the company but vitally it will allow for the safe storage and management of customer/stakeholder data as part of GDPR compliance. The company has ended 2020/21 with a fit-for-purpose CRM platform in place and being tested.

IT Project Costs / Server Failure

This fund is to cover costs of upgrading major IT/communications infrastructure or purchase distinct IT services on a project by project basis. Note that from 2019/20 this fund replaces the ICT / Upgrade fund.

Future Makers

This fund has been created in order to enable the Company to design and deliver a new approach for delivery of participatory activity with children and young people.

Other Artistic Development

This fund will be used to support the early-stage development of artistic ideas, concepts or projects that might sit outside Future Makers, for example to seed commission artists and / or to develop ideas in new media including digital.

17. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Carried forward
	£	£	£	£
Future Festival	-	48,684	(48,684)	-
Future Makers	-	14,500	(14,500)	-
	-	63,184	(63,184)	-

Future Festival

Future Festival is a youth-led festival taking place in Autumn 2021 supported by an Arts Council England project grant as part of Theatre Centre's Future Makers programme.

Future Makers

Future Makers is Theatre Centre's programme of participatory activity with children and young people.

Theatre Centre Limited

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**Notes to the Financial Statements
for the year ended 31 March 2022**

18. Analysis of net assets between funds

	General funds £	Designated funds £	Total £
Fund balances at 31 March 2022 are represented by:			
Net current assets	4,022	208,000	212,022
	<u>4,022</u>	<u>208,000</u>	<u>212,022</u>

19. Financial commitments

At 31 March 2022 the company had total future commitments under non-cancellable operating leases as follows:

	2022 £	2021 £
Due:		
Within one year	<u>7,652</u>	<u>7,378</u>

20. Related party transactions

During the year the company had no related party transactions that require disclosure.

THEATRE CENTRE LIMITED

England & Wales - Charity number 210262

Accounts

Company number 0585723
Charity number 210262

Theatre Centre Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2021

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Theatre Centre Limited

(Limited by Guarantee)

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Theatre Centre Limited

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England and Wales, company number 0585723, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 210262.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association each trustee shall hold the office for a term of three years. A trustee is eligible for reappointment for a further term of three years upon the expiry of his or her previous term of office. A trustee who holds the office for two consecutive terms shall not be permitted to hold the office for a further term unless a period of not less than one year has elapsed from the date of the expiry of the previous term of office. Notwithstanding the foregoing, the directors may by simple majority waive the One Year Restriction in respect of any director who has served two consecutive terms (and who would therefore otherwise be required to retire) if they consider (acting reasonably) that such waiver would be in the best interests of the charity.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Titilola Dawudu	
Wendy Frost	Resigned 16 September 2020
Gareth Hughes	Co-Chair
David Richard Luff	Co Chair
Andrew James Marcus	
Temitayo Adetutu Medupin	
Alexandra Paola Perricone	
Tanya Joy Sharma	Resigned 16 September 2020
Andrew Stainton	
Nerinne Victoria Truman	

Secretary

Hal Management Ltd - resigned 1 September 2020

Chief executive/day to day management

Emma Rees - Executive Director / CEO interim

Independent Examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Theatre Centre Limited

(Limited by Guarantee)

Reference and Administrative Details

Bankers

Barclays Bank plc, 128 Moorgate, London EC2M 6SX.

Virgin Money, The Gosforth Centre, Tyne & Wear NE3 1JZ.

United Trust Bank Ltd., 1 Ropemaker Street, London EC2Y 9AW.

Aldermore Bank plc, Aldermore 1st floor, Block B Western House, Lynch Wood, Peterborough PE2 6FZ.

Solicitors

Harbottle & Lewis, 7 Savoy Court, London WC2R 0EX.

Registered office and operation address

The Albany, Douglas Way, London SE8 4AG.

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on pages 1 and 2 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal activity

The principal activity of the company during the year continued to be the encouragement of the arts by the production of educational plays.

Objectives and Activities

The purpose of the charity remains to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The principal strategy for achieving the stated objective is in the commissioning of new plays and participatory projects, both physical and digital, and engaging creative teams and artists to create and carry out the specific works. In pursuing the objective/s, development work with schools and young people, and with key stakeholders such as artists, industry professionals and academic and social institutions, helps to ensure the integrity that is implied for successful outcomes/impact. By working across artistic and digital platforms we ensure young people can engage with and experience the benefits of our work in schools and theatres, online, through social media and in community settings.

Our most recent 'About Us' explains:

Theatre Centre brings world class theatre straight into the heart of schools. Our productions present big ideas and difficult questions which can help young audiences make sense of a complex and changing world. We use the power of stories, writing and performance to support students and teachers in their learning across a range of subjects to build confidence and aspiration. Our vision is that children and young people are empowered in their activism and leadership through theatre, using their voices and ideas to make change in themselves and the world around them.

Staffing and operations

Staff turnover

In December 2020, the Board ran a recruitment process for the two senior roles, which had been filled on an interim basis by Emma Rees and Rob Watt, CEO / Executive Director and Artistic Director respectively. Following a competitive recruitment, the Board appointed Emma Rees and Rob Watt to the roles on permanent contracts.

Other than this, there were no changes to the core staff team, though the Enterprise Manager reduced hours from .6 to .4, and the Marketing Officer reduced to .6 from full time. These changes were both at the request of the employee and in order to address work / life balance.

During 2020/21, we continued to invest in our staff team with a range of formal and informal training opportunities. We also encouraged the team to network widely and continue to be active in peer networks such as Participatory Arts London, Assetij UK and PYA England.

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

We continued to place emphasis on the delivery of actions surrounding our Equal Opportunities policy. As with previous years we are pleased to report that we have exceeded our equality targets re ethnicity and gender of trustees and commissioned/engaged artists.

Identify as	Board (8)	Core staff (6)	Freelance staff (91)
Female	50%	66%	56% (target 50%)
Non binary	0%	0%	9%
Disabled	17%	8%	10%
Black & global majority	25%	0%	53% (target 25%)

Board: Black British / Black African 13%; Black British / Black Caribbean 13%

Freelancers: Asian / British Asian Chinese 2%; Asian / British Asian Indian 3%; Black British / Black African 17%; Black British / Black Caribbean 17%; Mixed White & Arab 1%; Mixed White & Black African 2%; Mixed White & Asian 8%; Other multiple backgrounds 3%

Environmental Sustainability:

We continued our commitment to Environmental Sustainability and to refine our environmental action plan, drawing on Julie's Bicycle expertise through the NPO support programme. We issue a Green Rider to all tour venues and reinforce our policy in company touring briefings. We routinely include an Environmental Sustainability clause in all freelance and employment contracts. We have also set up an internal working group and include a focus on sustainability (awareness, action, learning and comms) each week in team meetings.

