

THE LITTLE ANGEL THEATRE

England & Wales · Charity number 232488

Details

Other names POTHEINOS LIMITED, LITTLE ANGEL THEATRE

Status Registered

Legal form CIO

Registered 1964-03-11

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

Contact

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Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION, PARTICULARLY BY THE PRODUCTION OF EDUCATIONAL PLAYS, PUPPET SHOWS, ENTERTAINMENTS TOURS AND EXHIBITIONS AND THE ENCOURAGEMENT OF THE ARTS INCLUDING THE ARTS OF DRAMA, MIME, DANCE, PUPPETRY, SINGING AND MUSIC AND TO FORMULATE, PREPARE AND ESTABLISH SCHEMES THEREFORE PROVIDED THAT ALL OBJECTS OF THE COMPANY SHALL BE OF A CHARITABLE NATURE.

Activities: Puppet theatre for all ages, particularly children. One of only 3 permanent puppet theatres in the UK, Little Angel also runs an expanding education and participation programme, working with schools, communities and individuals to inspire creativity using puppetry. Little Angel also supports the rare artform of puppetry through R&D and professional development opportunities for puppeteers.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

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

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£2,407,380	£2,461,784	£1,673,224	28
2024-03-31	£1,941,285	£1,998,174	£1,677,628	27
2023-03-31	£1,565,408	£1,664,373	£1,834,516	24
2022-03-31	£1,203,772	£1,555,312	£1,933,481	22
2021-03-31	£1,478,935	£885,929	£2,215,021	20

Trustees

Name	Role	Appointed
Bonnie Royal		2023-07-02
Catherine Owen		2024-12-06
Christopher Lowry		2014-12-01
Gregory James Gray		2023-12-07
Lydia Mary Cotton		2020-06-17
Matthew Nicholas Parritt		2023-12-07
Monique Ann Marie Johnson		2023-12-07

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England & Wales - Charity number 232488

Accounts

**Report of the Trustees and
Financial Statements for the Year Ended 31 March 2025
for
THE LITTLE ANGEL THEATRE**

AKS Advisers Limited
14-15 Lower Grosvenor Place
London
SW1W 0EX

THE LITTLE ANGEL THEATRE

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FOR THE YEAR ENDED 31 MARCH 2025**

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THE LITTLE ANGEL THEATRE

Report of the Trustees FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

The Trustees, are pleased to present their annual report and accounts for the Little Angel Theatre's (the Theatre) activities for the year ended 31 March 2025.

The report has been prepared in accordance with Part 8 of the Charities Act 2011.

The financial statements have been prepared in accordance with the accounting policies set out on pages 24 to 28 of the attached financial statements and comply with the charity's Constitution, the Charities Act 2011 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 United Kingdom and Republic of Ireland (FRS 102).

Chair's Report

Little Angel Theatre (LAT) has had an exceptional year. We have engaged with an increased number of children and families thanks to a wide range of heart-warming performances, national tours, an impactful literacy project and a range of integrated school and community outreach programmes.

From welcoming first-time audiences to our Islington venues to facilitating a UK-wide tour of Charlie Cook's Favourite Book and developing new theatrical works with families in diverse settings, each activity has highlighted our core belief that puppetry fires the imagination, fosters well-being and brings people together.

We have expanded our ever-popular Suitcase Theatre initiative and seen the Reading Through Play literacy project go from strength to strength. The second incarnation of the Children's Puppetry Festival in August brought together companies and audiences from across the UK. These achievements highlight our clear commitment to artistic excellence, accessibility and innovation.

Behind every statistic and narrative lies the Little Angel 'family': talented and dedicated staff and freelance creative personnel; funders and partners; and wonderful children, educators, families and community members. A highlight of 2025 has been the successful culmination of our inaugural mid-scale UK-wide tour of Charlie Cook's Favourite Book, which visited 56 venues. Complementing this, our Reading Through Play Initiative delivered touring workshops to schools and libraries.

Our theatre and studio spaces showcased a dynamic year of productions, including: The Curious Rat; Prince Charming; Dogs Don't Do Ballet; The Singing Mermaid; Rosie Robin and the Christmas Post; A Squash and a Squeeze; and Little Angel Theatre's Miniature Travelling Circus.

We toured nine further productions and have maintained our reputation as a welcoming and inclusive space for the local community. We celebrate this togetherness at our annual Community Street Party.

Looking to the future, we will continue to build on being a welcoming and can-do organisation, building sustainability into all we do and ensuring LAT continues to serve as a vibrant hub for creativity, learning and joy. Whilst 2025 has undoubtedly presented certain challenges, particularly due to the tough fundraising landscape and the ongoing cost of living crisis, we have been delighted to have our work recognised thanks to several prestigious awards.

The Theatre's objectives and its principal activities are to promote, maintain, improve and advance education, particularly by the production of educational plays, puppet shows, entertainments, tours and exhibitions. The Theatre also provides encouragement of the Arts, including the Arts of drama, mime, dance, puppetry, singing and music. Little Angel Theatre is a purpose-built puppet theatre with a dedicated double bridge and puppeteer's pit, and is also one of the country's oldest theatres presenting work for children.

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Report of the Trustees FOR THE YEAR ENDED 31 MARCH 2025

We aim to fuel the imagination through the magic and wonder of puppetry. This is delivered through 4 key strands of work:

Artistic Programme - presenting high quality innovative puppetry shows across both of our venues. This includes own productions, co-productions, visiting companies and can combine performance with participation, particularly at the Studios. Where possible to look to tour our current shows and our archive of shows both nationally and internationally. We are also continuing to develop a digital strand of output, including a reimagining of existing shows, spin-offs of existing shows, and educational content.

Creative Learning & Community Programme - helping others to tell great stories using puppetry, recognising that puppetry is a powerful tool for learning. Helping people to express themselves creatively, develop confidence, improve communication and social skills, and develop their puppetry making and performance skills. We aspire to an "inch wide, mile deep" approach, encompassing schools partnerships, local participation events and community outreach.

Artist Development Programme - we aim to be the leading puppet theatre in the UK, making excellent work through innovation for children aged 0-11 and their families. To do this, we believe in the importance of training and developing the next generation of emerging artists/creatives as well as nurturing the practice of established puppetry and theatre making professionals. Marionette making is now on the red list of endangered crafts, and we seek to address this through training opportunities for aspiring artists. We also want to improve the diversity of puppetry artists, improving industry representation from underrepresented groups.

Enterprise Programme - we recognise the need to develop an enterprising approach to our work to maximise earned income. We aim to diversify our income streams as well as contribute to core activity. This is undertaken through exploring alternative artistic models, upscaling current profitable activity, and testing new income generating ideas. Examples include facilitating corporate training, hiring spaces and puppets and maximising merchandising opportunities.

These activities are underpinned by prioritising and resourcing key operational activities such as understanding our audiences, investing in and developing our staff and other individuals that we work with, fundraising, investing in our buildings and infrastructure and embracing our heritage.

Public benefit

The Charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The Theatre relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of the organisation for those on low incomes.

The Theatre is situated in the heart of the London Borough of Islington. Islington is a complex, culturally diverse, and socially and economically deprived inner-city borough. It has the 7th highest level of child poverty in London and a third of children live in an income-deprived household. We use puppetry to work with schools, families, local communities and people of all ages and backgrounds to encourage learning, increase confidence, creativity and imagination.

Our Community Outreach Programme provides complimentary activities aimed at deepening engagement with disadvantaged community members, thereby amplifying the impact of our participation initiatives and wider programme of activities. It encompasses projects with local community groups, engaging individuals of all ages and backgrounds, and employs puppetry as a catalyst for fostering creativity, learning, and community cohesion. Our objective is to engage individuals who have not previously considered or had the opportunity to participate in creative pursuits, and to ensure that Little Angel Theatre effectively addresses the needs of its entire community through creative and engaging methods, leveraging our expertise to enhance individuals' lives. We adhere to the following principles:

- Prioritising individual needs
- Collaborating with and for the community
- Delivering bespoke, long-term projects with continuous support and appropriate content
- Partnering with other voluntary sector organisations to strengthen delivery and share expertise
- Ensuring projects are engaging, imaginative, and of the highest calibre

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Report of the Trustees FOR THE YEAR ENDED 31 MARCH 2025

The **Schools Partnership Programme** collaborates with eight local primaries, implementing a year-long programme of activities with our closest schools. We furnish pupils and educators with extensive opportunities, encompassing access to theatrical performances, workshops, and customised projects. Furthermore, teachers are provided with training and support to enrich their curriculum through the art of puppetry. This programme offers local schools a unique opportunity to engage with us at a profoundly deeper level over an extended duration, at a significantly subsidised cost.

Furthermore, **Puppets for All** serves as our flagship access program, providing complimentary tickets and workshop access to those in greatest need. This initiative is further enhanced by our commitment to maintaining affordable ticket prices, and the majority of our digital content has been offered free of charge, thereby expanding our impact and reach.

While we keep all our prices as affordable as possible, we also use funds from our income-generating activities, including holiday clubs and shows, to support our community work.

Review of activities 2024/25

On Our Stages

This year, Little Angel Theatre has produced 5 new productions in-house and revived a further 3 shows. We welcomed over 56,000 people to our venue across these 8 productions and gave away 5,200 tickets for free (as part of our Puppets for All Scheme) to those who otherwise wouldn't be able to join us.

The year began with a co-production with Page One Theatre, **The Curious Rat** - a piece which playfully combines puppetry and animated projection. The story encourages audiences to celebrate the things that make them unique and had some lovely feedback on the production at the Studios. Alongside this, at the Theatre, was our production of **Prince Charming** which was brilliantly redesigned by Associate Director, Oliver Hymans, from a previous iteration. The design was nominated for an Offie Award and gave the year a brilliant start.

Our second annual **Children's Puppet Festival** took over both LAT venues throughout August 2024. This was a fantastic opportunity for us to showcase a wonderful range of puppetry and performance styles from visiting companies from across the UK. There were 11 visiting companies visiting us across the month, showcasing a huge range of puppetry styles. The marionette show, **Lottie, the Travelling Doll**, by **String Theatre** was nominated for an Offie and an Ettie Award, and highlighted our commitment to the craft of string puppetry.

In the Autumn / Winter revivals of our previous shows (**Dogs Don't Do Ballet** and **The Singing Mermaid**) came back to delight audiences alongside new productions (**Rosie Robin and the Christmas Post**). In the Spring, our second mid-scale show **A Squash and a Squeeze** (A Little Angel Theatre and Lowry coproduction, based on the book by Julia Donaldson, illustrated by Axel Scheffler) arrived on our stages in advance of its own year long tour around the country. The production was a great success at our venue, with reviews citing "a heartwarming and hilarious adventure" (Curtain Call Reviews) and "Ingenious puppetry and jolly performances" (The Guardian).

Overall, we had over 55,000 people come to see one of our shows at LAT this year, and 60% of visitors came for the very first time. Responses to our productions were, once again, positive and full of joy:

"All the children in the audience were mesmerised and many of the adults were laughing and joining in with the show. All the staff involved are wonderful from reception to the auditorium people. I recommend Little Angel Theatre to everyone I meet!"

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On Tour

After a 10 week run in house at Little Angel Theatre, **Charlie Cook's Favourite Book** (co-produced with The Lowry and Rose Theatre) went out on a nationwide mid-scale tour throughout 2024. The show enchanted audiences across the UK before ending at Trafalgar Studios in the West End for Christmas. This was the largest and longest tour that Little Angel Theatre has produced to date, and we are delighted with the reception we received. This vibrant adaptation of Julia Donaldson and Axel Scheffler's beloved story has delivered a mesmerising blend of puppetry, music, and imagination, delighting both children and adults. Reviews have highlighted the production as "ingenious," "delightful," and "mesmerizing."

Other shows on tour this year included: **Scruff's Christmas Adventure** (which toured to both schools and The Old Town Hall in Hemel Hempstead in December); **The Mystery Of...**(which began life in our studios before heading out); and a revival of **Handa's Surprise** (which had 5,795 audience members across theatre venues and schools).

Suitcase Theatre

The Suitcase Theatre Initiative is a unique series of projects by Little Angel Theatre that brings small-scale, co-created theatre shows to marginalized audiences who face barriers to accessing traditional theatre venues - this is a central aspect of LAT's charitable efforts. The shows are developed collaboratively with participants and artists from the targeted audience to ensure that they are authentic and effectively meet their needs.

This year, Little Angel Theatre was a finalist for two awards for its work in this area. **Art Explora: Académie des beaux-arts European Award:** This recognises new forms of access, participation and audience engagement with arts and culture. It is firmly focused on projects which have been created with and for the public. And Fantastic for Families Awards - Audience Impact & Innovation Award. These awards acknowledge outstanding opportunities created for families and older people to access creative opportunities and enhance wellbeing through arts and cultural activities.

Welcome! (which was made by and for children with experience of migrant and refugee status) toured around London primary schools with A New Direction in April 2024, visiting schools that had high levels of children with a second language. We also visited a Play Day (run by Chichester Festival Theatre) at Chichester Park Hotel in March 2025, where 20 families in the bridging hotel watched the show and made their very own butterfly puppet.

The next project is being conceived and executed for children and their incarcerated adult family members during prison family days, involving visits to eight different correctional facilities nationwide. These visits will encompass performances and puppet-making workshops. At HMP Foston Hall, the children independently devised and presented their own puppet show, utilising paper bag puppets, collaboratively constructed. A robust relationship has been established with HMP Pentonville, where various puppets and craft activities have been introduced to their sessions throughout the year. The completed **Bobbin's Big Adventure** show is scheduled to debut there in Autumn 2025. Although still under development, the performance will encourage families to engage in problem-solving and collaborative efforts to assist the protagonist in accomplishing their objective.

Community Engagement

Our community work is divided into two main strands: our core programme based at Little Angel Studios - now in its 10th year - and our outreach programme, which takes us further into Islington to deliver activities, often in collaboration with key local partners. All of our activities are completely free, specifically designed for Islington residents who face barriers to accessing the arts, creating an open and welcoming environment where residents can connect with one another.

The programme is constantly evolving; we have an open dialogue with residents in order to shape a programme that best represents their needs and interests. Some new ventures we have begun this year:

- **Craft Collective:** A new weekly project for children aged 8 - 13. This project emerged after many of the children began to age out of other projects in our programme. It became clear they were ready for more ambitious and creative challenges, so in Craft Collective they work together on a big project over a term.

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- **Sew, Knit and Make:** A warm, welcoming morning where adult residents can learn and receive support with knitting and sewing. The project has been very well received, with many participants not only gaining valuable new skills but also forming friendships. The session emphasises sustainable practices: we primarily use donated and recycled fabrics and support residents in mending their clothes so they can be worn again.

- **Young Actors Theatre Islington (YATI):** We hosted puppetry masterclass workshops for Little Angel Theatre community members and regular YATI attendees. These helped children to learn new skills in performance and art and we hope to continue the partnership further this year.

- **St Mary's Church Garden Club:** In spring 2025, we began a collaboration with St Mary's Church on a garden plot. Our intergenerational club learns all about eco systems, what makes happy planting, and lots of different types of flowers and are proud of both gardens that they help keep looking tidy and cheery.

Little Angel Theatre's show-stopping Community Street Party is a much loved event that has been running for several years, and the 2024 celebration was the biggest yet drawing over 200 attendees! We closed off Sebbon Street - home to Little Angel Studios - for a full day of festivities. Highlights included a free performance of *The Curious Rat* and the Bug Ball Parade led by local children showcasing their giant Crunchy the Caterpillar puppet, created during our arts and crafts afterschool club Crafternoon. The event also featured face painting, walkabout puppets by Judith Hope, live music, and craft activities. We were delighted to be joined by the Islington Fire Brigade and the Quentin Blake Centre for Illustration, adding even more excitement to the day

Creative Learning - Schools, Courses and Classes

Our **Local Schools Partnership** programme provides pupils at 8 nearby primary schools with access to our in-house productions, workshops, after-school puppet clubs, and teacher training. These schools serve students with higher-than-average needs, and these opportunities are crucial as arts access becomes increasingly difficult and unaffordable. Puppetry is a recognised cross-curriculum tool that boosts literacy, self-expression, confidence, communication, and teamwork. This year, we distributed over 2,350 tickets to students and teachers at partner schools and an additional 564 tickets through Islington Council's **11by11** scheme. We also launched a **National Schools Partnership** strand, offering 6-8 high-quality filmed productions and curriculum-supporting resource packs per academic year. Other partnership packages include workshops and live performances, ensuring schools everywhere can access our performances.

This year, we conducted 72 **After School Puppet Club** sessions at our partner schools and 66 additional workshops for other schools. Our new **Story of Stories** workshops for Key Stage 2 improve literacy and oracy skills through interactive shows using puppets, props, and music. Children then collaborate to create their own stories, brainstorming characters, settings, and plots, bringing the story to life through collective performance. During the trial, 220 children engaged with **Story of Stories**, which will be rolled out next academic year.

Our **Reading through Play** initiative, partnering with Macmillan Children's Books and The National Literacy Trust, offered free puppetry and drama workshops in 60 primary schools and 24 libraries across the UK from June to December 2024. Inspired by our production of Julia Donaldson's **Charlie Cook's Favourite Book**, the project targeted disadvantaged communities, fostering a love for books, improving literacy, and building confidence. Teachers reported 95.5% student enjoyment and 64% increased confidence in using drama for literacy, highlighting the success of interactive approaches, especially for disadvantaged children.

Professional Development & Emerging Artists

Little Angel Theatre has continued to champion emerging talent through a robust programme of artist development initiatives. Alongside our regular adult professional development courses these diverse activities reflect our ongoing commitment to nurturing the next generation of puppeteers, makers, and theatre artists, ensuring the future of the art form is innovative, inclusive, and thriving. This year, activity has included:

- **Puppet Design Traineeship** In its fourth edition, our acclaimed traineeship is the UK's only vocational training programme for puppet designers, offering hands-on experience alongside industry leaders.

- **Supporting New Work** We provided a platform to fresh voices in family theatre with the Children's Puppet Festival, including the critically-acclaimed 5-star show 'Lottie, the Traveling Doll' by String Theatre.

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**Report of the Trustees
FOR THE YEAR ENDED 31 MARCH 2025**

- **BBC's Bring the Drama Festival** We opened our doors to aspiring creatives through backstage tours, bespoke workshops and artist Q&As, offering a rare glimpse into the professional world of puppetry.

- **Marionette Carving Course Led** by Associate Director Oliver Hymans. Designed to pass on traditional skills to the next generation of makers, the course covers every stage of marionette construction - from design and carving to jointing and stringing - ensuring a deep, hands on understanding of this intricate craft. As marionette making remains on the Red List of Endangered Crafts, as designated by Heritage Crafts, this course plays a crucial role in preserving and revitalising the art form.

This year, Little Angel Theatre was honoured to participate in the prestigious **Homo Faber Fellowship**, an international programme celebrating excellence in craftsmanship and mentorship. The Fellowship paired our Associate Director, Oliver Hymans, with Ash Appadu, a talented emerging puppet-maker and graduate of our Puppet Design Traineeship. Ash spent a month in Venice, undertaking a series of creative and entrepreneurial masterclasses developed and certified by ESSEC Business School and Passa Ao Futuro. Then over a 6-month residency at Little Angel Theatre, Oliver and Ash collaborated on a rich process of skills exchange focused on the endangered craft of wooden marionette carving.

