



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

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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	
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

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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.

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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

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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.

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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
Annual Report and Accounts
For the Year Ending 31 March 2024

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

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

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
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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
	<u>244,416</u>	<u>244,416</u>
Donations		
Individual giving	5,000	849
	<u>£249,416</u>	<u>£245,265</u>
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
	<u>£ 59,240</u>	<u>£ 67,411</u>

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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>

THEATRE CENTRE LIMITED
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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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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
	<u>5</u>	<u>5</u>

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	<u>(7,110)</u>
31 March 2024	<u>-</u>
Provision for diminution in value	
1 April 2023	7,110
Eliminated on disposal	<u>(7,110)</u>
31 March 2024	<u>-</u>
Net Book Value	
31 March 2024	<u>£ -</u>
31 March 2023	<u>£ -</u>

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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	7,565	27,700	560	35,825
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	7,210	27,700	296	35,206
Net Book Values				
31 March 2024	£ 355	£ -	£ 264	£ 619
31 March 2023	£ -	£ -	£ 221	£ 221

14. Stock	2024	2023
	£	£
Play texts	1,704	1,302
15. Debtors	2024	2023
	£	£
Trade debtors	11,443	7,830
Other debtors	13,250	7,723
Prepayments & accrued income	47,938	33,258
	£ 72,631	£ 48,811
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	-
	£ 23,712	£ 17,081
17. Deferred income		£
Balance at 1 April 2023		-
Amount released to incoming resources		-
Amount deferred in the year		410
Balance at 31 March 2024		£ 410

Deferred income represents space hire fees received in advance.

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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 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.