Policies:

We have a full range of policies, including all those required by Arts Council England and maintain a Risk Register for all aspects of our operation. We are a Disability Confident Employer and an ITC Ethical Employer, paying ITC/Equity rates as a minimum and committed to fair pay. We are also a London Living Wage employer and an active member of Stage Sight.

Premises:

Theatre Centre is one of 11 NPOs resident at The Albany, which is an active, grass-roots theatre, arts and community centre and a leading member of the Future Arts Centres network.

Creative programme

We had always intended to spend a significant part of 2020/21 on longer term strategic planning with the Executive and the Board working closely to develop Future Makers, our new business model, and testing all elements of this company-wide, holistic approach over a sustained period of time. As part of this work, we identified partnerships as a key priority area for Theatre Centre, in order to:

- * Increase the financial resources available to make the work
- * Widen the pool of creatives working with Theatre Centre
- * Widen the reach by increasing the audience pool
- * Strengthen our profile and reputation through strong artistic collaborations.

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

The pandemic meant that we had to be extremely agile and engage deeply with our communities in order to understand where and how we were best placed to support and serve. Our communities are young people, artists, teachers, community groups UK-wide. Design of our projects was led by what people were telling us they needed, particularly teachers, and how they wanted to access. We heard the need for connection and concern for mental health across all ages but particularly young people and built these into our responses. Additionally, we prioritised support for freelance artists and practitioners who were so hard hit by the pandemic. In all cases, we focused on building relationships, consolidating existing ones and making new ones, by listening to specific needs and offering projects and activities that met those needs.

"It's really brilliant the way you are taking teachers and education into consideration." Teacher

We wanted to attract people and for projects to be inclusive and so we offered many different types of activity. The artists we worked with were intersectionally diverse across ethnicity, class, disability, gender, ensuring diversity within the stories and engagement, and many points of entry for participants.

We created online teaching resources for remote/blended learning. We made creative resources for young people with a focus on mental health, and an online programme for young people to collaborate directly with professional artists, making work together digitally. We offered an 8-session, live, online Writers Course with writers and young people, recorded and available to teachers on our website; a Journal toolkit; ongoing live zoom Masterclasses, Incubators, Speakeasies and Gatherings.

"Theatre Centre has been a God send in terms of having something extra-curricular for the students during this time and has really ensured they're enhancing their applied theatre skills for the future!" Teacher

In 2020/21 we reached:

- * 212 state schools registered for Birds and Bees digital package
- * 25,440 schools audiences (approx. ave 120 per school)
- * 3,500+ plus views & downloads Online Writers Course and #TCJournal resources
- * 160+ films submitted for our ImagiNation Festival
- * 500+ participants involved in making these films
- * 20,000+ YouTube views of ImagiNation Festival
- * 250+ attendees for our regular Teacher's CPD sessions
- * 34 Future Makers registered (from Aug 2020 to March 2021)

We partnered and developed work with:

- * Theatre 503 co-production on ImagiNation
- * Soho Theatre Birds and Bees developed in association with Soho
- * The Paper Birds School of Hope international collaboration (for summer 2021)
- * Headlong co-production in association with TikTok (for autumn 2021)
- * National Drama co-delivered CPD sessions for Drama teachers

Artistic projects and outputs

"Thank you so much for giving SO much Theatre Centre. We look forward to getting you all back into our schools." Teacher attending a CPD

Theatre Centre Limited

(Limited by Guarantee)

Trustees' Report

Birds and Bees by Charlie Josephine

In April 2020, it was becoming clear that the planned autumn tour of schools and theatres with Charlie Josephine's Birds and Bees was unlikely to happen, so we adapted plans and developed the play as a film, continuing to run R & Ds with school students in several parts of the UK, and using National Youth Theatre actors. In Autumn 2020, we rehearsed, filmed, edited and launched Birds and Bees. We employed over 25 creatives and deepened our relationship with The Albany, shooting the film in the theatre. We created a comprehensive Digital Package including the film, Q with creative team members, 18 lesson plans (6 Drama, 6 English, 6 PHSE/RSE) and an 'as live' workshop. The film was fully captioned and we offered an audio description script.

"It covered multiple topics .. which helped when we did not have us much teaching time." Teacher on Birds and Bees film 2021

"Relatable characters and real life issues dealt with sensitivity" Teacher on Birds and Bees film 2021

"This punchy production ... combines fiery spoken word, sophisticated cinematography and an electric soundtrack to demystify the messy nuances surrounding sex education." The Stage on Birds and Bees film

Originally intending to charge for the Digital Package, we responded to feedback from schools regarding frozen budgets and the urgent need for quality blended learning resources and took the decision to make the film available for free for state schools, underwriting the costs from our reserves. We continued to focus on reaching and providing additional support to schools in areas of low cultural engagement and in schools with high levels of Pupil Premium Entitlement.

"This show saved us during the pandemic because we were unable to watch any live shows ... watched it more than 3 times, and every time I watch it the more I like it!" Student on Birds and Bees film 2021

"opened my eyes and helped me to understand how peoples' views have the ability to change" Student on Birds and Bees film 2021

"an unimaginably funny, achingly moving, brilliantly realistic portrayal of what it's like to be a teenager in today's world....laugh-out-loud funny. It's funny like Netflix's Sex Education is funny, highlighting the agonising awkwardness of being a teenager, the sharp wit of young people, and the utter ridiculousness of the current sex ed curriculum." Drama & Theatre on Birds and Bees film

Future Makers

In line with the strategic review and planning the Board and Senior Leadership have undertaken, we started to roll out Future Makers (FM) from autumn 2020, aiming to pilot the different elements of the work over the first 6 / 8 Seasons. Future Makers aims to radically change the way of working between young people, artists and teachers, allowing for complicated conversations to happen, and out of which our touring shows will be developed. Young people, artists and teachers work together as peers to develop creative skills and experience, and share big ideas.