Their work culminated in an exhibition at Milan Design Week, where the two marionettes they created were showcased to 23,522 visitors, of which 308 were journalists. The Fellowship offered Ash the opportunity to deepen his technical and creative practice, while Oliver reflected on his own work through the lens of mentorship. Looking ahead, the duo plan to use the puppets in a future performance at Little Angel Theatre. The Fellowship powerfully embodied our commitment to heritage, innovation, and intergenerational collaboration in puppetry

Statistics and Year-on-Year Comparisons

Year	Performances In-House	Attendance In-House	Performances on Tour	Attendance on Tour	Digital Performance	Views
2024-25	828	53,369	612	71,640	29	207k
2023-24	943	57,152	570	74,367	44	205k
2022-23	868	59,144	700	80,000	35	261k
2021-22	663	31,104	168	23,814*	61	362k
2020-21	21	1,113	n/a	n/a	25	843k

*including estimate for Bugaboo digital tour

Key developments in year ended March 2025

1. Little Angel Theatre is very proud to have followed our award of **Fringe Theatre of the Year** at The Stage Awards 2024 with two further prestigious nominations which further highlights our commitment to our charitable objectives and the quality of work that we have been able to deliver.
2. We continued to deliver the **Children's Puppetry Festival** in the summer, bringing together productions developed by the most exciting companies from across the UK and beyond.
3. Our first mid-scale touring show **Charlie Cook's Favourite Book** went out on a year long adventure around the country - it will be followed by **A Squash and a Squeeze** going out on tour in 2025.
4. The Welcome Project (one of our Suitcase Theatre Shows) was part of A New Direction's Primary In-School Touring Programme, and we started work on a new show in this strand, designed to be performed at prison family days, supporting positive family bonds.
5. LAT's connection with our local community has continued to deepen, through our free to access community programme, our schools partnership programme and our Puppets for All Scheme. This makes Little Angel Theatre a hub for the local community and a place that community members can come to feel included and be creative.
6. Little Angel Theatre continues to invest in an enterprising approach in order to diversify our income away from reliance on donations from trusts and foundations and individuals. This work underpins our community and schools programmes and allows us to subsidise all our ticket sale prices.
7. Our commitment to diversification of the puppetry sector remains strong, with our Puppetry Traineeship continuing this year, further enhanced by our participation in the Homo Faber fellowship programme.

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Report of the Trustees FOR THE YEAR ENDED 31 MARCH 2025

8. We continue to lessen our environmental footprint by reducing energy use, landfill waste, and the carbon cost of our productions. We gather data to understand our impact and offer Carbon Literacy Training. We will continue programming work that educates children on the climate crisis and promote environmentally responsible behavior among our audiences.

Financial position

It has been a fantastic year for LAT, celebrating awards and delivering a range of exciting projects. This would not be possible without support from our generous funders, partnerships with co-producers and local organisations, and our ambitious, yet agile, financial management. Looking forward to the 2025/26 financial year, we will still rely on income from philanthropic sources, in particular for our community and outreach work, and the landscape continues to present challenges, with rising costs and inflationary pressures. We are opening the year having secured over 70% of our fundraising target, and continue to diversify and grow our earned income.

Total philanthropic giving came to £641,291 (as detailed in Notes 1 & 2 of the financial statements). As always, we are grateful to a large number of individuals who have given donations or become members, their ongoing support is critical to ensuring the financial stability of the organization.

The Statement of Financial Activities shows total reserves amounting to £1,672,401 with net deficit for the year of £55,227 as disclosed in the financial statements. Reserves include £1,526,693 of unrealised funds, with a further £118,721 of unrestricted funds and £26,987 of restricted funds.

Out of the total of £118,721 of unrestricted funds, £17,943 were designated to specific purposes, £117,554 were represented by tangible and intangible assets and £23,307 related to the investment property. The charity therefore dipped into negative free reserves as at 31 March 2025, something we are immediately addressing, reviewing our expenditure, pricing and capitalising on activities which will generate funds to support the activities of the charity. We are on track increase our free reserves back to a positive position by the end of the 2025/26 financial year (see reserves section below for more detail on our reserves policy).

Over 80% of our expenditure was ploughed straight into our charitable activities - we remain dedicated to supporting our beneficiaries, creating opportunities for our freelance family of artists, retaining our staff team and maintaining our cherished buildings.

There are three designated funds - one for improvements to the fabric of the theatre building; a second to encourage and enable artistic innovation in future programming and a third relating to grant income that has been received in the current financial year, but has been committed to / ring fenced against activity which is taking place in the next financial year.

Investment powers

Under the constitution, the charity has the power to make any investment decisions that the Trustees see fit.

Reserves policy

It is the policy of the Theatre to maintain unrestricted funds, which are the free reserves of the Theatre, at a level which equates to approximately 3 months of committed unrestricted expenditure. The aim of the reserves policy is to set it at such a level that we are able to maintain cash flow and provide funds to cover management, administration and support costs for a period of 3 months. Our stated unrestricted expenditure includes many items that would not be committed to without either securing related income in advance or are not contracted and would not be expended if the organisation was not operational - for example, touring, visiting company activity, schools workshops, some creative learning projects, merchandise cost of sales, casual staffing, etc. We are aware that our reserves are currently low, and are working on building these up further over the next few years with our business model projected to grow as we diversify our operations and income.

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Report of the Trustees FOR THE YEAR ENDED 31 MARCH 2025

Fundraising policy

We are grateful to the many charitable trusts, individuals and organisations who make generous financial contributions towards our work. We are reliant on private and philanthropic income to maintain our activity. We monitor and control our fundraising activities, to ensure that our supporters have a positive experience and are treated fairly. We follow the Institute of Fundraising's guidelines with regard to best research practice. We have not and do not sell donor details as we understand that they have trusted us with their money and information. Fundraising activity is included on our risk register to ensure that it can be managed accordingly and forms part of regular board reporting processes. We are committed to ethical fundraising and foster a culture of utmost respect for donor choice and have not received any complaints in the year. We did not employ a professional fundraiser during the year.

Plans for future periods

We are looking forward to another ambitious and wide-ranging year of programming, which will build on the learning and successes of 2024-25 while testing new models for creative and financial sustainability.

In the spring, we will be experimenting with a new model, adapting Joseph Coelho's **Overheard in a Tower Block** for children aged seven and above, presented in repertory with **Krafty the Urban Fox: Tales from the Tower Block**. The two shows will run side-by-side using the same set, testing the theory that an early years production can underpin and financially support a show for older children. This innovative approach aims to make work for older audiences more viable within the family theatre landscape. Following this, we will present the third edition of our Children's Puppetry Festival, bringing an exciting range of puppetry companies from across the UK to both our stages.

In the autumn, we will revive **We're Going on a Bear Hunt** by Michael Rosen in the Theatre, and **Wow! Said the Owl** by Tim Hopgood in the Studios, followed by **Me...** by Emma Dodd at Christmas in the Theatre and **The Storm Whale** by Benji Davis in the Studios. In early 2026, we will revive **The Everywhere Bear** by Julia Donaldson in the Theatre and the **I Want My Hat Back Trilogy** by Jon Klassen in the Studios, alongside a short run of **A Squash and a Squeeze** during its national tour. Two seasons of revivals will allow us to consolidate, reflect, and reinvest resources into developing future productions.

We will begin work on our next mid-scale production, **Toto the Ninja Cat and the Great Snake Escape** by Dermot O'Leary - a co-production with the Mercury Theatre and Mayflower Theatre and Studios. The production will open at the Mercury Theatre before a run at LAT and Mayflower in the following financial year, and a subsequent national tour.

Our small-scale touring programme will continue with **I Want My Hat Back Trilogy** at Polka Theatre in the summer, **The Paper Dolls** will tour in the autumn, and **Reach for the Stars** will visit schools and community settings in October for Black History Month. **A Squash and a Squeeze** will also continue to tour nationally, culminating in a Christmas run at Leicester Square Theatre in the West End. Other festive highlights include **Rosie the Robin and the Christmas Post** at The Old Town Hall, Hemel Hempstead; **Scruff's Christmas Adventure** at Tobacco Factory Theatres, Bristol; **The Paper Dolls** at Hullabaloo; and our co-production of **Snowflake** with Polka and Birmingham Rep at Polka Theatre.

Our Suitcase Theatre strand continues to grow. In autumn 2025, **Welcome**, our show for refugee children and their families, will tour Islington primary schools, while **Bobbin's Big Adventure** (our new prison project) will be developed and trialled across selected sites. Our regular community projects at the Studios and our partnership programme with local schools will continue, and we aim to expand our digital partnership programme nationally.

With support from investment from Figurative, we will also progress plans to diversify income streams. This includes relocating our workshop to a new, front-facing site on Cross Street (a LAT-owned property). This space will house a Christmas grotto experience during the festive period, and from early 2026, host a programme of puppet-making courses and classes. We will also launch a new birthday party show and continue to develop new commercial opportunities, with the investment also supporting **Toto the Ninja Cat**.

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Report of the Trustees FOR THE YEAR ENDED 31 MARCH 2025

Going concern

Considering all factors within the control of the management of the organisation and reasonably foreseeable external factors, the Trustees are confident the organisation has adequate resources to operate for the foreseeable future. We continue to adapt our business plan and operations, rebuilding beyond pre-pandemic levels of turnover, whilst facilitating meaningful output and have a detailed plan that enables a scalable and effective operation which is able to continue in a variety of possible scenarios, and that these risks are being proactively and effectively managed. We are prioritising increasing our reserves level and reviewing leveraging our assets to ensure we can achieve this.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The Theatre is constituted as a charitable incorporated organisation (CIO) and is therefore governed by its constitution. The Theatre's Charity No. is 232488.

Appointment of Trustees

Apart from the first charity trustees (who have defined terms in the constitution), every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. A charity trustee who has served for one term may be reappointed for a second consecutive term but may not be reappointed for a third term without an interval of at least one year.

Organisation

The Board of Trustees administers the Charity. The Board meets at least quarterly and there is a sub-committee covering finance. The Chief Executives are appointed by the Trustees to manage the day-to-day operations of the Charity - Artistic Director Samantha Lane has been in this post since June 2015, and Executive Director Peta Swindall has been appointed as joint CEO from April 2021. To facilitate effective operations, the joint Chief Executives alongside other key management personnel (the Senior Producer, the Head of Commercial Development, the Associate Director and the Head of Creative Learning) have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activities.

Induction and training of new trustees

New Trustees receive an information pack to brief them on their legal obligations under Charity and Company law, a copy of the current version of the Charity's Constitution, a copy of the CIO's latest Trustees' Annual Report and statement of accounts. They meet key employees and other Trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Related parties

The Charity works collaboratively with other theatres. Certain trustees and key management personnel have roles at other theatres. Further details are provided within the notes to the financial statements.

THE LITTLE ANGEL THEATRE

Report of the Trustees FOR THE YEAR ENDED 31 MARCH 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT

Risk management

The Trustees have a risk management strategy which comprises:

- An annual review of the risks the Charity may face;
- The establishment of systems and procedures to mitigate those risks identified in the plan; and
- The implementation of procedures designed to minimise any potential impact on the Charity should those risks materialise.

The Trustees have assessed the major risks to which the Theatre is exposed, in particular the ongoing reliance on successful fundraising performance, the overstretching of human resources, fostering an environment in which the creative team are able to take risks and those related to the operations, policies, procedures and finances of the Theatre. They are satisfied that systems are in place to mitigate our exposure to the major risks, acknowledging that the organisation is operating in a particularly challenging economic and industry environment - identifying specific areas of risk and giving an impetus for better planning through regular review of the organisational risk register. A key element in the management of financial risk is the setting of a reserves policy and its regular review by the Trustees.

Key strategic risks which are currently being closely monitored and reviewed include:

- **Fundraising Activity** - in an increasingly competitive market with funding for art's sake becoming less prevalent and more focus on funding work outside of London, this is an area of close monitoring and review. The organisation is actively diversifying its income streams to become less reliant on this area (for example through mid-scale touring and enterprising activity) and only committing to expenditure related to grant funded projects once grants have been awarded.
- **Cashflow Management** - cashflow has been identified as an issue across the wider theatre and cultural sector, with an increased reliance on TTR as part of the business model, and more pressure on T&F income. LAT is shifting its business model to deliver more earned income to ease this, which itself brings with it different cashflow pressures and a need to ensure that debtor processes are robust and the reserves of the charity are fit for purpose. LAT is exploring different options for this, including conversations with long term funders and considering specialist cultural finance options to enable ongoing investment in diversification of income streams to unlock cash reserves.

Key management personnel

The key management personnel of the charity, who are in charge of directing and controlling, running and operating the charity on a day to day basis, comprise the members of the Board (who are not remunerated for their role as Trustees), the Artistic and Executive Directors (the joint Chief Executives), the Senior Producer, the Head of Commercial Development, the Associate Director and the Head of Creative Learning. The organisation has a salary scale with bands covering all personnel within the organisation, including Key Management Personnel.

Changes to levels of pay for employees can be made in line with this document and alongside the annual appraisal process, with objectives linked to the key strategic aims of the organisation, that all permanent employees complete. Salaries are benchmarked annually and scale is reviewed by the Executive in response to this and adjusted where appropriate and financially deliverable, subject to the approval of the Board. Executive pay reviews follow a similar model, however they are undertaken by the Board.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

232488

Principal address

14 Dagmar Passage
London
N12DN

THE LITTLE ANGEL THEATRE

**Report of the Trustees
FOR THE YEAR ENDED 31 MARCH 2025**

Trustees

C Owen (appointed 6.12.24)
C Lowry
L Stanfield (resigned 31.12.24)
S Wright (resigned 31.12.24)
L M Cotton
B Royal
M N Parritt
G J Gray
L Le Rocque (resigned 30.6.24)
J Khatun (resigned 30.9.25)
M Johnson

Auditors

AKS Advisers Limited
14-15 Lower Grosvenor Place
London
SW1W 0EX

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the trustees' report and accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the trustees to prepare accounts for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing these accounts, the trustees are required to:

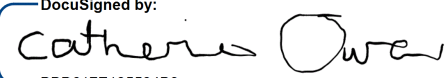
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Charities Act 2011, applicable Charity (Accounts and Reports) Regulations and the provisions of the charity's trust deed/constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

15 January 2026

Approved by order of the board of trustees on and signed on its behalf by:

DocuSigned by:

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 C Owen - Trustee

Report of the Independent Auditors to the Trustees of The Little Angel Theatre

Opinion

We have audited the financial statements of The Little Angel Theatre (the 'charity') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2025 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Report of the Independent Auditors to the Trustees of The Little Angel Theatre

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees are responsible for the preparation of the financial statements which give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

We have been appointed as auditors under Section 145 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- we reviewed the financial statement disclosures and testing to supporting documentation to assess compliance with provisions of relevant laws and regulations that have a direct effect on the financial statements;
- we enquired with the management team concerning actual and potential litigations and claims;
- we performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- we read minutes of meetings of those charged with governance;
- we obtained an understanding of any provisions and held discussions with management to understand the basis of recognition or non-recognition of such provisions;
- we addressed the risk of fraud through management override of controls by testing the appropriateness of journal entries and other adjustments; assessing whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluating the rationale of any significant transactions that are unusual or outside the normal course of Charity.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

DocuSigned by:

AKS Advisers

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AKS Advisers Limited

14-15 Lower Grosvenor Place

London

SW1W 0EX

19 January 2026

Date:

THE LITTLE ANGEL THEATRE**Statement of Financial Activities
FOR THE YEAR ENDED 31 MARCH 2025**


	Notes	Unrestricted fund £	Restricted fund £	31.3.25 Total funds £	31.3.24 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	359,461	281,830	641,291	436,816
Charitable activities					
Box office	5	796,562	-	796,562	632,415
Touring		400,787	-	400,787	296,770
Education		11,250	-	11,250	12,000
Theatre tax relief		220,800	-	220,800	171,278
Other trading activities	3	260,578	-	260,578	320,994
Investment income	4	72,733	-	72,733	71,012
Other income		3,379	-	3,379	-
Total		2,125,550	281,830	2,407,380	1,941,285
EXPENDITURE ON					
Raising funds		91,102	-	91,102	93,965
Enterprise		287,588	-	287,588	276,037
Managing investments		31,920	-	31,920	9,650
		410,610	-	410,610	379,652
Charitable activities					
Shows	6	967,951	22,794	990,746	894,876
Digital		24,470		24,470	42,088
Touring		621,048	32,424	653,473	374,777
Education		182,862	199,625	382,486	306,780
Total		2,206,941	254,843	2,461,784	1,998,173
Net gains on investments		50,000	-	50,000	(100,000)
NET INCOME/(EXPENDITURE)		(31,391)		(4,404)	(156,889)
Transfers between funds	19		26,987		-
Net movement in funds		(31,391)	26,987	(4,404)	(156,889)
RECONCILIATION OF FUNDS					
Total funds brought forward		1,677,629	-	1,677,628	1,834,517
TOTAL FUNDS CARRIED FORWARD		1,646,238	26,987	1,673,224	1,677,628

The notes form part of these financial statements

THE LITTLE ANGEL THEATRE
Statement of Financial Position
31 MARCH 2025

	Notes	Unrestricted fund £	Restricted fund £	31.3.25 Total funds £	31.3.24 Total funds £
FIXED ASSETS					
Tangible assets	11	110,136	-	110,136	86,424
Investments	12	1,550,000	-	1,550,000	1,500,000
		<u>1,660,136</u>	<u>-</u>	<u>1,660,136</u>	<u>1,586,424</u>
CURRENT ASSETS					
Stocks	13	12,821	-	12,821	11,705
Debtors	14	30,030	-	30,030	90,243
Prepayments and accrued income		582,593	-	582,593	341,031
Cash at bank	15	33,958	-	33,958	49,266
		<u>659,402</u>	<u>-</u>	<u>659,402</u>	<u>492,245</u>
CREDITORS					
Amounts falling due within one year	16	(646,314)	-	(646,314)	(401,041)
		<u>13,088</u>	<u>-</u>	<u>13,088</u>	<u>91,204</u>
NET CURRENT ASSETS					
		<u>1,673,224</u>	<u>-</u>	<u>1,673,224</u>	<u>1,677,628</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>1,673,224</u>	<u>-</u>	<u>1,673,224</u>	<u>1,677,628</u>
NET ASSETS					
		<u>1,673,224</u>	<u>-</u>	<u>1,673,224</u>	<u>1,677,628</u>
FUNDS					
Unrestricted funds	19			1,673,224	1,677,628
TOTAL FUNDS					
				<u>1,673,224</u>	<u>1,677,628</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 15 January 2026 and were signed on its behalf by:

DocuSigned by:

 BBD617E135534B3.....
 C Owen - Trustee

THE LITTLE ANGEL THEATRE**Statement of Cash Flows
FOR THE YEAR ENDED 31 MARCH 2025**

	Notes	31.3.25 £	31.3.24 £
Cash flows from operating activities			
Cash generated from operations	1	(155,013)	(172,535)
Net cash used in operating activities		(155,013)	(172,535)
Cash flows from investing activities			
Purchase of tangible fixed assets		(49,997)	(40,720)
Rental income received		72,425	70,707
Interest received		308	305
Net cash used in investing activities		22,736	30,292
Cash flows from financing activities			
New loans in year		100,000	-
Net cash provided by financing activities		100,000	-
Change in cash and cash equivalents in the reporting period			
Cash and cash equivalents at the beginning of the reporting period	2	50,043	192,287
Cash and cash equivalents at the end of the reporting period	2	17,766	50,043

The notes form part of these financial statements

THE LITTLE ANGEL THEATRE

Notes to the Statement of Cash Flows FOR THE YEAR ENDED 31 MARCH 2025

1. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.25 £	31.3.24 £
Net expenditure for the reporting period (as per the Statement of Financial Activities)	(4,404)	(156,889)
Adjustments for:		
Depreciation charges	26,282	42,938
Interest received	(308)	(305)
Rental income receivable	(72,425)	(70,707)
Unrealized gain on investment	(50,000)	100,000
Increase in stocks	(1,116)	(1,743)
Increase in debtors	(182,123)	(124,675)
Increase in creditors	<u>129,081</u>	<u>38,846</u>
Net cash used in operations	<u>(155,013)</u>	<u>(172,535)</u>

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	31.3.25 £	31.3.24 £
Notice deposits (less than 3 months)	33,958	49,266
Overdrafts included in bank loans and overdrafts falling due within one year	<u>(16,192)</u>	-
Total cash and cash equivalents	<u>17,766</u>	<u>49,266</u>

3. ANALYSIS OF CHANGES IN NET FUNDS/(DEBT)

	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			
Cash at bank	49,266	(15,309)	33,957
Bank overdraft	<u>-</u>	<u>(16,192)</u>	<u>(16,192)</u>
	<u>49,266</u>	<u>(31,501)</u>	<u>17,766</u>
Debt			
Debts falling due within 1 year	<u>-</u>	<u>(100,000)</u>	<u>(100,000)</u>
	<u>-</u>	<u>(100,000)</u>	<u>(100,000)</u>
Total	<u>49,266</u>	<u>(131,501)</u>	<u>(82,235)</u>

The notes form part of these financial statements

THE LITTLE ANGEL THEATRE

Notes to the Financial Statements FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES

Basis of preparation

These financial statements have been prepared for the year to 31 March 2025 with comparative information given in respect to the year to 31 March 2024.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with the principles set out in 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 United Kingdom and Republic of Ireland (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The accounts are presented in sterling and are rounded to the nearest pound.

Assessment of going concern

The trustees have assessed the position of the charity as a going concern in preparing this report and financial statements. They have made this assessment, in respect of a period of at least one year from the date of approval of these accounts, based on the charity's operational and business plan; budgets and cashflow forecasts to 31 March 2027; the forecast reserves position at 31 March 2026; its evolving plans for the period to 31 March 2026 and beyond; and its commitment to moving to a more flexible and financially viable business model.

Little Angel Theatre has secured over 70% of the fundraised income that it requires to balance its budget in the current (2025/26) financial year at the point of signing off these financial statements.

Funding secured includes grants from a mixture of pre-existing and new funders. Recognising that Little Angel Theatre's continued ability to deliver its programme of work will depend on continued forward secured funding, the Trustees have considered several factors in concluding that the adoption of the going concern basis in the preparation of these financial statements is appropriate. These have included:

- The forward pipeline of secured and prospective income streams for a period of at least 12 months from the date of approval of these accounts.
- The rigour of pipeline monitoring and cost controls that are in place to ensure a surplus in the current (2025/26) financial year and plans to deliver a further surplus in the subsequent financial year (2026/27) to increase reserves in response to an increase in organisational turnover and expenditure commitments while still maintaining delivery of Little Angel Theatre's programme of activity
- Cash management and working capital controls in place to manage the potential risks of late payments by funders and ensure restricted and unrestricted assets and reserves are appropriately managed.

After making this assessment the Trustees are confident the organisation has adequate resources to operate for the foreseeable future and can adopt the Going Concern basis in preparing its financial statements. The trustees have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and the charity will have sufficient resources to meet its liabilities as they fall due.

Critical accounting estimates and areas of judgement

The preparation of the accounts in compliance with the Charities SORP FRS 102 requires the use of certain critical accounting estimates. It requires also that management and Trustees exercise judgement in applying the charity's accounting policies.

THE LITTLE ANGEL THEATRE**Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 MARCH 2025****1. ACCOUNTING POLICIES - continued****Basis of preparation**

In the view of the trustees, no assumptions concerning the future or estimation uncertainty affecting assets or liabilities as the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year. As set out in these accounting policies under "going concern", the trustees have considered the impact of a variety of risks, including external factors such as economic uncertainty and have concluded that it is appropriate for the charity to continue to prepare its accounts on the going concern basis.

In preparing these accounts, the Trustees have made significant estimates and judgements in the following areas:

- Estimating the expected useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge;
- Estimating the expected useful economic life of intangible fixed assets for the purposes of determining the annual amortisation charge;
- Estimating the market value of the investment property;
- Allocating support costs across the charity's activities;

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity has to fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Donations are received by way of cash and gifts and are included in full in the Statement of Financial Activities when receivable. Cash donations are included as income when they are received. Gifts donated for resale are included as income when they are sold. Donated assets are included at the value to the charity where this can be quantified and a third party is bearing the cost. The value of services provided by volunteers has not been included.

Grants, are recognised in full in the Statement of Financial Activities in the year in which they are receivable.

Income from charitable activities represents the total value of box office income, income from tours and education, received by the charity from customers during the year, excluding value added tax.

Trading income from merchandising and refreshments from shows is recognised on receipt. Rental income from the investment property is recognised over the period of the agreement.

Interest on funds held on deposit is included in the year in which it is 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.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

- a) The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.
- b) The costs of refreshments and merchandise include salaries, direct costs and overheads associated with generating income from the sale of refreshments and merchandise.

THE LITTLE ANGEL THEATRE

Notes to the Financial Statements - continued FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES - continued

Expenditure recognition

c) The costs of managing investment include salaries and overheads associated with managing the charity's investment property.

d) The costs of charitable activities comprise expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the estimated staff time spent on raising funds, charitable activities and associated ancillary trading activities, and managing the investment property.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Stock

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

Taxation

The charity is exempt from tax on its charitable activities.

Fund structure

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds are monies set aside of unrestricted general funds and designated for specific purposes by the trustees.

Revaluation reserve represents the value of unrealised gains on the charity's investment property.

Basic financial instruments

The charitable company 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.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

THE LITTLE ANGEL THEATRE**Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 MARCH 2025****1. ACCOUNTING POLICIES - continued****Leases**

Rentals applicable to operating leases where substantially all the benefits and risks of ownership remain with the lessor are charged on a straight-line basis over the lease term.

2. DONATIONS AND LEGACIES

	31.3.25	31.3.24
	£	£
Donations	96,696	78,405
Grants	544,595	358,411
	<u>641,291</u>	<u>436,816</u>

3. OTHER TRADING ACTIVITIES

	31.3.25	31.3.24
	£	£
Enterprise Income	260,578	320,994
	<u>260,578</u>	<u>320,994</u>

4. INVESTMENT INCOME

	31.3.25	31.3.24
	£	£
Rents received	72,425	70,707
Deposit account interest	308	305
	<u>72,733</u>	<u>71,012</u>

5. INCOME FROM CHARITABLE ACTIVITIES

Activity	31.3.25	31.3.24
	£	£
Box Office	796,562	632,415
Touring	400,787	296,770
Education	11,250	12,000
Theatre Tax Relief	220,800	171,278
	<u>1,429,399</u>	<u>1,112,463</u>

THE LITTLE ANGEL THEATRE

**Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 MARCH 2025**

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
Charitable activities	1,032,009	294,705	1,326,714
	<u>1,032,009</u>	<u>294,705</u>	<u>1,326,714</u>

7. SUPPORT COSTS

	Management £	Finance £	Governance costs £	Totals £
Charitable activities	209,788	71,202	13,715	294,705
	<u>209,788</u>	<u>71,202</u>	<u>13,715</u>	<u>294,705</u>

Support costs, included in the above, are as follows:

	Unrestricted funds £	Restricted funds £	31.3.25 Total Activities £	31.3.24 Total Activities £
Charitable activities	271,120	23,585	294,705	298,349
	<u>271,120</u>	<u>23,585</u>	<u>294,705</u>	<u>298,349</u>

THE LITTLE ANGEL THEATRE**Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 MARCH 2025****8. TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

9. STAFF COSTS

	31.3.25	31.3.24
	£	£
Wages and salaries	938,357	800,708
Social security costs	64,100	70,119
Other pension costs	29,553	25,187
	<u>1,032,009</u>	<u>896,014</u>

The average monthly number of employees during the year was as follows:

	31.3.25	31.3.24
Artistic Output	13	13
Technical	2	2
Education	4.5	4.5
Enterprise	5.5	5.5
Administration	2.5	2.5
	<u>27.5</u>	<u>27.5</u>

No employees received emoluments in excess of £60,000.

10. INTANGIBLE FIXED ASSETS

	Goodwill £	Computer software £	Totals £
COST			
At 1 April 2024 and 31 March 2025	35,576	42,000	77,576
AMORTISATION			
At 1 April 2024 and 31 March 2025	35,576	42,000	77,576
NET BOOK VALUE			
At 31 March 2025	-	-	-
At 31 March 2024	-	-	-

THE LITTLE ANGEL THEATRE**Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 MARCH 2025****11. TANGIBLE FIXED ASSETS**

	Freehold property £	Improvements to property £	Plant and machinery £
COST			
At 1 April 2024	56,087	66,614	192,864
Additions	18,241	-	1,985
At 31 March 2025	74,328	66,614	194,849
DEPRECIATION			
At 1 April 2024	35,189	48,237	167,232
Charge for year	4,169	4,357	6,585
At 31 March 2025	39,358	52,594	173,817
NET BOOK VALUE			
At 31 March 2025	34,970	14,020	21,032
At 31 March 2024	20,898	18,377	25,632

	Fixtures and fittings £	Motor vehicles £	Computer equipment £	Totals £
COST				
At 1 April 2024	83,039	-	36,392	434,996
Additions	7,485	21,490	796	49,997
At 31 March 2025	90,524	21,490	37,188	484,993
DEPRECIATION				
At 1 April 2024	70,934	-	26,983	348,575
Charge for year	5,059	2,149	3,963	26,282
At 31 March 2025	75,993	2,149	30,946	374,857
NET BOOK VALUE				
At 31 March 2025	14,531	19,341	6,242	110,136
At 31 March 2024	12,105	-	9,409	86,421

THE LITTLE ANGEL THEATRE**Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 MARCH 2025****12. FIXED ASSET INVESTMENTS**

	Listed investments £
MARKET VALUE	
At 1 April 2024	1,500,000
Additions	50,000
	<hr/>
At 31 March 2025	1,550,000
	<hr/>
NET BOOK VALUE	
At 31 March 2025	1,550,000
	<hr/>
At 31 March 2024	1,500,000
	<hr/> <hr/>

There were no investment assets outside the UK.

13. STOCKS

	31.3.25	31.3.24
	£	£
Stocks	12,821	11,705
	<hr/>	<hr/>

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

15. CASH AT BANK

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24
	£	£
Bank loans and overdrafts (see note 17)	16,192	-
Trade creditors	63,314	35,880
Taxation and social security	66,355	97,409
Other creditors	500,453	267,752
	<hr/>	<hr/>
	646,314	401,041
	<hr/>	<hr/>

THE LITTLE ANGEL THEATRE**Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 MARCH 2025****17. LOANS**

An analysis of the maturity of loans is given below:

	31.3.25	31.3.24
	£	£
Amounts falling due within one year on demand:		
Bank overdrafts	16,192	-
Other loans	100,000	-
	<u>116,192</u>	<u>-</u>

18. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	31.3.25	31.3.24
	£	£
Within one year	32,368	32,368
Between one and five years	129,472	129,472
In more than five years	64,736	97,104
	<u>226,576</u>	<u>258,944</u>

19. MOVEMENT IN FUNDS

	At 1.4.24	Net movement in funds	Transfers between funds	At 31.3.25
	£	£	£	£
Unrestricted funds				
General fund	1,677,628	(31,391)	26,987	1,673,224
Restricted funds				
Restricted Fund	-	26,987	(26,987)	-
TOTAL FUNDS	<u>1,677,628</u>	<u>(4,404)</u>	<u>-</u>	<u>1,673,224</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Gains and losses	Movement in funds
	£	£	£	£
Unrestricted funds				
General fund	2,125,550	(2,206,940)	50,000	(31,391)
Restricted funds				
Restricted Fund	281,830	(254,842)	-	26,987
TOTAL FUNDS	<u>2,407,380</u>	<u>(2,461,782)</u>	<u>50,000</u>	<u>(4,404)</u>

THE LITTLE ANGEL THEATRE

**Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 MARCH 2025**

19. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	1,834,517	(156,889)	1,677,628
TOTAL FUNDS	<u>1,834,517</u>	<u>(156,889)</u>	<u>1,677,628</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,941,285	(2,098,173)	(156,889)
TOTAL FUNDS	<u>1,941,285</u>	<u>(2,098,173)</u>	<u>(156,889)</u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds				
General fund	1,834,517	(188,280)	26,987	1,673,224
Restricted funds				
Restricted Fund	-	26,987	(26,987)	-
TOTAL FUNDS	<u>1,834,517</u>	<u>(161,293)</u>	<u>-</u>	<u>1,673,224</u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
Unrestricted funds				
General fund	3,723,482	(3,861,761)	(50,000)	(188,280)
Restricted funds				
Restricted Fund	625,183	(598,195)	-	26,987
TOTAL FUNDS	<u>4,348,665</u>	<u>(4,459,956)</u>	<u>(50,000)</u>	<u>(161,293)</u>

THE LITTLE ANGEL THEATRE

Notes to the Financial Statements - continued FOR THE YEAR ENDED 31 MARCH 2025

20. RELATED PARTY DISCLOSURES

No members of the Board received any remuneration in respect of their service during the year (2024 - none).

No members of the Board received reimbursement of expenses in the year (2024 - none).

The following related party transactions took place during the reporting period:

- The aggregate donations received from trustees and related parties during the year was £2,508 (2024 - £1,045).

- Matthew Parritt (Board Member) is an employee of Trafalgar Entertainment, Little Angel Theatre delivered a production at Trafalgar Studios, a venue operated by Trafalgar Entertainment in December 2024.

THE LITTLE ANGEL THEATRE**Detailed Statement of Financial Activities
FOR THE YEAR ENDED 31 MARCH 2025**

	31.3.25 £	31.3.24 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	96,696	78,405
Grants	544,595	358,411
	641,291	436,816
Other trading activities		
Enterprise Income	260,578	320,994
Investment income		
Rents received	72,425	70,707
Deposit account interest	308	305
	72,733	71,012
Charitable activities		
Box Office	796,562	632,415
Touring	400,787	296,770
Education	11,250	12,000
Theatre Tax Relief	220,800	171,278
	1,429,399	1,112,463
Other income		
Other sources	3,379	-
Total incoming resources	2,407,380	1,941,285
EXPENDITURE		
Direct costs		
Raising funds	91,102	93,965
Enterprise	287,588	276,037
Managing investments	31,920	9,650
Other direct costs	725,230	430,158
	1,135,840	809,810
Staff costs		
Wages	938,356	799,128
Social security	64,100	71,699
Pensions	29,553	25,187
	1,032,009	896,014

This page does not form part of the statutory financial statements

THE LITTLE ANGEL THEATRE**Detailed Statement of Financial Activities
FOR THE YEAR ENDED 31 MARCH 2025**

	31.3.25 £	31.3.24 £
Management		
Rates and water	20,652	31,941
Insurance	9,349	12,066
Telephone	4,964	7,168
Postage and stationery	1,792	2,512
Sundries	1,255	3,818
Travelling	22,460	18,161
Rent	35,015	28,056
Repairs	27,336	28,464
IT Cost & Upgrade	9,225	11,181
Unrecoverable VAT	29,218	28,328
Subscriptions	13,273	12,328
Training	13,895	9,934
Administration	187	1,042
Doubtful Debts	21,167	-
	<u>209,788</u>	<u>194,999</u>
Finance		
Finance charges	44,920	46,887
Depreciation of tangible fixed assets	26,282	42,938
	<u>71,202</u>	<u>89,825</u>
Governance costs		
Auditors' remuneration	13,200	13,525
Accountancy and legal fees	515	-
	<u>13,715</u>	<u>13,525</u>
Total resources expended	<u>2,462,555</u>	<u>1,998,173</u>
Net expenditure	(55,204)	(56,889)

THE LITTLE ANGEL THEATRE

England & Wales - Charity number 232488

Accounts

Little Angel Theatre

Annual Report and Financial Statements

31 March 2024

Charity Registration Number 232488

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Reference and administrative details of the charity, its trustees and advisers

Trustees

L Cotton (incoming Chair) (Appointed April 2024)

J Khatun (appointed

December.2023) G J Gray

(appointed December 2023)

M A M Johnson (appointed December 2023)

M N Parritt (appointed December

2023) B Royal (appointed July 2023)

L Stanfield

S Wright

L Le Rocque

C Lowry, FCA

K Owen (outgoing Chair) (retired April 2024)

E Lewis (retired October 2023)

Secretary

P Swindall, ACMA, CGMA

Principal office

14 Dagmar Passage

London

N1 2DN

Charity registration number

232488

Auditor

Nordens Audit Limited

The Retreat

406 Roding Lane

South Woodford Green

Essex

IG8

8EY

Trustee's report

Year ended 31 March 2024

The Trustees, are pleased to present their annual report and accounts for the Little Angel Theatre's (the Theatre) activities for the year ended 31 March 2024.

The report has been prepared in accordance with Part 8 of the Charities Act 2011.

The financial statements have been prepared in accordance with the accounting policies set out on pages 24 to 28 of the attached financial statements and comply with the charity's Constitution, the Charities Act 2011 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 United Kingdom and Republic of Ireland (FRS 102).

Chair's Report

This past year has been an exceptional one for Little Angel Theatre. Highlights include: winning The Stage's Fringe Theatre of the Year 2024; recognition by the OFFIE's for our Children's Puppetry Festival; embarking on our first mid-scale UK-wide tour with Charlie Cook's Favourite Book; and our joint CEOs – Samantha Lane and Peta Swindall – being named as two of The Stage's 100 Most Influential People in Theatre.

LAT continues to be a bold, dynamic, and ambitious organisation. Our recent recognition as The Stage Fringe Theatre of the Year 2024 is a testament to these achievements and underscores the importance of our work. Our productions continue to ignite the imaginations of children across the country, blending bold new shows with beloved family favourites. A highlight has been the launch of Charlie Cook's Favourite Book in our studio space at Christmas, followed by our largest nationwide tour to date. With over 70 venues programmed, and an accompanying literacy workshop project coming to schools in 24/25, this endeavour has been incredibly rewarding.

Our commitment to deepening engagement in the arts and creativity is stronger than ever. From our baby classes, which have welcomed over 600 infants, to our collaborations with local schools, involving over 4,000 students, we are making a significant impact. Additionally, 250 adults have participated in our diverse professional development opportunities. Our community work also continues to flourish. This year, we toured with The Welcome Project, a show supporting children and families with refugee and migrant status, and we are also developing a new production, in partnership with a number of prisons, to support incarcerated adults and their children and families.

We are constantly exploring innovative ways to operate, adapting to the needs of our evolving workforce. This year, we began to trial a four day working week to support our staff's development and well-being, ensuring a positive work-life balance in an increasingly complex environment. We also continue to focus on delivering our activities in a more environmentally responsible manner, through advocacy, training, reflection and positive action.

We are committed to using puppetry to engage with audiences, schools, community groups and emerging artists to deliver a diverse and inspiring range of shows and participation opportunities. Puppetry is an extraordinarily versatile and impactful artform; we are proud, 63 years on, to still be here as one of only three permanent puppet theatres in the UK.



Lydia Cotton – Chair of Trustees

18/12/2024

The Theatre's objectives and its principal activities are to promote, maintain, improve and advance education, particularly by the production of educational plays, puppet shows, entertainments, tours and exhibitions. The Theatre also provides encouragement of the Arts, including the Arts of drama, mime, dance, puppetry, singing and music. Little Angel Theatre is a purpose-built puppet theatre with a dedicated double bridge and puppeteer's pit, and is also one of the country's oldest theatres presenting work for children.