In 2020/21, Future Makers demonstrated its impact on Theatre Centre in many ways:

- * increasing the number of young people we engage with;
- * deepening our relationships beyond the life of one project;
- * driving the creative process and output through genuine collaboration;
- * increasing the range of opportunities for young people to progress with us;
- * engaging young people, artists, teachers, practitioners in the making of all our work;
- * being the engine room where we find and develop our touring work.

Theatre Centre Limited

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Trustees' Report

This programme is designed build on the Company's strengths and to unify all the strands of our work, taking a new approach to making work that will enable us to build even stronger relationships with larger communities of young people. Future Makers looks at both the operational and artistic model and solves several of the issues the Company has previously identified, including the difficulties around recruiting and retaining a large group of young people as participants, and enabling partners to have a sustained relationship with us. Starting in Lewisham at our base in the Albany, we are bringing our learning from programmes such as Theatre Makers' Studio and Creative Roots, as well as practice brought into the Company by the new Artistic and Executive Directors, and establish a blueprint for working locally within a national context, rolling out Hubs in other areas over time.

The first stage pilot was Future Makers Redbridge (formerly Creative Roots) with 10 young people working across two weeks at the end of the school summer holiday, funded by The Goldsmiths' Company Charity and Redbridge Arts Grants. 10 young people aged 15-19 years participated in the two-week project, and we employed 12 freelancers to deliver the programme.

The second stage of the pilot, Seasons 1 (autumn 2020) and 2 (spring 2021) of Future Makers launched in Lewisham in October, running Masterclasses, Incubators, Speakeasies and Gatherings, all online. We have engaged over 50 artists and practitioners across both Seasons. By March 2021, we had 32 young people signed up as Future Makers with differing levels of active engagement but all reporting strong, positive impacts in terms of confidence, transferable skills, connections, collaborative creative practice and wider understanding and awareness of other perspectives and experiences. Our feedback and evaluation findings give evidence that the work supports our Mission and our Vision - that young people are empowered through theatre to find and use their voices and ideas to make change in their lives and in the world around them, and that, through opportunities for creative activity, they explore and use their creativity to develop their potential as active citizens and leaders in the community and in society.

We also recruited 6 paid Youth Community Ambassadors, 17-21 years olds living in Lewisham working with us on the design and offer of Future Makers and recruitment of young people.

Issues the young Future Makers explored included their concerns about environmental sustainability and climate change, some powerful work about BLM and inclusion, and how we can work with these overarching themes of social justice and equality as core pillars of the Future Makers programme. As well as in excess of 50 freelance artists, we worked with Wabriya King, a drama therapist and former actor, as part of our commitment to safeguarding and ensuring a safe space for young people. We received some fantastic feedback from participating young people who told us what they'd gained from taking part in FM:

- * "I've gained better communication skills, as well as graphic design from the map-making
- * "How to Learn, Respect and Educate myself."
- * "How to be more open into sharing my craft with other people."
- * "I have gained knowledge about others and the world around me. We've also thought more about mental health and everything around us.
- * "To say yes to more things."
- * "The confidence to be bold in front of strangers in a zoom setting. Also insight into other people's life experiences from varying ages, all equally interesting and helpful!"
- * "Confidence and perspective."

Our other major creative projects, all designed in response to the pandemic, were:

On-line Writer's Course: 8 x 40 minute online sessions with writers and young people, recorded and made available on our website, aimed to supporting English and Drama lessons. These were used by Drama and English teachers as blended learning resources and were accessed free via our website.

Theatre Centre Limited

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Trustees' Report

#TCJournal: 12 themed chapters with resources to support young people to explore and record their feelings and experiences during lockdown, aimed at supporting young people to have a positive awareness of their mental health and relationships during this time. These free resources included prompts for inspiration and reflection and were used widely by young people to help them respond creatively to the experience of lockdown and to record their thoughts and feelings.

ImagiNation and ImagiNation Festival: Specifically designed as a project for lockdown, the project was in two parts: ImagiNation, which saw us commission 19 writers and invite the public, families, groups of friends, colleagues, school groups to submit recordings of the 19 pieces, and the ImagiNation Festival, showcasing 19 films edited from public submissions over one weekend.

Working in co-production with Theatre503, we commissioned the micro plays from a diverse group of writers, including four debut writers commissioned through Theatre503's writers programme: Jon Brittain, Ryan Calais Cameron, Alex Critoph, Zinnie Harris, Matilda Ibini, Asif Khan, Geraldine Lang, Bethan Marlow, Eoin McAndrew, Nicholas McQuillan, Nessah Muthy, Amy Ng, Chinonyerem Odimba, Lettie Precious, Leo Skilbeck, Julie Tsang, Daniel Ward, Timberlake Wertenbaker and Roy Williams.

Following a grass roots national communications campaign and some targeted partnerships across the UK, we received over 160 submissions including over 500 participants. Working with a professional film editor, we created 19 high quality pieces out of the recordings submitted, which premiered over three days in curated batches of films plus a Q- with the writers of each set of films. They were screened on our YouTube channel and are now available, together with the Q and all of the unedited submissions. The project was a tremendous success and a truly national, community project. We worked hard to identify people who were isolated and offered them additional support. We paid for facilitators and directors to work with targeted participants including a group of homeless people in Croydon and a Cumbrian Elders group:

"..a lifeline for our Act Your Age group. We really had been isolated and lonely!! ..working together on the three scripts has brought us closer and has filled many empty hours." Participant

Electric Sunshine Project, Blackpool: We partnered with ESP to enable the participation of 50 community actors in a number of finished recordings.

"I have enjoyed being creative and devising work when the world has been uncertain, it has given me inspiration I needed to keep moving forward and looking forward to the future" Young Creative

Nicholas Chamberlaine School, Bedworth: We partnered with Nicholas Chamberlaine School, enabling students to work with director Nickie Miles-Wildin.

Taking Flight Theatre, Cardiff: We partnered with Taking Flight Theatre, Wales' first and only Youth Theatre for D/deaf and Hard of Hearing young people. To enable Taking Flight Theatre to participate in ImagiNation funded support from BSL Consultant, Stephen Collins, who translated Timberlake Wertenbaker's Being Human and supported directors Elise and Steph to rehearse and record their own BSL version with 4 youth theatre actors.