We aim to fuel the imagination through the magic and wonder of puppetry. This is delivered through 4 key strands of work:

Artistic Programme – presenting high quality innovative puppetry shows across both of our venues. This includes own productions, co-productions, visiting companies and can combine performance with participation, particularly at the Studios. Where possible to look to tour our current shows and our archive of shows both nationally and internationally. We are also continuing to develop a digital strand of output, including a reimagining of existing shows, spin-offs of existing shows, and educational content.

Creative Learning & Community Programme - helping others to tell great stories using puppetry, recognising that puppetry is a powerful tool for learning. Helping people to express themselves creatively, develop confidence, improve communication and social skills, and develop their puppetry making and performance skills. We aspire to an "inch wide, mile deep" approach across 4 areas – schools partnerships, participation events, community outreach and professional training and development.

Artist Development Programme – we aim to be the leading puppet theatre in the UK, making excellent work through innovation for children aged 0-11 and their families. To do this, we believe in the importance of training and developing the next generation of emerging artists/creatives as well as nurturing the practice of established puppetry and theatre making professionals. Marionette making is now on the red list of endangered crafts, and we seek to address this through training opportunities for aspiring artists. We also want to improve the diversity of puppetry artists, improving industry representation from underrepresented groups.

Enterprise Programme – we recognise the need to develop an enterprising approach to our work to maximise earned income. We aim to diversify our income streams as well as contribute to core activity. This is undertaken through exploring alternative artistic models, upscaling current profitable activity, and testing new income generating ideas. Examples include facilitating corporate training, hiring spaces and puppets and maximising merchandising opportunities.

These activities are underpinned by prioritising and resourcing key operational activities such as understanding our audiences, investing in and developing our staff and other individuals that we work with, fundraising, investing in our buildings and infrastructure and embracing our heritage.

Public benefit

The Charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The Theatre relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of the organisation for those on low incomes.

The Theatre is situated in the heart of the London Borough of Islington. Islington is a complex, culturally diverse, and socially and economically deprived inner-city borough. It has the 7th highest level of child poverty in London and a third of children live in an income-deprived household. We use puppetry to work with schools, families, local communities and people of all ages and backgrounds to encourage learning, increase confidence, creativity and imagination.

We run a Community Outreach Programme, where all activity is free, to deepen our engagement with disadvantaged members of the community, increasing the impact of all of our participation work and wider programme of activity. It comprises of projects with local community groups with people of all ages and backgrounds, utilising puppetry as a springboard to develop and encourage creativity, learning and community cohesion. Our ambition is to reach those who have never considered or had the opportunity to participate in creative pursuits and to ensure LAT serves the needs of its entire community in a creative and engaging way, using our expertise to improve people's lives. We adhere to the following principles:

- focusing on individual needs
- working with the community and for the community
- delivering bespoke, long-term projects, with continuity of support / appropriate content
- working with other voluntary sector partners to strengthen delivery / share expertise
- ensuring projects are fun, creative, imaginative and of the highest quality

Our Schools Partnership Programme works with eight schools, delivering a year-long programme of activity with some of our closest schools, which we continued to deliver digitally throughout the pandemic. We provide a wealth of opportunities for pupils and teachers, including access to shows, workshops and bespoke projects. Teachers also have access to training and support in bringing their curriculum to life via puppetry. It is an opportunity for local schools to engage with us on a much deeper level over a prolonged period of time – and at a hugely subsidised cost.

In addition, Puppets for All is our flagship programme for offering free tickets and workshop places to those who most need them. This is complemented by our policy to keep ticket prices as low as possible and the vast majority of our digital content has been delivered free of charge, extending our accessibility and reach.

While we keep all our prices as affordable as possible, we also use funds from our income-generating activities, including holiday clubs and shows, to support our community work.

Review of activities 2023/24

On Our Stages

This year, Little Angel Theatre's productions have gone from strength to strength. We have mounted 4 new shows and brought 5 others back to life in house, catering for audiences as young as 6 months (***The Bed*** and ***Persephone***) all the way through to those over 10 (***Medusa's First Kiss***).

The Wolves in the Walls (a co-production with Bristol Old Vic and York Theatre Royal) was an early success in the year. The show received excellent reviews ("Gloriously anarchic and very funny" The Stage) and had some brilliant feedback from audiences. We were thrilled that this production was recognised at the Offie Awards this year, winning its category for Design and nominated as a finalist in the Theatre for Young Audiences Performances category. It played alongside a revival of our production of ***Wow! Said the Owl*** at The Studios, based on the book by Tom Hopgood.

Our first-ever ***Children's Puppetry Festival*** took place across both LAT venues from 6th August – 3rd September 2023. The vibrant programme showcased a broad range of puppetry by the most exciting UK and international companies currently making theatre for young audiences. There were 13 productions involving 70 artists from visiting companies, as well as featuring a show from our Puppetry Design Trainee. We were delighted that our inaugural puppetry festival won a one-off Offie Award at this year's Off West End Awards and will be a continuing feature in the LAT programme in coming years.

In December 2023, we had a record 7 shows performing across London and the country, including ***The Smartest Giant in Town*** (co-produced with FieryLight) returning to the West End. ***Charlie Cook's Favourite Book*** (adapted from the book by Julia Donaldson and Axel Scheffer and co-produced with The Lowry and the Rose Theatre) became our first solo-produced mid-scale show and headed out on tour across the country after its run at The Studios over Christmas. The beginning of 2024 brought another very busy season, with three shows performing on our stages at once (a revival of ***The Everywhere Bear*** at the Theatre, alongside two new Little Angel Theatre productions performing at The Studios)

It is thanks to the hard work of all the staff and freelancers that we work with, that Little Angel continues to create and perform shows at the highest level, and we are delighted that this dedication has led to LAT being named Fringe Theatre of the Year at the Stage Awards 2023. This award emphasises the power of puppetry and shines a light on the impact of theatre for young audiences.

On Tour

This year our puppets have been heading out on tour throughout the year - performing over 500 times to a total of 57,419 audience members. Our small-scale touring portfolio included *Wow! Said the Owl*, Little Angel's Miniature Travelling Circus and *Dog's Don't Do Ballet* alongside *The Slightly Annoying Elephant* heading up to the Edinburgh Fringe Festival in August. We worked with Goblin Theatre, Montro Theatre, Watershed and Fiery Light to take four other shows out on tour.

Charlie Cook's Favourite Book, our first solo-produced mid-scale touring production, is currently still out on its year-long adventure around the country. This marks a shift in our touring schedule and allows us to bring this vibrant show to more families across the UK. By the end of this year, the show had already been seen by over 11,000 audience members.

On Screen

Today's children are digital natives and they engage with the world differently. At LAT we are always exploring digital strands of work and trying new things, to make sure we stay with our audience – and they stay with us! This year we have continued to produce and commission online content showcasing the best digital makers of puppetry, and have brought creativity into people's homes. Our online content has allowed people from 57 countries to engage with LAT and our 35 videos released this year have been viewed 205,000 times.

This year, Little Angel Theatre commissioned six short films from refugee, asylum seeker and/or migrant artists. This innovative digital element of The Welcome Project (one of our Suitcase Theatre shows) allowed us to reach out and connect with young children and families who have lived experience of migration, as well as financially support adult artists from these backgrounds who may face barriers in the arts sector. Responding to the theme of 'Welcome', the films were created to be accessible to non-English speaking families and incorporated a range of digital puppetry styles. The films have collectively been watched by over 2,500 people.

We increased our Pay-Per-View option, which now offers a digital version of all of our shows for a limited time. This enables us to reach those who might face barriers to accessing our venues - these could be geographical, physical or socioeconomic. This year, we produced 9 films of our live shows, which were watched by a total of 527 families (40% of whom watched for free through our Puppets for All scheme).

Suitcase Theatre

Suitcase Theatre is a central aspect of LAT's charitable efforts. These small-scale, co-created theatre shows are easily portable and specifically designed to reach audiences who struggle to visit a traditional theatre setting. The shows are developed collaboratively with participants and artists from the targeted audience to ensure that they are authentic and effectively meet their needs.

This year, we created The Welcome Project in collaboration with Phosphorus Theatre Company with the aim of supporting children who have experience of migrant and refugee status in Islington and the UK. The show was developed with people with lived experience of having refugee status and then toured, with everything in a suitcase, to community centres and bridging hotels - bringing the show to those it was made to help. 325 people saw The Welcome Project and 100 children with refugee status were involved in the project in some way.

We also hosted Welcome Project creative workshops in schools, as part of A New Direction's Primary In-Schools Touring Programme, where a further 540 school children engaged with the project. In May 2023, we performed our hospital Suitcase Theatre show 'If not here... where?' to children in long-term care in 7 hospitals. The piece aimed to combat feelings of loneliness, raise morale and create a moment of connection for these isolated children.

Our next suitcase theatre project will be the Prison Project, which enables children and their incarcerated parent to share a memorable day together, watching a tailor-made puppet show and taking part in a bespoke craft workshop that engages them creatively and speaks of their distinct experiences. The first phase of this project involved taking an existing Birthday Party show into prisons to determine interest. Demand was high and the prisons really valued our engagement (444 people saw our performance across 12 prison family days). We are now moving onto the next phase where we will visit eight prison family days with a bespoke workshop that encourages attendees to contribute their thoughts on characters, themes and stories for a new show. We will then tour this show, designed for children and their incarcerated parents, directly to them in prisons.

Community

We are located in Islington, which has the fourth highest rate of child poverty in the country after housing costs, and Sebbon Street, where our studios sit, ranks in the top 20% most deprived areas in the UK (2019 indices of multiple deprivation). Our community programme is completely free for those getting involved and consists of a wide range of fun activities for residents of all ages and backgrounds. This year, we provided 3,500 opportunities for local residents to experience the arts without financial barriers, something that would otherwise be unavailable and is often their only chance to engage with the arts.

Crafternoons, our longest-running project, has seen families get stuck into an exciting new craft project each week. Last term, the crafting theme was colour, chosen each week by our “Crafternoon Spinning Colour Wheel” giving Crafternoon participants a voice in the sessions. The after-school club is consistently oversubscribed, so we are looking to pilot an additional club to allow older Crafternooners to continue engaging in the sessions. This year, we also ran 17 Garden Club sessions, where families have come together to help tend to the community garden at our studios, and 25 Little Wings after school drama club sessions for children in Islington. Our adult programme has gained in strength and numbers through 31 Knit&Natter sessions, which provide a welcoming space for residents to socialise with neighbours while working on their projects, and 13 evening Arts and Chats sessions, exploring a range of artistic practices. These sessions all play a vital role in the well-being of LAT’s community.

We partnered with 16 local organisations offering unique opportunities for the young people they work with to engage with our programme including Popham and Cumming’s Community Centre (Little Wings Drama Club), Nia and the Maya Centre (shadow puppetry project), Quentin Blake Centre for Illustration (Arts and Chats) and Whittington Health Trust (Spectrum Summer School).

Creative Learning – Schools, Courses and Classes

Through our School Partnership Programme, we work closely with eight local primary schools, where pupils have a higher than average level of need. The value of puppetry as a cross-curriculum teaching tool, to raise literacy levels, confidence and communication skills, is well recognised. Our partnerships allow over 3,300 primary aged children to engage with LAT, who wouldn’t normally have the opportunity to visit a theatre or take part in supplementary creative activities. The schools also have access to resources to support teachers in enlivening and enhancing the curriculum. These opportunities are vital at a time when arts provision is becoming more difficult and unaffordable. Little Angel Theatre works hard to allow children in our local area to feel connected to a creative community. This year we gave away 2,445 tickets to students and teachers at our partner schools, and an additional 763 tickets as part of our work with Islington Council through their 11by11 scheme.

We ran 72 sessions of After School Puppet Club across our 8 partner schools this year, as well as 83 additional workshops to schools outside of this scheme. Our school workshops are a fun and creative way for students to explore the curriculum and provide a high-quality creative learning experience. Beyond our work within school settings, our classes and courses have allowed young people and their grown ups to come and be creative at Little Angel Theatre. These opportunities develop children’s communication, social skills and imagination, whilst creating a space for families to bond over the arts

This year 605 babies attended our baby classes (Angel’s Little Explorers), 1844 people came along to our Family workshops and 252 children joined us for a Puppet Playcation holiday club.

Professional Development & Emerging Artists

In the last year, LAT has continued to be at the forefront of puppetry artist development in the UK. We delivered a year-long fully funded traineeship to an emerging designer, providing them with the necessary skills and tools to enter the industry as an up-and-coming maker. We continued to run a series of successful adult professional development courses for practitioners at different stages of their puppetry journey. Additionally, we are re-starting a Marionette-Carving Course and will continue to run this into the future, with the ultimate goal of removing marionette making from the Red-List of Endangered Crafts. We continue to provide bursaries on all our courses to give access to individuals who might face barriers accessing these opportunities.

237 adults attended professional development courses with us this year - from termly puppetry courses to one off hands on sessions focusing on an element of puppetry. We also worked with Royal Central school of Speech and Drama, and Guildhall School of Music and Drama to support students on their Higher Education courses. 14 young people visited our venue for a whole day’s workshop, as part of the BBC Bring the Drama Festival, exploring careers in the arts, and we had 7 placement students join us for periods ranging from a week to 3 months.

Moving forward we are looking to implement plans for a wider Artist Development programme which, if successfully funded, will provide a comprehensive platform for both emerging and established puppetry talents to hone their skills, explore new techniques, and contribute to the evolution of puppetry as an art form.

Statistics and Year-on-Year Comparisons

Year	Performances In-House	Attendance In-House	Performances on Tour	Attendance on Tour	Digital Performances	Views
2023-24	943	57,152	570	74,367	44	205K
2022-23	868	59,144	700	80,000	35	261k
2021-22	663	31,104	168	23,814*	61	362k
2020-21	21	1,113	n/a	n/a	25	843k
2019-20	938	58,212	432	41,042		

*including estimate for Bugaboo digital tour

Key developments in year ended March 2024

1. Little Angel Theatre is very proud to have been named Fringe Theatre of the Year at The Stage Awards 2024. This award is a celebration of the hard work and dedication of all who work with and support us; emphasises the power of puppetry, and shines a light on the impact of theatre for young audiences.
2. We programmed our first Children’s Puppetry Festival, bringing together 12 productions from visiting companies (and one Little Angel Theatre show from our puppetry trainee by Ash Appadu). The festival was honoured with a One Off Offie Award.
3. Our first solo-produced mid-scale touring production ‘Charlie Cook’s Favourite Book’ (based on the book by Julia Donaldson and Axel Scheffer) went out on a year long adventure around the country. A co-production with The Lowry and The Rose Theatre, this show is ongoing and marks a step for LAT into creating it’s mid-scale portfolio.
4. Our digital work saw an increase in our Pay-Per-View programme, with digital versions of all 9 of our shows being released, for a limited time, for families to watch at home. This work reached over 500 families.
5. The Welcome Project (one of our Suitcase Theatre Shows) went out on tour and was seen by over 300 people in schools, community centres and bridging hotels. An additional 540 school children engaged with the project through creative workshops as part of A New Direction’s Primary In-School Touring Programme.
6. LAT’s connection with our local community has continued to deepen, through our free to access community programme, our schools partnership programme and our Puppets for All Scheme. This makes Little Angel Theatre a hub for the local community and a place that community members can come to feel included and be creative.
7. Little Angel Theatre continues to invest in an enterprising approach in order to diversify our income away from reliance on donations from trusts and foundations and individuals. This work underpins our community and schools programmes and allows us to subsidise all our ticket sale prices.
8. Our commitment to diversification of the puppetry sector remains strong, with our Puppetry Trainee a solid part of our artist development programme. We are also committed to reducing our environmental impact and are excited about the recent release of the Theatre Green Book 2.0 giving guidance on how we can further this aim.

Financial position

It has been a fantastic year for LAT, celebrating awards and delivering a range of exciting projects. This would not be possible without support from our generous funders, partnerships with co-producers and local organisations, and our ambitious, yet agile, financial management. Looking forward to the 2024/25 financial year, we will still rely on income from philanthropic sources, in particular for our community and outreach work, and the landscape continues to present challenges, with rising costs and inflationary pressures. We are opening the year having secured over 50% of our fundraising target and continue to diversify and grow our earned income.

Total philanthropic giving came to £436,816 (as detailed in Notes 1 & 2 of the financial statements), this is a significant increase on the previous year, with 23% of our income coming from grants and donations. This is in line with the level of philanthropic funding we received before Covid-19. As always, we are grateful to a large number of individuals who have given donations or become members, their ongoing support is critical to ensuring the financial stability of the organisation.

The Statement of Financial Activities shows total reserves amounting to £1,676,593 with net deficit for the year of £156,889 as disclosed in the financial statements. Reserves include £1,476,693 of unrealised funds, with a further £199,900 of unrestricted funds.

Out of the total of £199,900 of unrestricted funds, £17,943 were designated to specific purposes, £86,424 were represented by tangible and intangible assets and £23,307 related to the investment property. The charity therefore held £72,226 free reserves as at 31 March 2024 (see reserves section below for more detail on our reserves policy).

Over 80% of our expenditure was ploughed straight into our charitable activities – we remain dedicated to supporting our beneficiaries, creating opportunities for our freelance family of artists, retaining our staff team and maintaining our cherished buildings.

There are three designated funds – one for improvements to the fabric of the theatre building; a second to encourage and enable artistic innovation in future programming and a third relating to grant income that has been received in the current financial year but has been committed to / ring fenced against activity which is taking place in the next financial year.

Investment powers

Under the constitution, the charity has the power to make any investment decisions that the Trustees see fit.

Reserves policy

It is the policy of the Theatre to maintain unrestricted funds, which are the free reserves of the Theatre, at a level which equates to approximately 3 months of committed unrestricted expenditure. The aim of the reserves policy is to set it at such a level that we are able to maintain cash flow and provide funds to cover management, administration and support costs for a period of 3 months. Our stated unrestricted expenditure includes many items that would not be committed to without either securing related income in advance or are not contracted and would not be expended if the organisation was not operational – for example, touring, visiting company activity, schools workshops, some creative learning projects, merchandise cost of sales, casual staffing, etc.

Currently we hold free reserves of £72,226. We are working on building these up further over the next few years with our business model projected to grow as we diversify our operations and income.

Fundraising policy

We are grateful to the many charitable trusts, individuals and organisations who make generous financial contributions towards our work. We are reliant on private and philanthropic income to maintain our activity. We monitor and control our fundraising activities, to ensure that our supporters have a positive experience and are treated fairly. We follow the Institute of Fundraising's guidelines with regard to best research practice. We have not and do not sell donor details as we understand that they have trusted us with their money and information. Fundraising activity is included on our risk register to ensure that it can be managed accordingly and forms part of regular board reporting processes. We are committed to ethical fundraising and foster a culture of utmost respect for donor choice and have not received any complaints in the year. We did not employ a professional fundraiser during the year.

Plans for future periods

We are very excited for our next year of programming. We continue to offer a mixed model of presenting shows, working with co-producers, investing in new productions and reviving popular and important work. We have opened

the year with two new shows – **Persephone** (a new production for babies) and **Medusa's First Kiss** running at the Studios, and a revival of **The Everywhere Bear** at the Theatre. This will be followed in the summer with a new early years show **The Curious Rat** (from Page One Theatre), and a reimagined version of **Prince Charming**. We went on sale with the 2nd round of our award winning **Children's Puppetry Festival** on the 1st May and will be embarking on the **Reading Through Play** workshop programme, demonstrating to both teachers and parents/carers how you can explore a picture book through play to run alongside Charlie Cook's Favourite Book's national tour.

The Mystery of Little Angel Theatre, an innovative interactive production delivered through spontaneous storytelling and audience interaction, will come to the studio space in the Autumn (a co-production with DMS Productions), alongside a revival of the classic **Dogs Don't Do Ballet** (at the Theatre), following a national tour. The Christmas season will be a revival of **The Singing Mermaid** alongside a new early years show called **Rosie Robin and the Christmas Post**.

Charlie Cook's Favourite Book will complete its national tour to over 70 mid/large-scale venues across the country. This is the largest tour that we have undertaken as an organisation and will enable us to present work to more people and in new venues. Several other productions will also run tours and transfers in line with our usual operations, including a revival of **Handa's Surprise**, a run of **Persephone** in the spring of 2025 and several Christmas transfers.

We continue to offer professional development courses and classes – our foundation and intermediate courses remaining particularly popular. We continue to work to tackle the lack of diversity in the puppetry sector, offering a full-time, paid, design internship, as well as other professional development and employment opportunities. We will continue to develop our school partnership programme with 8 Islington primary schools, as well as working to deliver 11by11 (an Islington Council scheme to deliver 11 cultural opportunities to all local school children by year 11), as well as supporting the development of the council's new culture strategy.

We continue to work with various prisons during their family days, enhancing the quality of their family time through shows and craft activities, and we are currently developing another suitcase show dedicated to supporting these events. Our community remains at the heart of everything we do and we are thrilled to have secured funding for our community programme for the upcoming financial year – deepening our relationships with local partners and delivering weekly sessions for local residents and a number of bespoke projects.

Going concern

Considering all factors within the control of the management of the organisation and reasonably foreseeable external factors, the Trustees are confident the organisation has adequate resources to operate for the foreseeable future. We have adapted our business plan and operations, rebuilding to pre-pandemic levels of turnover, whilst facilitating meaningful output and have a detailed plan that enables a scalable and effective operation which is able to continue in a variety of possible scenarios, and that these risks are being proactively and effectively managed.

Structure, Governance & Management

Governing document

The Theatre is constituted as a charitable incorporated organisation (CIO) and is therefore governed by its constitution. The Theatre's Charity No. is 232488.

Appointment of Trustees

Apart from the first charity trustees (who have defined terms in the constitution), every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. A charity trustee who has served for one term may be reappointed for a second consecutive term but may not be reappointed for a third term without an interval of at least one year.

Trustee induction and training

New Trustees receive an information pack to brief them on their legal obligations under Charity and Company law, a copy of the current version of the Charity's Constitution, a copy of the CIO's latest Trustees' Annual Report and statement of accounts. They meet key employees and other Trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Trustees

The following served as Trustees during the year and up to the date of signing this report, except where shown:

Trustee	Appointed / Retired / Resigned
L Cotton (incoming Chair)	Appointed Chair 1st April 2024
G Gray	Appointed December 2023
J Khatun	Appointed December 2023
E Lewis	Retired October 2023
L Le Rocque	
C Lowry	
K Owen (outgoing Chair)	Retired 1st April 2024
M Parritt	Appointed March 2024
B Royal	Appointed July 2023
L Stanfield	
S Wright	
S Zhu	Retired December 2023

Organisation

The Board of Trustees administers the Charity. The Board meets at least quarterly and there is a sub-committee covering finance. The Chief Executives are appointed by the Trustees to manage the day-to-day operations of the Charity – Artistic Director Samantha Lane has been in this post since June 2015, and Executive Director Peta Swindall has been appointed as joint CEO from April 2021. To facilitate effective operations, the joint Chief Executives alongside other key management personnel (the Senior Producer, the Head of Commercial Development, the Associate Director and the Head of Creative Learning) have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activities.

Related parties

The Charity works collaboratively with other theatres. Certain trustees and key management personnel have roles at other theatres. Further details are provided within the notes to the financial statements.

Risk management

The Trustees have a risk management strategy which comprises:

- An annual review of the risks the Charity may face;
- The establishment of systems and procedures to mitigate those risks identified in the plan; and
- The implementation of procedures designed to minimise any potential impact on the Charity should those risks materialise.

The Trustees have assessed the major risks to which the Theatre is exposed, in particular the ongoing reliance on successful fundraising performance, the overstretching of human resources, fostering an environment in which the creative team are able to take risks and those related to the operations, policies, procedures and finances of the Theatre. They are satisfied that systems are in place to mitigate our exposure to the major risks – identifying specific areas of risk and giving an impetus for better planning through regular review of the organisational risk register. A key element in the management of financial risk is the setting of a reserves policy and its regular review by the Trustees.

Key strategic risks which are currently being closely monitored and reviewed include:

- **Fundraising Activity** – in an increasingly competitive market with funding for art's sake becoming less prevalent and more focus on funding work outside of London, this is an area of close monitoring and review. The organisation is actively diversifying its income streams to become less reliant on this area (for example through mid-scale touring and enterprising activity) and only committing to expenditure related to grant funded projects once grants have been awarded.
- **Cashflow Management** – cashflow has been identified as an issue across the wider theatre and cultural sector, with an increased reliance on TTR as part of the business model, and more pressure on T&F income as discussed above. LAT is shifting its business model to deliver more earned income to ease this, which itself brings with it different cashflow pressures and a need to ensure that debtor processes are robust and the reserves of the charity are fit for purpose. LAT is exploring different options for this, including conversations with long term funders and considering specialist cultural finance options to enable ongoing investment in diversification of income streams to unlock cash reserves.

Key management personnel

The key management personnel of the charity, who are in charge of directing and controlling, running and operating the charity on a day to day basis, comprise the members of the Board (who are not remunerated for their role as Trustees), the Artistic and Executive Directors (the joint Chief Executives), the Senior Producer, the Head of Commercial Development, the Associate Director and the Head of Creative Learning. The organisation has a salary scale with bands covering all personnel within the organisation, including Key Management Personnel.

Changes to levels of pay for employees can be made in line with this document and alongside the annual appraisal process, with objectives linked to the key strategic aims of the organisation, that all permanent employees complete. Salaries are benchmarked annually and scale is reviewed by the Executive in response to this and adjusted where appropriate and financially deliverable, subject to the approval of the Board. Executive pay reviews follow a similar model, however they are undertaken by the Board.

Statement of trustees' responsibilities

The trustees are responsible for preparing the trustees' report and accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the trustees to prepare accounts for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing these accounts, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Charities Act 2011, applicable Charity (Accounts and Reports) Regulations and the provisions of the charity's trust deed/constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charities auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Nordens Audit Limited, will be proposed for re-appointment at the forthcoming Annual General Meeting,

Approved by order of the board of trustees on 17 October 2024 and signed on its behalf by:



.....
Lydia Cotton, Chair of the Board of trustees

Independent Auditors report Year ended 31 March 2024

Independent auditor's report to the trustees of Little Angel Theatre Opinion

We have audited the accounts of Little Angel Theatre (the 'charity') for the year ended 31 March 2024, which comprise the statement of financial activities, the balance sheet, the statement of cash flows, the principal accounting policies and the notes to the accounts. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the accounts:

- give a true and fair view of the state of the charity's affairs as at 31 March 2024 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the accounts section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the accounts in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report and financial statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 requires us to report to you if, in our opinion:

- the information given in the trustees' annual report is inconsistent in any material respect with the accounts; or
- sufficient accounting records have not been kept; or
- the accounts are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the accounts and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the accounts

Our objectives are to obtain reasonable assurance about whether the accounts as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and
- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charity and determined that the most significant frameworks which are directly relevant to specific assertions in the accounts are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011), those that relate to safeguarding and data protection (General Data Protection Regulation).

We assessed the susceptibility of the charity's accounts to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions; and
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias.

Auditor's responsibilities for the audit of the accounts (continued)

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with section 144 of the Charities Act 2011 and with regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

LS Curtis

Lorraine Curtis (Senior Statutory Auditor) for
and on behalf of Nordens Audit Limited The
Retreat
406 Roding Lane South
Woodford Green
Essex IG8
SEY

Date:.....19/12/2024.....

Financial statements

Statement of financial activities

Year ended 31 March 2024

	Notes	Unrestricted general funds £	Restricted funds £	2024 total funds £	2023 total funds £
Income and endowments from:					
Donations and legacies					
-Donations	1	78,405		78,405	97,815
-Grants	2	15,058	343,353	358,411	171,084
Charitable activities:					
-Shows, touring and education	3	1,112,463		1,112,463	1,001,422
Other trading activities:					
-Enterprise income*		320,994		320,994	228,558
Investments	4	71,012		71,012	66,529
Other sources					
Total		<u>1,597,932</u>	343,353	<u>1,941,285</u>	<u>1,565,408</u>
Expenditure on:					
Raising funds	5	93,965		93,965	88,448
Enterprise	6	276,037		276,037	201,926
Managing investment	7	9,650		9,650	18,821
Charitable activities:					
- Shows	8	794,707	100,169	894,876	775,100
- Digital	8	12,088	30,000	42,088	40,859
-Touring	8	369,442	5,335	374,777	254,010
-Education	8	98,931	207,848	306,780	285,209
Total		<u>1,654,821</u>	<u>343,353</u>	<u>1,998,174</u>	<u>1,664,372</u>
Net expenditure		(56,889)	0	(56,889)	(98,964)
Transfers between funds	22				
Other recognised gains/ (losses)					
Unrealised gains on investment assets	21	<u>(100,000)</u>		<u>(100,000)</u>	
Net movement in funds		(156,889)	0	(156,889)	(98,964)
Reconciliation of funds					
Total funds brought forward		1,834,517		1,834,517	1,933,481
Total funds carried forward		<u>1,677,628</u>	0	<u>1,677,628</u>	<u>1,834,517</u>

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

The notes on pages 28 to 37 form part of these accounts.

Balance sheet
Year ended 31 March 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Intangible assets	14				14,280
Tangible assets	15		86,424		73,397
Investments	16		1,500,000		1,600,000
			1,586,424		1,687,677
Current assets					
Stock		11,705		9,961	
Debtors	17	431,274		306,599	
Cash at bank and in hand		49,266		192,288	
		492,245		508,848	
Current liabilities					
Creditors: Amounts falling due within one year	18	(401,041)		(362,009)	
Net current assets			91,204		146,839
Net assets			1,677,628		1,834,516
The funds of the charity					
Restricted funds	22				
Unrestricted funds					
. General funds	21		182,992		239,881
. Designated funds	21		17,943		17,943
. Revaluation reserve	21		1,476,693		1,576,693
			1,677,628		1,834,516

The financial statements were approved by the Board of Trustees and authorised for issue on

18/12/2024

..... and were signed on its behalf by:

Trustee-



Statement of cash flows
Year ended 31 March 2024

	Notes	2024 £	2023 £
Cash flows from operating activities:			
Net cash used in operating activities	A	(172,536)	(204,949)
Cash flows from investing activities:			
Rental income received		70,707	66,451
Fixed asset purchases		(40,720)	(10,200)
Interest received		305	78
Net cash provided by investing activities		30,292	56,329
Change in cash and cash equivalents in the year		(142,244)	(148,620)
Cash and cash equivalents at 1 April 2023	B	192,287	340,908
Cash and cash equivalents at 31 March 2024	B	50,043	192,288

Notes to the statement of cash flows for the year to 31 March 2024.

A Reconciliation of net movement in funds to net cash used in operating activities

	2024 £	2023 £
Net movement in funds (as per the statement of financial activities)	(156,889)	(98,965)
Adjustments for:		
Amortisation charge	14,280	13,860
Depreciation charge	28,658	21,870
Interest receivable	(305)	(78)
Rental income receivable	(70,707)	(66,451)
Increase in stock	(1,743)	(1,950)
(Increase) decrease in debtors	(124,675)	(173,910)
Increase in creditors	38,846	100,675
Unrealised gain on revaluation	100,000	
Net cash used in operating activities	(172,536)	(204,949)

B Analysis of cash and cash equivalents

	2024 £	2023 £
Total cash and cash equivalents: cash at bank and in hand	49,266	192,287

Principal accounting policies

Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation

These financial statements have been prepared for the year to 31 March 2024 with comparative information given in respect to the year to 31 March 2023.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with the principles set out in 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 United Kingdom and Republic of Ireland (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The accounts are presented in sterling and are rounded to the nearest pound.

Assessment of going concern

The trustees have assessed the position of the charity as a going concern in preparing this report and financial statements. They have made this assessment, in respect of a period of at least one year from the date of approval of these accounts, based on the charity's operational and business plan; budgets and cashflow forecasts to 31 October 2025; the forecast reserves position at 31 March 2024; its evolving plans for the period to 31 March 2024 and beyond; and its commitment to moving to a more flexible and financially viable business model.

Little Angel Theatre has secured over 65% of the fundraised income that it requires to balance its budget in the current (2023/24) financial year at the point of signing off these financial statements. This year the organisation continues to shift its reliance towards earned income as the live programme of outRut continues to grow, but these projections are conservative.

Funding secured includes grants from a mixture of pre-existing and new funders. Recognising that Little Angel Theatre's continued ability to deliver its programme of work will depend on continued forward secured funding, the Trustees have considered several factors in concluding that the adoption of the going concern basis in the preparation of these financial statements is appropriate. These have included:

- The forward pipeline of secured and prospective income streams for a period of at least 12 months from the date of approval of these accounts.
- The rigour of pipeline monitoring and cost controls that are in place to ensure a balanced budget in the current (2023-24) FY and plans to deliver a subsidy in the subsequent financial year (2024-25) to increase reserves in response to an increase in organisational turnover and expenditure commitments while still maintaining delivery of Little Angel Theatre's programme of activity

Assessment of going concern (continued)

- Cash management and working capital controls in place to manage the potential risks of late payments by funders and ensure restricted and unrestricted assets and reserves are appropriately managed.

After making this assessment the Trustees are confident the organisation has adequate resources to operate for the foreseeable future and can adopt the Going Concern basis in preparing its financial statements.

The trustees have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and the charity will have sufficient resources to meet its liabilities as they fall due.

Critical accounting estimates and areas of judgement

The preparation of the accounts in compliance with the Charities SORP FRS 102 requires the use of certain critical accounting estimates. It requires also that management and Trustees exercise judgement in applying the charity's accounting policies.

In the view of the trustees, no assumptions concerning the future or estimation uncertainty affecting assets or liabilities as the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year. As set out in these accounting policies under "going concern", the trustees have considered the impact of a variety of risks, including external factors such as economic uncertainty and have concluded that it is appropriate for the charity to continue to prepare its accounts on the going concern basis.

In preparing these accounts, the Trustees have made significant estimates and judgements in the following areas:

- Estimating the expected useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge;
- Estimating the expected useful economic life of intangible fixed assets for the purposes of determining the annual amortisation charge;
- Estimating the market value of the investment property;
- Allocating support costs across the charity's activities;

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity has to fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Donations are received by way of cash and gifts and are included in full in the Statement of Financial Activities when receivable. Cash donations are included as income when they are received. Gifts donated for resale are included as income when they are sold. Donated assets are included at the value to the charity where this can be quantified and a third party is bearing the cost. The value of services provided by volunteers has not been included.

Income recognition (continued)

Grants, are recognised in full in the Statement of Financial Activities in the year in which they are receivable.

Income from charitable activities represents the total value of box office income, income from tours and education, received by the charity from customers during the year, excluding value added tax.

Trading income from merchandising and refreshments from shows is recognised on receipt.

Rental income from the investment property is recognised over the period of the agreement.

Interest on funds held on deposit is included in the year in which it is 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.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

- a) The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.
- b) The costs of refreshments and merchandise include salaries, direct costs and overheads associated with generating income from the sale of refreshments and merchandise.
- c) The costs of managing investment include salaries and overheads associated with managing the charity's investment property.
- d) The costs of charitable activities comprise expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the estimated staff time spent on raising funds, charitable activities and associated ancillary trading activities, and managing the investment property.

Intangible fixed assets and amortisation

Website Development 33.3% on cost

Investment in a new website has been included at cost, and the depreciation rate applied is reflective of the rate of change of technology in this area.

Tangible fixed assets and depreciation

Fixed assets are included at cost and depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Freehold land and buildings	2.5% on cost
Fixtures, fittings and equipment	20% reducing balance
Motor vehicles	25% on cost
Lighting system	10% on cost
IT equipment	20% on cost
Leasehold improvements	10% on cost

Investments

The valuation of the investment property, which is rented out to third party tenants, is based on current open market valuation. These properties are not depreciated.

Unrealised gains (or losses) on the investment property are calculated as the difference between the open market value at the year end and the carrying value at that date. Unrealised gains (or losses) are credited (or debited) in the year in which they arise.

Stock

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

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Basic financial instruments

The charitable company 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.

Fund structure

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds are monies set aside of unrestricted general funds and designated for specific purposes by the trustees.

Revaluation reserve represents the value of unrealised gains on the charity's investment property.

Leases

Rentals applicable to operating leases where substantially all the benefits and risks of ownership remain with the lessor are charged on a straight-line basis over the lease term.

Pensions

Contributions in respect of defined contribution pension schemes are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in note 11. There were no outstanding contributions at the year end. The charity has no liability beyond making its contributions and paying across the deductions for employees' contributions.

Taxation

The Little Angel Theatre is a registered charity and therefore not liable to income tax or corporation tax on income derive from its charitable activities, as it falls with the various exemptions available to registered charities.