"We're really excited to be involved with this project as it is a really exciting platform in which for some of our Deaf young people to work as actors and explore the process from the script to the finished piece. This is an all-Deaf cast and for us to be brought together over the internet on a project like this is truly lovely, especially as lockdown can be particularly isolating for us." Taking Flight Theatre

Theatre Centre Limited

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Trustees' Report

Papergang Theatre, London / national: We partnered with Papergang Theatre who are committed to improving representation of British East / South East Asian (BESEA) culture in UK theatre. Our financial and administration support allowed Papergang to employ their Associate Director, Kim Pearce, to work with 40 young graduates and creatives to rehearse and record a number of the ImagiNation plays. We also facilitated an Industry Chat for their participants providing insight on routes into the creative industries.

"I wanted to be involved because opportunities for East Asian and South East Asian actors seem to be few and far between. An initiative like this is a real celebration of diversity which is a really important contribution to our industry. Particularly in these straightened times!!" Papergang participant

ImagiNation was one of eight projects selected for the Achatés Philanthropy Prize 2020 National Showcase, featuring as the London project. The National Showcase celebrated the many ways in which art generates value, looking beyond economic value alone to encompass intrinsic value, with proven benefits to mental and physical health, social wellbeing, community building, educational value and innovation. The judges said they were "...impressed by the innovative approach to turn an obstacle, like the pandemic, into an opportunity to celebrate creativity...".

The scripts continue to be used by many more groups and internationally, including a school group in Mumbai. We also worked with Central School of Speech & Drama (CSSD), hosting three MA students who ran an evaluation of ImagiNation and collated a full report.

By creating responsive work and online projects during the pandemic, we were able to work with many hundreds of participants across the UK, deepening existing relationships and building many new ones. Extraordinarily, our pandemic output was a considerable increase on previous years, even though in-person delivery was impossible. People told us that our projects were the highlight of their lockdown and we know we had a role in sustaining communities. What we saw was a release of everyday creativity, barriers to participation falling, and friends and family encouraging others to participate in something they would normally have been reluctant to do.

Writer's Fellowship: The Fellowship continued with Ryan Calais Cameron and Leo J Skilbeck being given additional seed commission to develop work from 2019/20. We also started to develop a project with Nessah Murthy, focusing on mental health in children and young people.

Other Artist Development & Support

Freelance artists: 70% of the theatre sector's workforce is made up of freelancers who were hit extremely hard by the pandemic. The pandemic exposed the fragility of our ecology, inequality of income and opportunity and the precarious nature of freelance careers. The suddenness and scale of the loss of work and income for freelancers has led to a talent drain that will damage our sector for years to come. Any hard-won advances in diversifying our workforce and working towards making the theatre sector more representative and inclusive have also been profoundly damaged, and this damage was amplified following George Floyd's murder and the subsequent galvanising of the Black Lives Matter movement. We accepted our responsibility as a charity and an NPO to commit money, time and expertise wherever we could be useful and to take an active part in the sector-wide work to explore and dismantle structural bias and inequalities, focusing on anti-racist action, access, transparency and fair employment practice to promote culture change.

Throughout the year, a priority for us was to support, provide connection, networking and community for, and where possible give paid employment to, as many freelancers as we could, and to keep inclusion and representation at the forefront of all actions and plans. We have also worked with independent companies and freelance artists to give development support where possible, examples of this being the Industry Chat we gave with ImagiNation outreach partner, Papergang Theatre, for South Asian recent graduates and Drama students looking to navigate entry and employment in the creative industries and our hosting of two Arts Council Project Grant advice sessions with Arts Council Relationship Managers, working in partnership with Theatre 503, Papergang, Stage Sight and Freelancers Make Theatre Work to reach freelance artists.

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Trustees' Report

Dens & Signals: We maintained our organisational mentoring of theatre company Dens & Signals, supporting them with time and resources from all members of the Theatre Centre team to provide artistic, marketing, producing, financial planning and organisational expertise.

Companies: We supported several other companies with mentoring in an ad hoc way and started what will become a longer-term relationship with Made in China.

Individual artists: We reached out to offer support including working with 5 artists and 3 independent companies on Arts Council DYCP and Project Grant applications.

Students: We hosted placements with students from Central School of Speech & Drama and London South Bank University, and gave talks, lectures and workshops in these universities and in others including Bedford and Derby.

Teacher support: As reported previously, we were in constant contact with our network of teachers throughout the year. We also saw our network grown incrementally thanks to the reach of Birds and Bees and the range of other online activity described preciously.

Alongside our ongoing, on-line regular teacher's CPD sessions, we hosted a PHSE Day for teachers, chaired by Trustee Andy Stainton with Charlie Josephine, Composer Xana, and a speaker from Sexplain, a leading charity working on schools on PHSE. We were sold out with 90 teachers booked on to the zoom call. We were also invited to give a workshop to Drama teachers by National Drama (a network of 200 - 300 drama teachers across the UK). Again, feedback was overwhelmingly positive and introduced us to an active network, and led to us partnering with National Drama on a number of initiatives.

At the end of March 2021, we were awarded Cultural Recovery Funds (round 2) to run a national Future Makers Think Tank for teachers and artists.

Theatre Centre networks and partnerships

Theatre Centre is active in a number of sector networks, focusing on the sharing of best practice, working for change and fairer conditions in the sector, inclusivity and access, and social justice within the arts and within wider society.

- * **Stage Sight:** Stage Sight was founded in 2017 by Lighting Designer Prema Mehta to address the lack of diversity in the off-stage workforce, specifically focused on ethnicity, disability and class / socio economic background. Theatre Centre is currently giving Stage Sight in-kind admin and strategic development capacity equivalent to 1.5 days a week. Additionally, two staff members sit on the Stage Sight steering group and Theatre Centre is a member of the Stage Sight Consortium, a group of five organisations working on larger scale pilot initiatives to explore best practice and share learning within the sector. The Consortium is made up of Royal Court Theatre, Sheffield Theatres, Storyhouse, Theatr Clwyd and Theatre Centre.

- * **Freelance Task Force:** We were one of 160 theatre and dance organisations to sponsor a freelancer to pay for 13 days of employment over June to September in order for them to come together to discuss the needs of freelancer artists and practitioners as the culture sector 'builds back better'. We supported Divya Satwani to be part of the FTF.