Notes to the financial statements
for the period ended 31
March 2024

1 Income from donations

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Members				72
Corporate				(450)
Regular, one-off and other donations	78,405		78,405	97,743
	<u>78,405</u>		<u>78,405</u>	<u>97,365</u>

2 Income from grants

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Arts Council England		76,181	76,181	39,057
London Borough of Islington		26,578	26,578	30,097
Children in Need		9,916	9,916	
The Linbury Trust		10,625	10,625	
Ernst Hecht		55,000	66,000	50,000
Fresh Leaf Foundation		8,524	8,524	
Forrester Family Trust		39,000	39,000	
Garfield Weston		30,000	30,000	
Stanley Thomas Johnson		7,994	7,994	
A&H Pilkington Charitable Trust		5,000	5,000	5,000
The London Community Trust		10,000	10,000	
BGS Cayzer Charitable Trust	5,000		5,000	
C Hoare, Trees of MB		5,000	5,000	
The John Ellerman Foundation		5,335	5,335	
Grants under £5,000	10,058	54,199	64,257	46,930
	<u>15,058</u>	<u>343,353</u>	<u>358,411</u>	<u>171,084</u>

3 Income from charitable activities

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Box office	632,415		632,415	640,969
Touring	296,770		296,770	195,041
Education	12,000		12,000	11,750
Theatre tax relief	171,278		171,278	153,662
	<u>1,112,463</u>		<u>1,112,463</u>	<u>1,001,422</u>

4 Investment income

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Income from investment properties	70,707		70,707	66,451
Interest received	305		305	78
	<u>71,012</u>		<u>71,012</u>	<u>66,529</u>

Notes to the financial statements for
the period ended 31 March 2024

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Direct Costs	811		811	36
Staff costs	76,609		76,609	64,172
Support costs	<u>16,545</u>		<u>16,545</u>	<u>24,240</u>
	<u>93,965</u>		<u>93,965</u>	<u>88,448</u>

6 Expenditure on Enterprising activities

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Direct Costs	64,865		64,865	57,453
Staff costs	171,890		171,890	113,460
Support costs	<u>39,282</u>		<u>39,282</u>	<u>31,013</u>
	<u>276,037</u>		<u>276,037</u>	<u>201,926</u>

7 Expenditure on managing investment

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Direct Costs				
Staff costs	8,419		8,419	15,441
Support costs	<u>1,231</u>		<u>1,231</u>	<u>3,379</u>
	<u>9,650</u>		<u>9,650</u>	<u>18,821</u>

Notes to the financial statements for
the period ended 31 March 2024

8 Expenditure on charitable activities

				2024	2023
			Total Staff costs funds	Total Support costs funds	
	Direct costs £	(note 11) £	(note 9) £	£	£
Shows	345,069	373,191	176,616	894,876	775,100
Digital	10,889	25,740	5,459	42,088	40,859
Touring	242,102	88,567	44,108	374,777	254,010
Education	93,501	151,596	61,683	306,780	285,209
	691,560	639,095	287,866	1,618,521	1,355,177

Analysis of expenditure on charitable activities between restricted and unrestricted funds:

		Unrestricted funds £	Restricted funds £	2024 Total funds £
Shows		794,707	100,169	894,876
Digital		12,088	30,000	42,088
Touring		369,442	5,335	374,777
Education		98,931	207,848	306,780
		1,275,169	343,353	1,618,521

		Unrestricted funds £	Restricted funds £	2023 Total funds £
Shows		742,036	33,064	775,100
Digital		23,216	17,643	40,859
Touring		254,010	-	254,010
Education		188,964	96,245	285,209
		1,208,226	146,952	1,355,177

9 Support costs

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Depreciation	28,658		28,658	21,870
Amortisation	14,280		14,280	13,860
Governance costs	13,525		13,525	16,650
Other costs	288,461		288,461	331,587
	344,923		344,923	383,967

Notes to the financial statements for
the period ended 31 March 2024

10 Net movement in funds
This is stated after charging:

	2024 £	2023 £
Staff costs (note 11)	896,014	721,326
Auditors remuneration (including irrecoverable VAT)		
Statutory audit services	13,525	16,650
Depreciation	42,938	35,730
Amortisation		
	952,477	773,706

Notes to the financial statements
for the period ended 31 March 2024

11 Employees

	2024 Number	2023 Number
Number of employees		
The average monthly numbers of employees during the year were:		
Artistic Output	13.0	12.5
Technical	2.0	1.0
Education	4.5	4.0
Enterprise	5.5	3.5
Administration	2.5	3.0
	27.5	24.0

	2024 £	2023 £
Employment costs		
Salaries and wages	800,708	647,022
Social security costs	70,119	60,758
Pension costs	25,187	13,546
	896,014	721,326

There were no employees during the year with emoluments above £60,000 (2024 - none).

11. Employees (continued)

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Artistic & Executive Directors (Joint Chief Executives), the Senior Producer, the Head of Commercial Development, the Associate Director and the Head of Creative Learning. The total remuneration (including taxable benefits and employer's pension contributions) of the key management personnel for the year was £270,876 (2024 - £230,350).

12. Members of the Board

No members of the Board received any remuneration in respect of their service during the year (2024- £nil).

No members of the Board received reimbursement of expenses in the year (2024 - none).

13. Taxation

Little Angel Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

Notes to the financial statements for
the period ended 31 March 2024

14 Intangible fixed assets

	Website / Brand Development £	Goodwill £	Total £
Cost			
At 1 April 2023	42,000	35,576	77,576
At 31 March 2024	42,000	35,576	77,576
Provision for diminution in value			
At 1 April 2023	27,720	35,576	63,296
Charge for the year	14,280	-	14,280
At 31 March 2024	42,000	35,576	77,576
Net book values			
At 31 March 2024	-	0	0
At 31 March 2023	14,280	0	14,280

15 Tangible fixed assets

	Land and buildings freehold £	Lighting £	Fixtures, fittings and equipment £	IT equipment £	Leaseholder improvement £	Total £
Cost						
At 1 April 2023	42,087	176,587	78,155	30,075	67,374	394,278
Additions	14,000	16,278	4,885	6,317	(760)	40,720
Disposals	-	-	-	-	-	-
At 31 March 2024	56,087	192,865	83,040	36,392	66,614	434,998
Depreciation						
At 1 April 2023	30,804	158,184	67,578	22,974	41,341	320,881
Charge in year	4,385	9,048	3,355	4,009	6,896	27,693
Disposals	-	-	-	-	-	-
At 31 March 2024	35,189	167,232	70,933	26,983	48,237	348,574
Net book value						
At 31 March 2024	20,898	25,634	12,106	9,409	18,377	86,424
At 31 March 2023	11,283	18,404	10,576	7,101	26,033	73,397

16 Fixed asset investment

Investment property	Total 2024 £	Total 2023 £
At April 2023	1,600,000	1,600,000
Net unrealised gains on revaluation	(100,000)	-
At 31 March 2024	1,500,000	1,600,000

The investment property is situated in the UK. The investment property was revalued at market value as at 31 March 2024 by an external valuer, Neilson Bauer Ltd.

Notes to the financial statements for
the period ended 31 March 2024

16 Debtors

	2024	2023
	£	£
Trade debtors	82,993	43,234
Other debtors	7,250	7,250
Prepayments and accrued income	<u>341,031</u>	<u>256,115</u>
	<u>431,274</u>	<u>306,599</u>

17 Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	35,880	4,634
Taxes and social security costs	93,940	33,022
Other creditors	14,650	14,650
Accruals and deferred income	<u>256,571</u>	<u>309,703</u>
	<u>401,041</u>	<u>362,008</u>

18 Lease commitments

The total value of the minimum lease payments under non-cancellable operating leases were as follows:

	2024	2023
	£	£
Land and buildings		
Within a year	32,368	32,368
Two to five years	129,472	129,472
More than 5 years	97,104	129,472
	<u>258,944</u>	<u>291,312</u>

20 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Fund balances at 31 March 2024 are represented by:			
Intangible fixed assets	0		0
Tangible fixed assets	86,422		86,422
Investment assets	1,500,000		1,500,000
Current assets	492,245		492,245
Current liabilities	<u>(400,854)</u>		<u>(400,854)</u>
	<u>1,677,813</u>		<u>1,677,813</u>

Notes to the financial statements for
the period ended 31 March 2024

21 Unrestricted funds

	At 1 April 2023 £	Income£	Expenditure £	Transfers (note 22)	At 31 March 2024
Designated fund - buildings	15,269				15,269
Designated fund - creative	2,674				2,674
Revaluation reserve	1,576,693		100,000		1,476,693
General funds	239,881	1,597,932	1,654,821		182,992
	1,834,517	1,597,932	1,754,821		1,677,628

22 Restricted funds

	At 1 April 2023 £	Income£	Expenditure£	Transfers (note 22)	At 31 March 2024
Restricted funds		<u>343,353</u>	<u>343,353</u>	<u>0</u>	<u>0</u>
		343,353	343,353	0	0

THE LITTLE ANGEL THEATRE

England & Wales - Charity number 232488

Accounts

Little Angel Theatre

Annual Report and Financial Statements

31 March 2023

Charity Registration Number 232488

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Reference and administrative details of the charity, its trustees and advisers

Trustees	C Owen (Chair) L Cotton E Lewis L Le Roque C Lowry, FCA B Royal (appointed July 2023) L Stanfield S Wright S Zhu
Secretary	P Swindall, ACMA, CGMA
Principal office	14 Dagmar Passage London N1 2DN
Charity registration number	232488
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	The Co-operative Bank PO Box 250 Skelmersdale WN8 6WT Scottish Widows 67 Morrison Street Edinburgh EH3 8YJ CAF Bank 25 Kings Hill West Malling Kent ME19 4JQ
Solicitors	Bolt Burdon Solicitors Providence House Providence Place Islington N1 0NT

Trustees' report Year to 31 March 2023

The Trustees, are pleased to present their annual report and accounts for the Little Angel Theatre's (the Theatre) activities for the year ended 31 March 2023.

The report has been prepared in accordance with Part 8 of the Charities Act 2011.

The financial statements have been prepared in accordance with the accounting policies set out on pages 23 to 27 of the attached financial statements and comply with the charity's Constitution, the Charities Act 2011 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 United Kingdom and Republic of Ireland (FRS 102).

Chair's Report

Delivering a full season of work, both at our home venues in Islington and through our touring programme across the UK, has been a fantastic achievement this year - welcoming audiences back to our buildings to engage with our artistic and participatory programme, as well as taking the magic of puppetry across the country from Devon to Scotland and everywhere in between.

We were incredibly excited to bring the live version of the lockdown hit - I Want My Hat Back - to our stages, as well as developing relationships with co-producers both for our in-house programme and out on tour. Welcoming back some of our classic revivals for new audiences has also been fantastic, particularly alongside the growth in the reach of our "Puppets for All" programme, which has seen even more people access our work. Our digital programme continues to evolve and respond to a changing environment, with closer links to our on-site programme.

Our work with schools continues in our eight local partner schools, with after-school puppet clubs, show-related workshops, and free show tickets for all children in the schools - working with the council to extend this throughout the borough with their 11by11 scheme. Our community programme also continued apace with lots of exciting partnerships with local organisations and tripling our engagement with nearby residents, working in partnership with them to curate a programme of relevant and impactful activity.

Our operations have not only been focused on supporting our full programme of activity again, but also in achieving this in a more environmentally responsible manner, through advocacy, training, reflection and positive action. Looking forward, we continue to adapt our operations to create a sustainable model for the charity, putting play at the heart of everything we do to ignite the imagination and give every child the opportunity to be creative, making ground-breaking puppetry shows and providing participatory activities for children and their families.

Little Angel Theatre continues to meet ongoing challenges faced by the cultural sector as a strong and resilient organisation. We have stayed true to our core values whilst ensuring that all aspects of our work reach or exceed the scale of output from previous years. It has been wonderful for these achievements to be externally recognised thanks to awards / nominations for individual shows and artists within the programme (Offies and Oliviers), as well as for the organisation itself (The Stage Awards).

Chair's Report (continued)

We are committed to using puppetry to engage with audiences, schools, community groups and emerging artists to deliver a diverse and inspiring range of shows and participation opportunities. Puppetry is an extraordinarily versatile and impactful artform; we are proud, 61 years on, to still be here as one of only three permanent puppet theatres in the UK.

Catherine L. Owen

Catherine Owen – Chairman of Trustees

The Theatre's objectives and its principal activities are to promote, maintain, improve and advance education, particularly by the production of educational plays, puppet shows, entertainments, tours and exhibitions. The Theatre also provides encouragement of the Arts, including the Arts of drama, mime, dance, puppetry, singing and music. Little Angel Theatre is a purpose-built puppet theatre with a dedicated double bridge and puppeteer's pit, and is also one of the country's oldest theatres presenting work for children.

We aim to fuel the imagination through the magic and wonder of puppetry. This is delivered through 4 key strands of work:

- ◆ **Artistic Programme** – presenting high quality innovative puppetry shows across both of our venues. This includes own productions, co-productions, visiting companies and can combine performance with participation, particularly at the Studios. Where possible to look to tour our current shows and our archive of shows both nationally and internationally. We are also continuing to develop a digital strand of output, including a reimagining of existing shows, spin-offs of existing shows, and educational content.
- ◆ **Creative Learning & Community Programme** - helping others to tell great stories using puppetry, recognising that puppetry is a powerful tool for learning. Helping people to express themselves creatively, develop confidence, improve communication and social skills, and develop their puppetry making and performance skills. We aspire to an “inch wide, mile deep” approach across 4 areas – schools partnerships, participation events, community outreach and professional training and development.
- ◆ **Stepping Stones Programme** – we are committed to developing people, from the children and young people that we work with to our staff team; and from teachers to artists. Indeed, for us, personal and professional development are key – regardless of age, education or career path. We believe that every stage in a person's life is transitional, and we want to provide the stepping stones from point A to B, regardless of the point of entry and exit; and help people to progress.
- ◆ **Enterprise Programme** – we recognise the need to develop an enterprising approach to our work to maximise earned income. We aim to diversify our income streams as well as contribute to core activity. This is undertaken through exploring alternative artistic models, upscaling current profitable activity, and testing new income generating ideas. Examples include facilitating corporate training, hiring spaces and puppets and maximising merchandising opportunities.

These activities are underpinned by prioritising and resourcing key operational activities such as understanding our audiences, investing in and developing our staff and other individuals that we work with, fundraising, investing in our buildings and infrastructure and embracing our heritage.

Public benefit

The Charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The Theatre relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of the organisation for those on low incomes.

Public benefit (continued)

The Theatre is situated in the heart of the London Borough of Islington. Islington is a complex, culturally diverse, and socially and economically deprived inner-city borough. It has the 4th highest level of child poverty in London and a third of children live in an income-deprived household. We use puppetry to work with schools, families, local communities and people of all ages and backgrounds to encourage learning, increase confidence, creativity and imagination.

We run a Community Outreach Programme, where all activity is free, to deepen our engagement with disadvantaged members of the community, increasing the impact of all of our participation work and wider programme of activity. It comprises of projects with local community groups with people of all ages and backgrounds, utilising puppetry as a springboard to develop and encourage creativity, learning and community cohesion. Our ambition is to reach those who have never considered or had the opportunity to participate in creative pursuits and to ensure LAT serves the needs of its entire community in a creative and engaging way, using our expertise to improve people's lives. We adhere to the following principles:

- ◆ focusing on individual needs
- ◆ working with the community and for the community
- ◆ delivering bespoke, long-term projects, with continuity of support / appropriate content
- ◆ working with other voluntary sector partners to strengthen delivery / share expertise
- ◆ ensuring projects are fun, creative, imaginative and of the highest quality

Our Schools Partnership Programme works with eight schools, delivering a year-long programme of activity with some of our closest schools, which we continued to deliver digitally throughout the pandemic. We provide a wealth of opportunities for pupils and teachers, including access to shows, workshops and bespoke projects. Teachers also have access to training and support in bringing their curriculum to life via puppetry. It is an opportunity for local schools to engage with us on a much deeper level over a prolonged period of time – and at a hugely subsidised cost.

In addition, Puppets for All is our flagship programme for offering free tickets and workshop places to those who most need them. This is complemented by our policy to keep ticket prices as low as possible and the vast majority of our digital content has been delivered free of charge, extending our accessibility and reach.

While we keep all our prices as affordable as possible, we also use funds from our income-generating activities, including holiday clubs and shows, to support our community work.

Review of activities 2022/23

On Our Stages

It's been wonderful to deliver a full season of shows to our audiences this year, welcoming back some of our much-loved classics, working with exciting co-producers on new work and creating fresh productions for our audiences.

Review of activities 2022/23 (continued)

On Our Stages (continued)

A particular highlight was bringing the Offie winning show, ***I Want My Hat Back Trilogy***, on to our stage. This began life as 3 digital shorts during the initial Covid-19 Lockdown, and was then featured on the BBC ("the little theatre with the big lockdown following"). The show received excellent reviews from both audiences and critics, and went on to complete a national tour. It was exciting to co-produce with Goblin Theatre, Blouse and Skirt Theatre Company and The Mercury Theatre on brand-new show ***The Instrumentals***, inspired by the Afro-Caribbean diaspora, that explored grief and sadness through seventies soul and funk. This show has also been Offie nominated for its design and played alongside a revival of ***The Flying Bath*** in the studio.

Another vibrant co-production was ***King of Nothing*** – a reimagining of the classic tale The Emperor's New Clothes, with Monstro Theatre, which played alongside our ***Miniature Travelling Circus***, a new production for our youngest audiences in the Autumn, receiving a wonderful 5* review in The Stage. At Christmas we revived two of our best loved shows - ***We're Going on a Bear Hunt*** and ***The Pixie and the Pudding***.

This year we welcomed 5 exciting productions into our spaces to showcase some of the exciting work from artists and companies from across the UK including ***Jina and the Stem Sisters*** produced by HDMT Music, ***Kinder*** an immersive production from Smoking Apples, ***Science Adventure: The Power Pickle*** from Coppice Theatre, ***Anansi Brings Back the Day*** from Swallow's Wings Puppetry and finally, String Theatre brought us ***A Water Journey***.

Following its run at Little Angel Studios, *Kinder* was awarded two Offies - Theatre for Young Audiences Awards - Original Music/Sound and Production and won the Etties award for Best Theatre for Young Audiences Production. This show was supported by LAT's artist development programme and we are so thrilled to see its successes.

On Tour

Our puppets have been out and about across the country again - visiting everywhere from Totnes in Devon to Alnwick on the Scottish border. Our shows have been seen by nearly 95,000 people whilst on tour this year, with 6 shows - ***Handa's Surprise***, ***We're Going on a Bear Hunt***, ***There's a Rang Tan in my Bedroom and Other Stories***, ***Me...***, ***I Want My Hat Back*** and ***King of Nothing*** all heading out to other venues.

We have also been working with Firelight and Watershed Productions to increase the scale of our touring programme, taking ***The Smartest Giant in Town*** and ***The Singing Mermaid*** out across the UK, including a West End transfer for *Giant* to St Martin's Theatre, and receiving an Olivier Award nomination.

On Screen

We released 6 more digital short commissions on our YouTube channel - ***Priya and the Twirling Wind*** by Raven Kaliana (featured on BBC India and was a part of the UK Asian Film Festival); ***Super Speedy Star Baby*** by Louisa Ashton (also audio described); ***The Card Bard: The Tempest***, by Hannah Khalil; ***Medusa's First Kiss*** from P Burton-Morgan and Holly Mallett; ***The Firebird*** composed by Noah Mosley and co-produced by English Touring Opera based on a poem by Micheal Rosen (nominated for YAM Awards for Best Opera and Best Digital Project) and ***Sy The Fly***, by Melinda Burton.

Review of activities 2022/23 (continued)

On Screen (continued)

We launched two new series this year, with the aim to develop a longer relationship with some of our viewers. **Bertie** an environmental entertainment and education series (7 episodes) for children aged 3 to 8 and **Make Your Worries Away** is a series designed and performed by Joni-Rae Carrick, of 7 make-along videos, each with a different worry and different craft activity, to help children find coping mechanisms for dealing with the things that make them anxious.

In December 2022, we launched our first digital Pay-Per-View film with **The Pixie and the Pudding**. Internationally, we reached places as far as the USA and Israel and we had a strong uptake from our PFA scheme (with 32 households accessing the film for free). This is the start of a strand of work, unlocking access to our productions or those who otherwise experience barriers to see our shows, whether geographical, socio-economic or disability based. Going forwards, we aim to offer this alongside all of the shows that feature on our stages.

We continue to create digital output with our schools, artist development programme and community groups to share the culmination of projects with their classes, friends, family and other stakeholders. Highlights this year include **Wishing on a Star** by Spectrum Youth Theatre and **The Bridge School Film Project** both working with young people with special educational needs.

Hospital / Hospice Touring

We continue to deliver this strand of our work, with our next tour set to be delivered in May 2023 – a tour to children's hospitals across the country.

Community

All our community programmes continue to be offered for free. We run activities for all ages, including local residents who may face isolation or who want an opportunity to meet their neighbours and learn a new creative skill at the same time. Our programme of work for local residents is very much led by them, and themes for workshops or specific activities we deliver are often suggested by the participants themselves. Our aim is to make our work as accessible and inclusive as possible so that everyone in the local and wider community can engage with us and enjoy the benefits of arts engagement with friends and family.

We offer free tickets to families across the borough who face barriers accessing our work via our **Puppets For All** scheme and through partnership projects with other local organisations including food banks, charities supporting women who face domestic abuse and Islington Council's Children in Need team. This year we gave away nearly 1,500 tickets through the scheme.

Our activities this year offered 3,348 opportunities for engagement. Sessions ranged from Crafternoons, Family Fundays and our Gardening Club; to Arts & Chat and Knit and Natter. Our weekly **Crafternoon** sessions for local families are extremely popular and parents appreciate the quality time they get to spend with their children doing something new and exciting, as well as meeting other families who live nearby, extending both their social and support network. We also held several one-off events including a **Community Festival** on the street outside our Studio venue with puppet shows, games and craft activities.

Review of activities 2022/23 (continued)

Community (continued)

We partnered with 17 local organisations offering unique opportunities for the young people they work with to engage with our programme including The Arc foodbank (Little Wings Drama Club), Nia and the Maya Centre (shadow puppetry project), and HMP Wandsworth (delivering performances and workshops at their family days).

Creative Learning – Schools, Courses and Classes

Young people in disadvantaged areas are least likely to be able to access cultural activity even through school - this inequality reinforces cycles of exclusion and deprivation. Access to the arts in schools nationally is becoming harder, and has become more so in recent years.

Our work with local schools is a vital part of our more overarching aim to address this inequality. Our current School Partnership Programme provides regular access to shows and creative activities and experiences for approximately 3,000 primary aged children in Islington across eight schools and our work with Islington Council via their 11by11 scheme ensures that all Islington schools are given access to our productions and are able to experience the magic and wonder of live theatre.

Schools benefit from tickets to our productions, puppetry workshops for their pupils, afterschool clubs and support for teachers to enhance the delivery of their curriculum more creatively. We also deliver workshops in schools across London and beyond, ranging from one day puppet making sessions to more bespoke delivery and longer projects, allowing pupils to learn skills in puppet making and explore storytelling and performing with the puppets they have made - over 1,500 children participated in these workshops last year.

Our classes and courses allow those who engage with us to step inside the organisation, learning skills, playing with their creativity and taking bits of Little Angel home with them. It allows people to engage through performing, making and sensory play. This was an incredible year in terms of increasing our engagement, with more than 7 times as many people taking part, compared to our pre-pandemic numbers – over 2,000 places on our Funday and Family workshops sold, over 600 babies and toddlers attended our early years Angel's Little Explorers sessions and well over 750 children engaged with us at off-site workshops.

Professional Development & Emerging Artists

Adult learning courses were delivered to more than 230 participants over the course of the year, with our Foundation and Intermediate courses running alongside specialised short courses. Our partnership with the Guildhall School continues - the Masters students were supported to develop a show which toured to some of our partner schools and into local community venues. We also worked with East 15 and Royal Central School of Speech and Drama in supporting the development of Puppetry and Theatre for Young Audiences skills as part of their programmes.

In December 2022 we took on another ethnically diverse puppetry intern, with over 200 individuals applying for the position. Puppetry isn't a diverse art form and we are passionate about changing this through funded opportunities. Starting with a skills evaluation to highlight gaps in knowledge and inform the direction of the training, we have ring-fenced professional development time to cover skills that aren't being honed in the day-to-day work and to equip them with other soft skills that they will need once they leave. They are also studying the Open University course 'Working as a Creative Freelancer' to widen their sector knowledge.

Review of activities 2022/23 (continued)

Professional Development & Emerging Artists (continued)

We provided 70 hours of free space for emerging artists and companies to support R&D, auditions and rehearsals.

Statistics and Year-on-Year Comparisons

Year	Performances In-House	Attendance In-House	Performances on Tour	Attendance on Tour	Digital Performances	Views
2022-23**	868	59,144	655	80,519	35	261k
2021-22	663	31,104	168	23,814*	61	362k
2020-21	21	1,113	n/a	n/a	25	843k
2019-20	938	58,212	432	41,042		
2018-19	929	56,620	469	40,306		

*including estimate for Bugaboo digital tour

**figures include tours managed by 3rd party co-producers, as detailed in the narrative

Key developments in year ended March 2023

- 1) LAT delivered a full year of programming across both our sites, working with co-producers, investing in new work and celebrating some of our best loved revivals. Disruption from COVID-19 was minimal, with robust contingency plans in place.
- 2) We delivered a full season of touring work, travelling the length and breadth of the country with our shows, producing ourselves and working with 3rd party companies.
- 3) We were honoured to be able to celebrate the achievements of the organisation, and all of those who have worked with and for us, at awards events throughout the year. Being shortlisted for Fringe Venue of the Year 2023 at The Stage Awards, nominated for an Olivier award for The Smartest Giant in Town (Best Family show) and receiving 13 nominations at the Offies, representative of our work as a producer, co-producer and the support we give to other independent companies working in our sector.
- 4) LAT has continued to produce digital content, with 35 videos released this year. Our reach is not as high as it was during the lockdowns, however we have had consistent viewing figures, and are committed to continue to produce digital content and develop our audiences through our Watch, Make, Share programme. We also launched our pilot pay-per-view programme, widening access to our core programme of work.
- 5) All of our usual strands of operation, including our schools partnership programme, our community engagement programme, our professional development courses and our participatory work (delivering workshops and clubs both at our venues and offsite) delivered a full year of activity, deepening our engagement with even more of our audiences and beneficiaries.

Review of activities 2022/23 (continued)

Key developments in year ended March 2023 (continued)

- 6) LAT continues to invest in an enterprising approach – generating secondary income through various angles, reducing our dependence on an oversubscribed fundraising environment whilst keeping our prices low and our outputs accessible.
- 7) Our commitment to diversification of the puppetry sector remains strong, with recruitment of a new cohort of design trainees underway. We are also committed to reduce our environmental impact, with a staff group leading on reviewing all areas of our operations and buildings, and all new productions adhering to Theatre Green Book standards.

Financial position

Over the last year we have continued to welcome our audiences and beneficiaries back and rebuild our programme, both at our two sites in Islington, and through our nationwide touring programme. This was made possible by support from generous funders, building partnerships with co-producers and local organisations and ambitious but agile financial management. Over the past 12 months, we have delivered an almost uninterrupted programme of events, returning our earned income to pre-pandemic levels. We have continued to deliver digital content, engaging with this new audience that we developed over the pandemic, and are working on ways to subsidise this going forward.

Total philanthropic giving came to £268,899 (as detailed in Notes 1 & 2 of the financial statements), this is a decrease on the previous year, where over 45% of our income came from grants and donations, as opposed to 17% this year. This is more in line with the level of philanthropic funding we received before Covid-19. As always, we are grateful to a large number of individuals who have given donations or become members, their ongoing support is critical to ensuring the financial stability of the organisation.

The Statement of Financial Activities shows total reserves amounting to £1,834,516 with net deficit for the year of £98,965 as disclosed in the financial statements. Reserves include £1,576,693 of unrealised funds, with a further £258,823 of unrestricted funds.

Out of the total of £258,823 of unrestricted funds, £17,942 were designated to specific purposes, £87,677 were represented by tangible and intangible assets and £23,307 related to the investment property. The charity therefore held £129,898 free reserves as at 31 March 2023 (see reserves section below for more detail on our reserves policy).

Over 80% of our expenditure was ploughed straight into our charitable activities – we remain dedicated to supporting our beneficiaries, creating opportunities for our freelance family of artists, retaining our staff team and maintaining our cherished buildings.

There are three designated funds – one for improvements to the fabric of the theatre building; a second to encourage and enable artistic innovation in future programming and a third relating to grant income that has been received in the current financial year, but has been committed to / ringfenced against activity which is taking place in the next financial year.

Investment powers

Under the constitution, the charity has the power to make any investment decisions that the Trustees see fit.

Reserves policy

It is the policy of the Theatre to maintain unrestricted funds, which are the free reserves of the Theatre, at a level which equates to approximately 3 months of committed unrestricted expenditure. The aim of the reserves policy is to set it at such a level that we are able to maintain cash flow and provide funds to cover management, administration and support costs for a period of 3 months. Our stated unrestricted expenditure includes many items that would not be committed to without either securing related income in advance or are not contracted and would not be expended if the organisation was not operational - for example, touring, visiting company activity, schools workshops, some creative learning projects, merchandise cost of sales, casual staffing, etc.

Currently we hold free reserves of £129,897. This is in line with our policy, however we are working on building these up further over the next few years with our business model projected to grow as we diversify our operations and income.

Fundraising policy

We are grateful to the many charitable trusts, individuals and organisations who make generous financial contributions towards our work. We are reliant on private and philanthropic income to maintain our activity. We monitor and control our fundraising activities, to ensure that our supporters have a positive experience and are treated fairly. We follow the Institute of Fundraising's guidelines with regard to best research practice. We have not and do not sell donor details as we understand that they have trusted us with their money and information. Fundraising activity is included on our risk register to ensure that it can be managed accordingly and forms part of regular board reporting processes. We are committed to ethical fundraising and foster a culture of utmost respect for donor choice and have not received any complaints in the year. We did not employ a professional fundraiser during the year.

Plans for future periods

We are very excited for our next year of programming, with shows already onsale right through to February 2024. We continue to offer a mixed model of presenting shows, working with co-producers, investing in our own new productions and reviving popular and important work. We are thrilled to bring back Neil Gaiman's *Wolves in the Walls*, a production cut short due to COVID-19, alongside *Wow! Said the Owl* at the studios, with the Autumn season showcasing a refreshed production of *Red Riding Hood and the Wolf* (renamed *Big Bad Me*), and our ever popular show for babies and toddlers, *The Bed*, based on a poem by Sylvia Plath. Over Christmas, we are reviving the classic *Wow! It's Night-time* at the Theatre, alongside a new co-production of *Charlie Cook's Favourite Book* at the Studios, with The Lowry and The Rose Theatre, Kingston.

Moving forward we are planning to condense our visiting company work into one summer season, consolidating our platform for external work, and providing an opportunity for our design intern to showcase work. The inaugural *Children's Puppet Festival* will take place in August 2023, and feature 13 productions from companies across the UK and Europe, and will become a key component of our artist development programme.

Plans for future periods (continued)

Following its run in-house over Christmas, **Charlie Cook's Favourite Book** will embark on a national tour to over 70 mid/large-scale venues across the country. This is the largest tour that we have undertaken as an organisation, and will enable us to present work to more people and in new venues. Alongside the production, we will be developing a play-based workshop that demonstrates to both teachers and parents/carers how you can explore a picture book through play. We are also taking **The Slightly Annoying Elephant** to Edinburgh in the summer, **The Smartest Giant in Town** will return to the West End for a Christmas run, and we will present **Finding Santa** in the Bloomsbury Theatre, the first time we have worked with this mid-scale venue. Several other productions will also run tours and transfers in line with our usual operations.

We continue to offer professional development courses and classes – our foundation and intermediate courses remaining particularly popular. We continue to work to tackle the lack of diversity in the puppetry sector, offering a full-time, paid, design internship, as well as other professional development and employment opportunities. We will continue to develop our school partnership programme with 8 Islington primary schools, as well as working to deliver 11by11 (an Islington Council scheme to deliver 11 cultural opportunities to all local school children by year 11), as well as supporting the development of the council's new culture strategy.

We are excited to be able to deliver a second physical tour of **If Not Here...Where?** (our suitcase show created from ideas and stories from young people at Great Ormond Street Hospital) to children's hospitals and hospices across the country in May 2023. We are also excited to be developing a new suitcase show – the **Welcome Project**, a show developed with local children with experiences of migration. The show will tour to bridging hotels around the country, providing a welcome to refugee families within their first six months here, linking them to further support available to ease their transition. We have also started working with HMP Wandsworth at their family days, enhancing the quality of their family time through shows and craft activities, and we are currently in early planning to develop another suitcase show dedicated to support these events. Our community remains at the heart of everything we do and we are thrilled to have secured funding for our community programme for the upcoming financial year – deepening our relationships with local partners and delivering weekly sessions for local residents and a number of bespoke projects.

Going concern

Considering all factors within the control of the management of the organisation and reasonably foreseeable external factors, the Trustees are confident the organisation has adequate resources to operate for the foreseeable future. We have adapted our business plan and operations, rebuilding to pre-pandemic levels of turnover, whilst facilitating meaningful output and have a detailed plan that enables a scalable and effective operation which is able to continue in a variety of possible scenarios, and that these risks are being proactively and effectively managed.

Structure, Governance & Management

Governing document

The Theatre is constituted as a charitable incorporated organisation (CIO) and is therefore governed by its constitution. The Theatre's Charity No. is 232488.

Structure, Governance & Management (continued)

Appointment of Trustees

Apart from the first charity trustees (who have defined terms in the constitution), every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. A charity trustee who has served for one term may be reappointed for a second consecutive term but may not be reappointed for a third term without an interval of at least one year.

Trustee induction and training

New Trustees receive an information pack to brief them on their legal obligations under Charity and Company law, a copy of the current version of the Charity's Constitution, a copy of the CIO's latest Trustees' Annual Report and statement of accounts. They meet key employees and other Trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Trustees

The following served as Trustees during the year and up to the date of signing this report, except where shown:

Trustee	Appointed / Retired / Resigned
L Cotton	
E Lewis	
L Le Rocque	
C Lowry	
C Owen (Chair)	
B Royal	Appointed July 2023
L Stanfield	
S Wright	
S Zhu	

Organisation

The Board of Trustees administers the Charity. The Board meets at least quarterly and there is a sub-committee covering finance. The Chief Executives are appointed by the Trustees to manage the day-to-day operations of the Charity – Artistic Director Samantha Lane has been in this post since June 2015, and Executive Director Peta Swindall has been appointed as joint CEO from April 2021. To facilitate effective operations, the joint Chief Executives alongside other key management personnel (the Senior Producer, the Head of Commercial Development and the Head of Creative Learning) have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activities.

Related parties

The Charity works collaboratively with other theatres. Certain trustees and key management personnel have roles at other theatres. Further details are provided within the notes to the financial statements.

Structure, Governance & Management (continued)

Risk management

The Trustees have a risk management strategy which comprises:

- ◆ An annual review of the risks the Charity may face;
- ◆ The establishment of systems and procedures to mitigate those risks identified in the plan; and
- ◆ The implementation of procedures designed to minimize any potential impact on the Charity should those risks materialise.

The Trustees have assessed the major risks to which the Theatre is exposed, in particular the ongoing reliance on successful fundraising performance, the overstretching of human resources, fostering an environment in which the creative team are able to take risks and those related to the operations, policies, procedures and finances of the Theatre. They are satisfied that systems are in place to mitigate our exposure to the major risks – identifying specific areas of risk and giving an impetus for better planning through regular review of the organisational risk register. A key element in the management of financial risk is the setting of a reserves policy and its regular review by the Trustees.

Key strategic risks which are currently being closely monitored and reviewed include:

- ◆ **Fundraising Activity** – in an increasingly competitive market with funding for art's sake becoming less prevalent and more focus on funding work outside of London, this is an area of close monitoring and review. The organisation is actively diversifying its income streams to become less reliant on this area (for example through mid-scale touring and enterprising activity) and only committing to expenditure related to grant funded projects once grants have been awarded. There is also a dedicated group on the Board who focus on providing additional support to the Executive around this area.
- ◆ **Staffing and HR capacities** – there has been a high level of staff turnover across the arts industry, and ensuring wellbeing is maintained is challenging with a need to rebuild the charity output to pre-pandemic levels. The board and executive are mindful of this, and are proactively reviewing output and capacity levels to manage this. The organisation is preparing for a trial of the 4-day week in September to give an opportunity to improve work-life balance for staff and freelancers that work with us.

Key management personnel

The key management personnel of the charity, who are in charge of directing and controlling, running and operating the charity on a day to day basis, comprise the members of the Board (who are not remunerated for their role as Trustees), the Artistic and Executive Directors (the joint Chief Executives), the Senior Producer, the Head of Commercial Development and the Head of Creative Learning. The organisation has a salary scale with bands covering all personnel within the organisation, including Key Management Personnel. Changes to levels of pay for employees can be made in line with this document and alongside the annual appraisal process, with objectives linked to the key strategic aims of the organisation, that all permanent employees complete. Salaries are benchmarked annually and scale is reviewed by the Executive in response to this and adjusted where appropriate and financially deliverable, subject to the approval of the Board. Executive pay reviews follow a similar model, however they are undertaken by the Board.

Statement of trustees' responsibilities

The trustees are responsible for preparing the trustees' report and accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the trustees to prepare accounts for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing these accounts, the trustees are required to:

- ◆ select suitable accounting policies and then apply them consistently;
- ◆ observe the methods and principles in 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);
- ◆ make judgements and estimates that are reasonable and prudent;
- ◆ state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- ◆ prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Charities Act 2011, applicable Charity (Accounts and Reports) Regulations and the provisions of the charity's trust deed/constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

This report was approved by the board on 24/10/2023 and authorised to sign on its behalf by

Catherine L. Owen

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Catherine Owen

Independent auditor's report to the trustees of Little Angel Theatre

Opinion

We have audited the accounts of Little Angel Theatre (the 'charity') for the year ended 31 March 2023, which comprise the statement of financial activities, the balance sheet, the statement of cash flows, the principal accounting policies and the notes to the accounts. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the accounts:

- ◆ give a true and fair view of the state of the charity's affairs as at 31 March 2023 and of its income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ◆ have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the accounts section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the accounts in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report and financial statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 requires us to report to you if, in our opinion:

- ◆ the information given in the trustees' annual report is inconsistent in any material respect with the accounts; or
- ◆ sufficient accounting records have not been kept; or
- ◆ the accounts are not in agreement with the accounting records and returns; or
- ◆ we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the accounts and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the accounts

Our objectives are to obtain reasonable assurance about whether the accounts as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- ◆ the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and
- ◆ we obtained an understanding of the legal and regulatory frameworks that are applicable to the charity and determined that the most significant frameworks which are directly relevant to specific assertions in the accounts are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011), those that relate to safeguarding and data protection (General Data Protection Regulation).

We assessed the susceptibility of the charity's accounts to material misstatement, including obtaining an understanding of how fraud might occur, by:

- ◆ making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- ◆ considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- ◆ performed analytical procedures to identify any unusual or unexpected relationships;
- ◆ tested journal entries to identify unusual transactions; and
- ◆ assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias.

Auditor's responsibilities for the audit of the accounts (continued)

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- ◆ reading the minutes of meetings of those charged with governance; and
- ◆ enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with section 144 of the Charities Act 2011 and with regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott LLP

Buzzacott LLP
Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 9 November 2023

Buzzacott LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Statement of financial activities 31 March 2023

	Notes	Un-restricted funds £	Restricted funds £	Total funds 2023 £	Un-restricted funds £	Restricted funds £	Total funds 2022 £
Income and endowments from:							
Donations and legacies							
. Donations	1	97,815	—	97,815	64,686	8,870	73,556
. Grants	2	24,132	146,952	171,084	370,219	107,798	478,017
Charitable activities							
. Show, touring and education	3	1,001,422	—	1,001,422	486,034	—	486,034
Other trading activities							
. Enterprise income		228,558	—	228,558	101,665	—	101,665
Investment	4	66,529	—	66,529	64,500	—	64,500
Total		1,418,456	146,952	1,565,408	1,087,104	116,668	1,203,772
Expenditure on:							
Raising funds	5	88,448	—	88,448	68,709	15,000	83,709
Enterprise	6	201,926	—	201,926	82,190	—	82,190
Investment	7	18,821	—	18,821	18,811	—	18,811
Charitable activities							
. Shows	8	742,036	33,064	775,100	698,519	176,934	875,453
. Digital	8	23,216	17,643	40,859	42,562	72,330	114,892
. Touring	8	254,010	—	254,010	73,119	37,836	110,955
. Education	8	188,964	96,245	285,209	133,072	136,230	269,302
Total		1,517,421	146,952	1,664,373	1,116,982	438,330	1,555,312
Net expenditure		(98,965)	—	(98,965)	(29,878)	(321,662)	(351,540)
Other recognised gains							
Unrealised gains on investment assets	21	—	—	—	70,000	—	70,000
Net movement in funds for the year		(98,965)	—	(98,965)	40,122	(321,662)	(281,540)
Reconciliation of funds							
Total funds brought forward		1,933,481	—	1,933,481	1,893,359	321,662	2,215,021
Total funds carried forward		1,834,516	—	1,834,516	1,933,481	—	1,933,481

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 28 to 37 form part of these accounts.