Theatre Centre Limited

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Trustees' Report

- * #FreelancersMakeTheatreWork,#FMTW Future Labs and Board Observer initiative: The Executive Director attended several #FMTW events, panels and was invited to attend Future Labs, small, invitation-only, time-limited working groups to bring organisations and freelancers together for deep dives into specific topics. Out of these discussions, Theatre Centre and #FMTW designed and piloted a Freelancers Board Observers programme, aiming to de-mystify the role of Boards and Trustees in cultural organisations. Through #FMTW, Theatre Centre issued an open call before each Board meeting, inviting two freelancers to attend each Board meeting. This included a fee for time, sharing all Board papers, and pre and post meeting conversations with the Executive. This is now being rolled out and any arts organisation is able to open up their Board meetings in the same way through a simple matching process set up by #FMTW.
- * IncArts: Theatre Centre has attended a number of IncArts events including the sector-wide SpeakListenResetHeal sessions. We have committed to the IncArts 1% Challenge (spending at least 1% of the annual budget to diversity interventions, specifically addressing ethnicity and disability), and are currently committing 5.5% of our annual budget including cash and in-kind eg Stage Sight support.
- * Julie's Bicycle: Staff members regularly attend Julie's Bicycle briefings, webinars and symposiums, including Season for Change events and sharings.
- * Culture Declares Emergency: We have joined Culture Declares and are working through the pathways to action.
- * ITC: We continue to be active with staff and Board members attending events. The Executive Director was also a panel member at an ITC event.
- * Assitej UK / TYA/PYA England: We regularly attend PYA meetings and are represented on the PYA Lobbying Group.
- * What Next? Young Vic and What Next? Lewisham: Staff and Board members regularly attend WN? Young Vic, which our Executive Director has presented to, and WN? Lewisham, which we have also chaired.
- * Touring companies: We are active members of this peer group and contribute to working groups including Anti-Racism, Sustainability, Digital and supporting the development of several manifestos for change: Anti-Racism Touring Rider and #EndAbleism Pledge.
- * Executive Directors: London and national peer support network convened during Covid.
- * Artist-led NPOs: Primarily smaller (Band 1), non-building based, practice led NPOs working together for peer support.

Financial Review

Theatre Centre has maintained its public funding subsidy arrangement with Arts Council to continue as a NPO for 4 years 2018/19 to 2021/22 on the proviso that it meets the conditions set and agreed through the duration of the grant subsidy period. Since the Covid crisis, Arts Council has confirmed a one-year extension to current NPO agreements, meaning that this NPO funding cycle will end in March 2023. All existing NPOs will have to submit 2022/23 plans for scrutiny before this extension funding is confirmed.

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In addition to our NPO grant, Theatre Centre's income is usually supplemented by the generation of funds through touring performances and workshops, the delivery of commissioned projects for corporate organisations, fundraising from trusts and foundations, and donations from individuals. However, this has been an exceptional year and with no touring, funders diverting to emergency funding in response to the covid crisis, and schools reporting an embargo on spending not related to covid measures, core subjects, and anticipating high drain on budgets for supply teaching, all income streams have been decimated. As reported in our CRF application, earned income for 2020/21 was 94% lower than 2019/20 and fundraising was 80% lower. Aside from NPO, our incoming resources were just 14% of 2019/20 levels. However, despite these drastic reductions in income, we remained open, prioritising making and offering work for free to our core market (schools). The margin in the reduction on expenditure between years reflects the fact we are already a very lean organisation. In addition, our strong reserves position enabled us to absorb loss and to design and run our covid response projects (see below for Reserves).

Budgets were reforecast several times during the year to reflect the highly changeable environment and the Executive and Trustees were in regular contact, ensuring the Company was making prudent and effective decisions to navigate this exceptionally challenging year.

The Company had a deficit of £81,661 for the year, representing the reduced income and investment of reserves into offering work and committing to making it freely available in order to maximise access. The balance sheet shows reserves totalling £282,506 of unrestricted funds carried forward to the balance sheet. The Company has drawn up a 2021/22 budget to reflect continued investment of reserves into areas of artistic and organisational development, including continuing the Enterprise staff post and the delivery of its new creative programme Future Makers. We have also made provision for the continued impact of the pandemic and we will maintain our current level of Trustee / Executive scrutiny into 2021/22.

Reserves policy

The Trustees have achieved their aim of maintaining a designated operational reserves fund at a level which equates to a minimum of six months of operational costs in order to provide financial cover for contingent situations, such as shortfalls in income from productions, partnerships and workshops, or from unsuccessful fundraising activity.

As of 31 March 2021, we had total unrestricted reserves of £282,506 of which £275,427 has been designated for specific purposes, the major sum of which (£150,000) is our operational reserve, to ensure Theatre Centre has sufficient monies put aside as per the organisation's reserves policy. In the previous year, the Trustees had already committed to investing in key organisational areas to support capacity and artistic growth, which allowed the Company to be responsive to the needs of schools, audiences and artists during the Covid pandemic.

Data management

GDPR: Our GDPR systems continue to function effectively. In 2020/21, we had no data breaches and processed one request for the removal of a photograph. GDPR is reported on each week in team meetings and at each Board meeting.

Customer Relationship Management (CRM): During 2020/21, we commissioned a new CRM system to support all areas of stakeholder and relationship management. It is fully integrated into our data management and safeguarding protections and is GDPR compliant.

Risk Management

Pre-Covid: As an on-going process, the Trustees have put in place systems to identify and mitigate any major risks that the organisation may be exposed to. For example, a Policies Review Schedule that is tabled annually at Board meetings, and overseen by the Finance & Operations Sub-Committee. In addition, the Company updates its Risk Register annually, which is also tabled at Board meetings but now monitored quarterly by the Finance & Operations Sub-Committee. The Committee is currently reviewing the headings for the Risk Register, but to date, in the year, the key areas of risk identified are:

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Trustees' Report

- * Financial (Fundraising, Sales, Ethical Investment, Reserves Surplus)
- * Reputational (Partnerships, Public Relations),
- * Organisational (Staff Capacity, Staff and Board Skills, Staff Retention)
- * Legal (Compliance)
- * Physical (Safeguarding, Health & Safety, Premises)

At present, Financial and Reputational risk are highlighted as priorities for the Company in the year ahead. The Trustees have considered how these risks interrelate and agreed delivery targets that are manageable and which can be monitored throughout the year.

Post-Covid: Theatre Centre's existing robust Risk management systems proved to be effective and the Board and Senior Leadership team have been engaged in an on-going process of regular review, scenario planning, financial re-projections and mitigation (see Future Plans).

Arts Council England continues to classify Theatre Centre's risk as Minor.

Future Plans 2021/22

At the time of preparing this report, the theatre sector, along with all other sectors, continues to navigate multiple unprecedented challenges. Planning continues to be challenging but the investment in relationships has been worthwhile. Our robust artistic, operational and financial position, combined with our standing in the theatre sector, positive relationship with Arts Council and excellent reputation with schools, helped us to weather these challenges. Our vision and values gave us clarity, and strong partnerships and collaborations gave our plans a foundation. Our work on enterprise and innovation has enabled us to continue to research and develop our understanding of our markets and relationships with our local and national communities of interest (schools, teachers, young people, theatres and audiences).

This work has helped us to understand Theatre Centre's strengths and weaknesses far better than we did previously, including the realities of our reach and relationships with schools. As well as the contact and conversation we have had during this time, we have built up far more effective tools and techniques for capturing, analysing and understanding our data.

We maintain our focus on making prudent decisions while always maintaining a focus on where we can be most useful, valuable and impactful. The strength of the Company's vision and values once again gives us clarity as we make plans and respond. The evolution of our models for making work with and for young people continues into 2021/22 to ensure we meet their changing needs and to stay mission-led, drawing all of the strands of our practice together through the powerful, collaborative Future Makers process.

During the pandemic, our reach increased hugely. We are now actively engaging with the challenge of maintaining these new relationships as we transition back to a live touring model, with its necessarily far smaller audiences, exploring insights into other ways of engaging, including developing a blended model across several platforms. The 2022/23 Business Plan embraces some of this learning and more will be embedded in 2023/24 and onwards.

Creative plans:

- * For 2021/22, we will have a continued focus on partnerships and are in negotiations for three co-productions:
 - o The Paper Birds for The School of Hope as Future Makers Season 4 in summer
 - o Headlong/TikTok, an artist development programme, short form film making
 - o Sheffield Theatres for the spring 2022 tour
- * We will continue to make the Digital Package of Birds and Bees available free for state schools until the end of July 2022 (sign up by end December 2021).
- * We have just received confirmation of funding from the Cultural Recovery Fund (round 2) and will run a drama teacher focused Future Makers Think Tank in April - June 2021.

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Trustees' Report

- * Future Makers Season 3 and Season 4 (School of Hope); Season 5, including PG funded 4 Resident Artists and 6 YCAs if Project Grant is successful; Season 6 in spring 2022, including schools residencies
- * We will apply for the next cycle of Arts Council National Portfolio in February 2022

Structure, governance and management

Theatre Centre is governed by its Memorandum and Articles of Association dated 16 March 2016. As well as being a Company Limited by Guarantee, we are registered as a charity with the Charity Commission, registration number 210262. The Charity is administered by a board of eight Trustees, with two Co-Chairs currently elected. New Trustees are appointed by existing Trustees at a General Meeting of the Company. Two Trustees resigned during the year and current Board expressed their intention to recruit new Board members during 2021/22.

The Board has one formal sub-committee: Finance & Operations, chaired by Nerinne Truman.

As reported in the Staffing & Operations section, having extended the interim contracts of the Artistic and Executive Directors, the Trustees recruited to fill these roles on a permanent basis. Following a competitive process, the Board confirmed Emma Rees and Rob Watt as Executive Director / CEO and Artistic Director respectively.

The day-to-day activities of Theatre Centre are managed by the Executive Director / CEO (FT) with the Artistic Director (FT), plus the Associate Producer (FT), Administration Coordinator (FT), Marketing Officer (previously FT, now .6 FTE), Enterprise & Development Manager (previously .6, now .4 FTE) and Finance Manager (freelance .2 FTE). Remuneration for all staff, employed and freelance, is discussed and agreed annually by the board of trustees at the point of agreeing the annual budget for the forthcoming year.

Statement of trustees' responsibilities

The trustees (who are also directors of Theatre Centre Limited for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which 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 the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

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Trustees' Report

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 exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 2 December 2021 and signed on its behalf by:

David Richard Luff
Co-Chair of the Board of Trustees

A handwritten signature in black ink, appearing to read 'D Luff', with a long horizontal flourish underneath.

Gareth Hughes
Co-Chair of the Board of Trustees

A handwritten signature in black ink, appearing to read 'G Hughes', with a long horizontal flourish underneath.

Independent Examiner's Report to the Trustees of Theatre Centre Limited

I report on the accounts of the charity for the year ended 31 March 2021, which are set out on pages 17 to 33.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act); and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Kevin Beale FCCA
Breckman & Company Ltd
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

2 December 2021

Theatre Centre Limited
(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
Income and endowments from:	2						
Donations and legacies - page 18		246,495	-	246,495	261,805	-	261,805
Charitable activities							
Theatre income - pages 18		1,921	2,968	4,889	39,240	12,841	52,081
Investments		1,184	-	1,184	4,241	-	4,241
Other	3	7,131	-	7,131	4,832	-	4,832
Total		256,731	2,968	259,699	310,118	12,841	322,959
Expenditure on:							
Charitable activities:							
Production and operation costs - page 19		335,392	5,968	341,360	364,235	20,282	384,517
Total		335,392	5,968	341,360	364,235	20,282	384,517
Net (expenditure)/ net movement in funds:	4	(78,661)	(3,000)	(81,661)	(54,117)	(7,441)	(61,558)
Reconciliation of funds:							
Total funds brought forward		361,167	3,000	364,167	415,284	10,441	425,725
Total funds carried forward	16, 17	282,506	-	282,506	361,167	3,000	364,167

The notes on pages 23 to 33 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Theatre Centre Limited

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Year ended 31 March 2021

	2021	2020
	£	£
Income from donations and legacies		
Grants		
Arts Council England - NPO funding	244,416	240,000
Arts Council England - Catalyst Evolve	-	12,500
	244,416	252,500
Donations		
Sundry	2,079	9,305
	246,495	261,805
Incoming resources from charitable activities		
Theatrical income		
Performances/workshops	-	35,565
Sponsorship - Linklaters	-	3,000
Other income	1,921	675
	1,921	39,240
Project specific funding		
Grants		
Hadrian Trust	-	1,000
The Goldsmith's Company	-	3,000
John Lyon's Charity	-	4,900
Sylvia Waddilove Foundation	-	1,000
Vision Redbridge	2,968	1,441
The Royal Victoria Hall Foundation	-	1,500
	2,968	12,841

Theatre Centre Limited

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Year ended 31 March 2021

	2021	2020
	£	£
Expenditure on charitable activities		
Production/project costs		
Production costs	11,516	13,346
Salaries	28,560	25,778
Fees	49,299	78,185
Social security costs	-	2,368
Staff pension costs	-	2,043
Award costs	-	500
Royalties/writers fees	11,568	5,703
Touring allowances/subsistence	1,096	13,386
Travel/transport	3,508	5,164
Marketing	14,675	14,349
	<u>120,222</u>	<u>160,822</u>
Support costs - pages 20 - 21	212,650	211,692
Governance costs - pages 20 - 21	8,488	12,003
	<u>341,360</u>	<u>384,517</u>

Theatre Centre Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent/storage	15,007		17,737	
Light/heat	-		310	
Telephone/fax/internet	1,673		1,488	
Insurance	1,592		1,726	
Repairs/renewals/cleaning	176		657	
Office relocation costs	-		4,353	
Computer/equipment maintenance	8,246		7,649	
Depreciation of website	2,346		2,346	
Depreciation of production/office equipment	1,959		1,437	
Depreciation of computer equipment	259		259	
		31,258		37,962
Administration costs				
Salaries	142,747		145,221	
Fees/services	8,125		-	
Social security costs	15,930		11,287	
Staff pension costs	7,968		5,694	
Staff training	371		2,150	
Staff welfare	222		1,440	
Staff recruitment	3,560		3,970	
Accommodation/subsistence	-		5	
Travel/transport	-		1,159	
Printing/postage/stationery	58		369	
Conferences	-		102	
Tickets	104		64	
Subscriptions/memberships	1,772		1,730	
Sundries	345		405	
		181,202		173,596
Professional/financial				
Bank charges	190		134	
		190		134
Carried forward		212,650		211,692

Theatre Centre Limited
(Limited by Guarantee)
Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Support and governance costs (continued)				
Brought forward		212,650		211,692
Governance costs				
Board expenses	-		1,036	
Legal/professional	(409)		888	
Bookkeeping	5,317		5,479	
Accountancy/consultancy	3,580		4,600	
	<u> </u>	8,488	<u> </u>	12,003
		<u>221,138</u>		<u>223,695</u>

Theatre Centre Limited

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Balance Sheet
31 March 2021

	Notes	2021		2020	
		£	£	£	£
Fixed assets					
Intangible assets	9		2,418		4,764
Tangible assets	10		245		2,463
			<u>2,663</u>		<u>7,227</u>
Current assets					
Stocks	11	506		506	
Debtors	12	25,609		25,369	
Cash at bank and in hand		270,069		347,336	
		<u>296,184</u>		<u>373,211</u>	
Liabilities					
Creditors: amounts falling due within one year	13	(16,341)		(16,271)	
Net current assets			<u>279,843</u>		<u>356,940</u>
Total assets less current liabilities			<u>282,506</u>		<u>364,167</u>
The funds of the charity					
Unrestricted funds	16				
- General fund			7,079		49,793
- Designated funds			275,427		311,374
			<u>282,506</u>		<u>361,167</u>
Restricted funds	17		-		3,000
Total charity funds			<u>282,506</u>		<u>364,167</u>

For the year ending 31 March 2021 the company 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 company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 2 December 2021 and signed on its behalf by

David Luff
Co-Chair of the Board of Trustees



Gareth Hughes
Co-Chair of the Board of Trustees



The notes on pages 23 to 33 form an integral part of these financial statements.

Theatre Centre Limited

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Notes to the Financial Statements for the year ended 31 March 2021

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued in October 2019) 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) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity 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 note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

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Notes to the Financial Statements for the year ended 31 March 2021

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Charitable activities

Production/project costs - costs incurred in the production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

1.5. Pensions

The company operates a defined contribution scheme and the pension charge represents the amount payable by the company to the fund in respect of the year.

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Notes to the Financial Statements for the year ended 31 March 2021

1.6. Fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Website	- 33% on cost
Production/office equipment	- 33% on cost
Computer equipment	- 33% on cost

1.7. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

1.8. Stock

Stock is valued at the lower of cost and net realisable value.

1.9. Debtors

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

1.10. Cash at bank and in hand

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

1.11. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.12. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

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**Notes to the Financial Statements
for the year ended 31 March 2021**

1.13. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

3. Other income

	2021	2020
	£	£
Theatre Tax Relief (TTR)	7,131	4,832

4. Net (expenditure) for the year is stated after charging:

	2021	2020
	£	£
Depreciation of intangible fixed assets	2,346	2,346
Depreciation of tangible fixed assets	2,218	1,696
Independent Examiners' remuneration		
- Independent Examination	3,750	3,750
- other services	(170)	850

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2020 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2020 - £nil).

Theatre Centre Limited

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**Notes to the Financial Statements
for the year ended 31 March 2021**

6. Staff costs and numbers	2021	2020
	£	£
Staff costs		
Salaries and wages	171,307	170,999
Social security costs	15,930	13,655
Pension costs	7,968	7,737
	<u>195,205</u>	<u>192,391</u>

No employee earned £60,000 or more during the year (2020 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £49,154 (2020: £84,408).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2021	2020
	Number	Number
Support	4	5
Production	2	1
	<u>6</u>	<u>6</u>

7. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £7,968 (2020 - £7,737).

8. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Theatre Centre Limited

(Limited by Guarantee)

Notes to the Financial Statements
for the year ended 31 March 2021

9. Fixed assets - intangible assets

	Website Costs £	Total £
Cost		
1 April 2020 / 31 March 2021	7,110	7,110
Provision for diminution in value		
1 April 2020	2,346	2,346
Charge for year	2,346	2,346
31 March 2021	4,692	4,692
Net book values		
31 March 2021	2,418	2,418
31 March 2020	4,764	4,764

10. Fixed assets - tangible assets

	Production/ office equipment £	Motor vehicles £	Computer equipment £	Total £
Cost				
1 April 2020 / 31 March 2021	16,298	27,700	18,804	62,802
Depreciation				
1 April 2020	14,339	27,700	18,300	60,339
Charge for year	1,959	-	259	2,218
31 March 2021	16,298	27,700	18,559	62,557
Net book values				
31 March 2021	-	-	245	245
31 March 2020	1,959	-	504	2,463

11. Stocks

	2021 £	2020 £
Stocks	506	506

Theatre Centre Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2021**

12. Debtors	2021	2020
	£	£
Trade debtors	3,840	4,620
Other debtors	5,790	9,297
Prepayments/accrued income	15,979	11,452
	<u>25,609</u>	<u>25,369</u>
	<u><u>25,609</u></u>	<u><u>25,369</u></u>
13. Creditors: amounts falling due within one year	2021	2020
	£	£
Trade creditors	2,658	2,755
Other taxation/social security	3,942	3,581
Other creditors	2,250	374
Accruals	6,891	8,961
Deferred income (note 14)	600	600
	<u>16,341</u>	<u>16,271</u>
	<u><u>16,341</u></u>	<u><u>16,271</u></u>
14. Deferred income		£
Balance at 1 April 2020 / 31 March 2021		<u>600</u>

Deferred income represents fees received in advance.

15. Limited by guarantee

The company is limited by guarantee and does not have share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2021 there were 8 members.

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Notes to the Financial Statements
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16. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	49,793	256,731	(335,392)	35,947	7,079
Designated funds:					
Operational fund	147,964	-	-	2,036	150,000
Premises fund	1,000	-	-	-	1,000
Equipment Replacement fund	2,000	-	-	-	2,000
Vehicle Replacement fund	38,000	-	-	-	38,000
Enterprise Post	19,310	-	-	8,370	27,680
Writer Fellowship Programme & Residencies Project (Splash)	13,000	-	-	17,261	30,261
CRM Upgrade	5,000	-	-	5,000	-
IT Project Costs / Server Failure	4,000	-	-	-	4,000
Organisational Development	2,000	-	-	(2,000)	-
Future Makers	40,000	-	-	(27,514)	12,486
Covid 19 Projects	20,000	-	-	20,000	-
Birds and Bees Filming	19,100	-	-	19,100	-
Other Artistic Development	-	-	-	10,000	10,000
	<u>361,167</u>	<u>256,731</u>	<u>(335,392)</u>	<u>-</u>	<u>282,506</u>

Operational fund

The operational fund is to cover six months of core operational activity in the event of any unforeseen direct charitable and administrative costs, which may be incurred through the loss or reduction of a major income stream.

Premises fund

The premises fund is to cover any requirement of office refurbishment, works not covered by premises insurance and/or company relocation.

Equipment Replacement fund

This fund is to cover costs of new production equipment in the event of breakage or failure.

Vehicle Replacement fund

This fund would enable to company to purchase a new/second-hand vehicle which is vital for touring theatre productions. The current touring vehicle has been fully depreciated.

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Enterprise Post

This fund is to enable the company to invest in enterprise and business development by continuing to employ a dedicated member of staff with skills and experience in this area.

Writer Fellowship Programme & Residencies Project (Splash)

This fund will ensure the Company is able to deliver priorities identified in its Arts Council NPO programme for the period 2018-22, without the necessity of securing external funds before going ahead. Theatre Centre's working model started to evolve in Q4 of 2019/20 and these funds have transitioned into the Future Makers structure (see Annual Report).

CRM Upgrade

This fund has allowed the company to purchase, install and cover training costs for a new Customer Relationship Management system. There are various benefits a new CRM system will bring the company but vitally it will allow for the safe storage and management of customer/stakeholder data as part of GDPR compliance. The company has ended 2020/21 with a fit-for-purpose CRM platform in place and being tested.

IT Project Costs / Server Failure

This fund is to cover costs of upgrading major IT/communications infrastructure or purchase distinct IT services on a project by project basis. Note that from 2019/20 this fund replaces the ICT / Upgrade fund.

Organisational Development

This fund has been designated to allow for strategic planning and consultancy support on specific areas of the Company's operations, eg business planning in relation to access and inclusion.

Future Makers

This fund has been created in order to enable the Company to design and deliver a new approach for delivery of participatory activity with children and young people.

Covid 19 Projects

This fund has been allocated to support a range of projects establish in direct response to the Covid-19 situation. These will be digital projects to engage with school, families, groups and individuals during and after lockdown, and to support teachers to deliver curriculum learning and pastoral support to young people in school and through remote learning.

Birds and Bees Filming

This fund has been used to capture a high quality film version of Birds and Bees, which will be made available to schools as an alternative to the live production that will not be able to tour in 2020/21 due to Covid-19.

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Other Artistic Development

This fund will be used to support the early-stage development of artistic ideas, concepts or projects that might sit outside Future Makers, for example to seed commission artists and / or to develop ideas in new media including digital.

17. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Carried forward
	£	£	£	£
Creative Roots	3,000	2,968	(5,968)	-
	<u>3,000</u>	<u>2,968</u>	<u>(5,968)</u>	<u>-</u>
	<u><u>3,000</u></u>	<u><u>2,968</u></u>	<u><u>(5,968)</u></u>	<u><u>-</u></u>

Creative Roots

Assigned to deliver a creative careers development programme with young people in Redbridge during the summer of 2019.

18. Analysis of net assets between funds

	General funds	Designated funds	Total
	£	£	£
Fund balances at 31 March 2021 are represented by:			
Fixed assets	2,663	-	2,663
Net current assets	4,416	275,427	279,843
	<u>7,079</u>	<u>275,427</u>	<u>282,506</u>
	<u><u>7,079</u></u>	<u><u>275,427</u></u>	<u><u>282,506</u></u>

19. Financial commitments

At 31 March 2021 the company had total future commitments under non-cancellable operating leases as follows:

	2021 £	2020 £
Due:		
Within one year	7,378	2,792
	<u><u>7,378</u></u>	<u><u>2,792</u></u>

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**Notes to the Financial Statements
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20. Related party transactions

During the year the company had no related party transactions that require disclosure.