Balance sheet 31 March 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Intangible assets	14		14,280		28,140
Tangible assets	15		73,397		85,067
Investments	16		1,600,000		1,600,000
			1,687,677		1,713,207
Current assets					
Stock		9,961		8,011	
Debtors	17	306,599		132,689	
Cash at bank and in hand		192,288		340,908	
		508,848		481,608	
Current liabilities					
Creditors: Amounts falling due within one year	18	(362,009)		(261,334)	
Net current assets			146,839		220,274
Net assets			1,834,516		1,933,481
The funds of the charity					
Restricted funds	22		—		—
Unrestricted funds					
. General funds	21		239,881		338,846
. Designated funds	21		17,942		17,942
. Revaluation reserve	21		1,576,693		1,576,693
			1,834,516		1,933,481

Approved by the trustees and signed on their behalf by:

Catherine L. Owen

Catherine Owen

Approved on: 24/10/2023

The notes on pages 28 to 37 form part of these accounts.

Statement of cash flows Year to 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities:			
Net cash used in operating activities	A	(204,949)	(176,035)
Cash flows from investing activities:			
Rental income received		66,451	64,500
Fixed asset purchases		(10,200)	(62,228)
Interest received		78	—
Net cash provided by investing activities		56,329	2,272
Change in cash and cash equivalents in the year		(148,620)	(173,763)
Cash and cash equivalents at 1 April 2022	B	340,908	514,671
Cash and cash equivalents at 31 March 2023	B	192,288	340,908

Notes to the statement of cash flows for the year to 31 March 2023.

A Reconciliation of net movement in funds to net cash used in operating activities

	2023 £	2022 £
Net movement in funds (as per the statement of financial activities)	(98,965)	(281,540)
Adjustments for:		
Amortisation charge	13,860	13,860
Depreciation charge	21,870	21,212
Interest receivable	(78)	—
Rental income receivable	(66,451)	(64,500)
Increase in stock	(1,950)	(2,187)
(Increase) decrease in debtors	(173,910)	97,391
Increase in creditors	100,675	109,729
Unrealised gain on revaluation	—	(70,000)
Net cash used in operating activities	(204,949)	(176,035)

B Analysis of cash and cash equivalents

	2023 £	2022 £
Total cash and cash equivalents: cash at bank and in hand	192,288	340,908

Principal accounting policies 31 March 2023

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation

These financial statements have been prepared for the year to 31 March 2023 with comparative information given in respect to the year to 31 March 2022.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with the principles set out in 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 United Kingdom and Republic of Ireland (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The accounts are presented in sterling and are rounded to the nearest pound.

Assessment of going concern

The trustees have assessed the position of the charity as a going concern in preparing this report and financial statements. They have made this assessment, in respect of a period of at least one year from the date of approval of these accounts, based on the charity's operational and business plan; budgets and cashflow forecasts to 31 October 2024; the forecast reserves position at 31 March 2024; its evolving plans for the period to 31 March 2024 and beyond; and its commitment to moving to a more flexible and financially viable business model.

Little Angel Theatre has secured over 65% of the fundraised income that it requires to balance its budget in the current (2023/24) financial year at the point of signing off these financial statements. This year the organisation continues to shift its reliance towards earned income as the live programme of output continues to grow, but these projections are conservative.

Funding secured includes grants from a mixture of pre-existing and new funders. Recognising that Little Angel Theatre's continued ability to deliver its programme of work will depend on continued forward secured funding, the Trustees have considered several factors in concluding that the adoption of the going concern basis in the preparation of these financial statements is appropriate. These have included:

- ◆ The forward pipeline of secured and prospective income streams for a period of at least 12 months from the date of approval of these accounts.
- ◆ The rigour of pipeline monitoring and cost controls that are in place to ensure a balanced budget in the current (2023-24) FY and plans to deliver a subsidy in the subsequent financial year (2024-25) to increase reserves in response to an increase in organisational turnover and expenditure commitments while still maintaining delivery of Little Angel Theatre's programme of activity.

Assessment of going concern (continued)

- ◆ Cash management and working capital controls in place to manage the potential risks of late payments by funders and ensure restricted and unrestricted assets and reserves are appropriately managed.

After making this assessment the Trustees are confident the organisation has adequate resources to operate for the foreseeable future and can adopt the Going Concern basis in preparing its financial statements.

The trustees have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and the charity will have sufficient resources to meet its liabilities as they fall due.

Critical accounting estimates and areas of judgement

The preparation of the accounts in compliance with the Charities SORP FRS 102 requires the use of certain critical accounting estimates. It requires also that management and Trustees exercise judgement in applying the charity's accounting policies.

In the view of the trustees, no assumptions concerning the future or estimation uncertainty affecting assets or liabilities as the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year. As set out in these accounting policies under "going concern", the trustees have considered the impact of a variety of risks, including external factors such as economic uncertainty and have concluded that it is appropriate for the charity to continue to prepare its accounts on the going concern basis.

In preparing these accounts, the Trustees have made significant estimates and judgements in the following areas:

- ◆ Estimating the expected useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge;
- ◆ Estimating the expected useful economic life of intangible fixed assets for the purposes of determining the annual amortisation charge;
- ◆ Estimating the market value of the investment property;
- ◆ Allocating support costs across the charity's activities;

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity has to fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Donations are received by way of cash and gifts and are included in full in the Statement of Financial Activities when receivable. Cash donations are included as income when they are received. Gifts donated for resale are included as income when they are sold. Donated assets are included at the value to the charity where this can be quantified and a third party is bearing the cost. The value of services provided by volunteers has not been included.

Income recognition (continued)

Grants, are recognised in full in the Statement of Financial Activities in the year in which they are receivable.

Income from charitable activities represents the total value of box office income, income from tours and education, received by the charity from customers during the year, excluding value added tax.

Trading income from merchandising and refreshments from shows is recognised on receipt.

Rental income from the investment property is recognised over the period of the agreement.

Interest on funds held on deposit is included in the year in which it is 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.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

- a. The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.
- b. The costs of refreshments and merchandise include salaries, direct costs and overheads associated with generating income from the sale of refreshments and merchandise.
- c. The costs of managing investment include salaries and overheads associated with managing the charity's investment property.
- d. The costs of charitable activities comprise expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the estimated staff time spent on raising funds, charitable activities and associated ancillary trading activities, and managing the investment property.

Intangible fixed assets and amortisation

Website Development 33.3% on cost

Investment in a new website has been included at cost, and the depreciation rate applied is reflective of the rate of change of technology in this area.

Tangible fixed assets and depreciation

Fixed assets are included at cost and depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Freehold land and buildings	2.5% on cost
Fixtures, fittings and equipment	20% reducing balance
Motor vehicles	25% on cost
Lighting system	10% on cost
IT equipment	20% on cost
Leasehold improvements	10% on cost

Investments

The valuation of the investment property, which is rented out to third party tenants, is based on current open market valuation. These properties are not depreciated.

Unrealised gains (or losses) on the investment property are calculated as the difference between the open market value at the year end and the carrying value at that date. Unrealised gains (or losses) are credited (or debited) in the year in which they arise.

Stock

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

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Basic financial instruments

The charitable company 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.

Fund structure

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds are monies set aside of unrestricted general funds and designated for specific purposes by the trustees.

Revaluation reserve represents the value of unrealised gains on the charity's investment property.

Leases

Rentals applicable to operating leases where substantially all the benefits and risks of ownership remain with the lessor are charged on a straight-line basis over the lease term.

Pensions

Contributions in respect of defined contribution pension schemes are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in note 11. There were no outstanding contributions at the year end. The charity has no liability beyond making its contributions and paying across the deductions for employees' contributions.

Taxation

The Little Angel Theatre is a registered charity and therefore not liable to income tax or corporation tax on income derive from its charitable activities, as it falls with the various exemptions available to registered charities.

1. Income from donations

	Un-restricted funds £	Restricted funds £	2023 Total funds £	2022 Total funds £
Members	72	—	72	319
Regular, one-off and other donations	97,743	—	97,743	73,237
Total 2023	97,815	—	97,815	73,556

	<i>Un-restricted funds</i> £	<i>Restricted funds</i> £	2022 Total funds £
<i>Members</i>	<i>319</i>	<i>—</i>	<i>319</i>
<i>Regular, one-off and other donations</i>	<i>64,367</i>	<i>8,870</i>	<i>73,237</i>
<i>Total 2022</i>	<i>64,686</i>	<i>8,870</i>	<i>73,556</i>

2. Income from grants

	Un-restricted funds £	Restricted funds £	2023 Total funds £	2022 Total funds £
Arts Council England	21,414	17,643	39,057	275,107
CJRS Grant (furlough)	—	—	—	32,881
London Borough of Islington	—	30,097	30,097	51,643
Children in Need	—	—	—	9,716
D'Oyly Carte	—	—	—	5,000
Ernst Hecht	—	50,000	50,000	—
Foyle Foundation	—	—	—	25,000
Fenton	—	—	—	5,000
Greenpeace	—	—	—	5,000
Radcliff Foundation	—	—	—	5,000
MPL Communications	—	5,000	5,000	—
Trusthouse	—	—	—	5,000
Grants under £5,000	2,718	44,212	46,930	58,670
Total 2023	24,132	146,952	171,084	478,017

2. Income from grants (continued)

	Un- restricted funds £	Restricted funds £	2022 Total funds £
Arts Council England	257,465	17,642	275,107
CJRS grant (furlough)	32,881	—	32,881
London Borough of Islington	34,143	17,500	51,643
Children in Need	—	9,716	9,716
D'Oyly Carte	—	5,000	5,000
Ernst Hecht	—	—	—
Foyle Foundation	25,000	—	25,000
Fenton	—	5,000	5,000
Greenpeace	—	5,000	5,000
Radcliff Foundation	—	5,000	5,000
MLP Communications	—	—	—
Trusthouse	—	5,000	5,000
Grants under £5,000	20,730	37,940	58,670
Total 2022	370,219	107,798	478,017

3. Income from charitable activities

	Un- restricted funds £	Restricted funds £	Total funds 2023 £	Un- restricted funds £	Restricted funds £	Total funds 2022 £
Box office	640,969	—	640,969	361,662	—	361,662
Touring	195,041	—	195,041	31,870	—	31,870
Education	11,750	—	11,750	10,500	—	10,500
Theatre tax relief	153,662	—	153,662	82,002	—	82,002
	1,001,422	—	1,001,422	486,034	—	486,034

4. Income from investments

	Un- restricted funds £	Restricted funds £	Total funds 2023 £	Un- restricted funds £	Restricted funds £	Total funds 2022 £
Income from investment properties	66,451	—	66,451	64,500	—	64,500
Interest received	78	—	78	—	—	—
	66,529	—	66,529	64,500	—	64,500

5. Expenditure on raising funds

	Un-restricted funds £	Restricted funds £	Total funds 2023 £	Un-restricted funds £	Restricted funds £	Total funds 2022 £
Direct costs	36	—	36	729	—	729
Staff costs (note 11)	64,172	—	64,172	49,580	15,000	64,580
Support costs (note 9)	24,240	—	24,240	18,400	—	18,400
	88,448	—	88,448	68,709	15,000	83,709

6. Expenditure on enterprise

	Un-restricted funds £	Restricted funds £	Total funds 2023 £	Un-restricted funds £	Restricted funds £	Total funds 2022 £
Direct costs	57,453	—	57,453	20,452	—	20,452
Staff costs (note 11)	113,460	—	113,460	48,620	—	48,620
Support costs (note 9)	31,013	—	31,013	13,118	—	13,118
	201,926	—	201,926	82,190	—	82,190

7. Expenditure on managing investment

	Un-restricted funds £	Restricted funds £	Total funds 2023 £	Un-restricted funds £	Restricted funds £	Total funds 2022 £
Staff costs (note 11)	15,441	—	15,441	15,087	—	15,087
Support costs (note 9)	3,379	—	3,379	3,724	—	3,724
	18,821	—	18,821	18,811	—	18,811

8. Expenditure on charitable activities

	Direct costs £	Staff costs (note 11) £	Support costs (note 9) £	2023 Total £	2022 Total £
Shows	276,401	310,967	187,732	775,100	875,453
Digital	17,674	16,880	6,305	40,859	114,892
Touring	129,225	63,088	61,697	254,010	110,955
Education	78,289	137,318	69,601	285,209	269,302
	501,590	528,252	325,335	1,355,177	1,370,602

8. Expenditure on charitable activities (continued)

Analysis of expenditure on charitable activities between restricted and unrestricted funds:

	Un-restricted funds £	Restricted funds £	2023 Total funds £
Shows	742,036	33,064	775,100
Digital	23,216	17,643	40,859
Touring	254,010	—	254,010
Education	188,964	96,245	285,209
	1,208,226	146,952	1,355,177

	Direct costs £	Staff costs (note 11) £	Support costs (note 9) £	2022 Total £
Shows	470,238	267,172	138,043	875,453
Digital	64,854	32,618	17,420	114,892
Touring	33,602	52,771	24,582	110,955
Education	63,771	133,869	71,662	269,302
	634,773	480,110	255,719	1,370,602

	Un-restricted funds £	Restricted funds £	2022 Total funds £
Shows	698,519	176,934	875,453
Digital	42,562	72,330	114,892
Touring	73,119	37,836	110,955
Education	133,071	136,230	269,302
	947,271	423,330	1,370,602

9. Support costs

	Un-restricted funds £	Restricted funds £	2023 Total £	2022 Total £
Depreciation	21,870	—	21,870	21,215
Amortisation	13,860	—	13,860	13,860
Governance costs	16,650	—	16,650	15,020
Other costs	326,587	5,000	331,587	240,866
	378,967	5,000	383,967	290,961

10. Net movement in funds

This is stated after charging:

	2023 £	2022 £
Staff costs (note 11)	721,326	608,397
Auditor's remuneration (including irrecoverable VAT)		
. Statutory audit services (current year)	10,500	7,800
. Statutory audit services (prior year)	—	1,820
. Non audit services	6,150	5,400
Depreciation	21,870	21,215
Amortisation	13,860	13,680
Operating lease payments	30,880	30,230

11. Employees

The average monthly numbers of employees during the year were:

	2023 No.	2022 No.
Artistic Output	12	12
Technical	1	1
Education	4	5
Enterprise	4	—
Administration	3	5
	24	22

	2023 £	2022 £
Employment costs		
Salaries and wages	647,022	551,254
Social security costs	60,758	45,418
Pension costs	13,545	11,725
	721,325	608,397

There were no employees during the year with emoluments above £60,000 (2022 – none).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Artistic and Executive Directors (joint Chief Executives), the Senior Producer, the Head of Development, the Head of Commercial Development and the Head of Creative Learning. The total remuneration (including taxable benefits and employer's pension contributions) of the key management personnel for the year was £230,350 (2022 – £224,647).

12. Members of the Board

No members of the Board received any remuneration in respect of their service during the year (2022 – none).

No members of the Board received reimbursement of expenses in the year (2022 – none).

13. Taxation

Little Angel Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

14. Intangible fixed assets

	Website and brand development £	Total £
Cost		
At 1 April 2022	42,000	42,000
Additions	—	—
At 31 March 2023	42,000	42,000
Provision for diminution in value		
At 1 April 2022	13,860	13,860
Charge for the year	13,860	13,860
At 31 March 2023	27,720	27,720
Net book values		
At 31 March 2023	14,280	14,280
At 31 March 2022	28,140	28,140

15. Tangible fixed assets

	Land and buildings freehold £	Lighting £	Fixtures, fittings and equipment £	Motor vehicle £	IT equipment £	Leasehold improvement £	Total £
Cost							
At 1 April 2022	42,087	170,345	76,197	5,500	30,075	65,374	389,578
Additions	—	6,242	1,958	—	—	2,000	10,200
Disposals	—	—	—	(5,500)	—	—	(5,500)
At 31 March 2023	42,087	176,587	78,155	—	30,075	67,374	394,278
Depreciation							
At 1 April 2022	29,219	152,391	63,732	5,500	19,831	33,838	304,511
Charge for the year	1,585	5,793	3,846	—	3,143	7,503	21,870
Disposals	—	—	—	(5,500)	—	—	(5,500)
At 31 March 2023	30,804	158,184	67,578	—	22,974	41,341	320,881
Net book values							
At 31 March 2023	11,283	18,404	10,576	—	7,101	26,033	73,397
At 31 March 2022	12,868	17,954	12,465	—	10,244	31,536	85,067

16. Fixed asset investment

Investment property	Total 2023 £	Total 2022 £
At 1 April 2022	1,600,000	1,530,000
Net unrealised gains on revaluation	—	70,000
At 31 March 2023	1,600,000	1,600,000

The investment property is situated in the UK. The investment property was revalued at market value as at 31 March 2023 by an external valuer, Neilson & Bauer Ltd.

17. Debtors

	2023 £	2022 £
Trade debtors	43,234	18,862
Other debtors	7,250	7,250
Theatre Tax Relief accrued	153,622	82,002
Prepayments and accrued income	102,493	24,575
	306,599	132,689

18. Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	4,634	2,834
Taxes and social security costs	33,022	(5,402)
Other creditors	14,650	14,650
Accruals and deferred income	309,703	249,252
	362,009	261,334

Deferred income relates to grants and ticket sales received in advance.

Deferred income reconciliation:

	2023 £	2022 £
Deferred income at 1 April	161,981	80,970
Amounts deferred during the year	198,436	161,981
Amounts released during the year	(123,932)	(80,970)
Deferred income at 31 March	236,485	161,981

19. Lease commitments

The total value of the minimum lease payments under non-cancellable operating leases were as follows:

	2023 £	2022 £
Land and buildings		
Within a year	32,368	32,368
Two to five years	129,472	129,472
More than five years	129,472	161,840
	291,312	344,167

20. Analysis of net assets between funds

	Unrestricted funds				2023 Total funds £	2022 Total funds £
	General funds £	Designated funds £	Revaluation reserve £	Restricted funds £		
Fund balances at 31 March 2023 as represented by:						
Intangible fixed assets	14,280	—	—	—	14,280	28,140
Tangible fixed assets	73,397	—	—	—	73,397	85,067
Investment assets	23,307	—	1,576,693	—	1,600,000	1,600,000
Current assets	490,906	17,942	—	—	508,848	481,608
Current liabilities	(362,009)	—	—	—	(362,009)	(261,334)
	239,881	17,942	—	—	1,834,516	1,933,481

	Unrestricted funds				2022 Total funds £
	General funds £	Designated funds £	Revaluation reserve £	Restricted funds £	
<i>Fund balances at 31 March 2022 as represented by:</i>					
<i>Intangible fixed assets</i>		28,140	—	—	28,140
<i>Tangible fixed assets</i>		85,067	—	—	85,067
<i>Investment assets</i>		23,307	1,576,693	—	1,600,000
<i>Current assets</i>		463,666	17,942	—	481,608
<i>Current liabilities</i>		(261,334)	—	—	(261,334)
		338,846	17,942	1,576,693	1,933,481

21. Unrestricted funds

	At 1 April 2022 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2023 £
Designated fund – buildings	15,269	—	—	—	15,269
Designated fund – creative	2,673	—	—	—	2,673
Designated fund - committed	—	—	—	—	—
Revaluation reserve	1,576,693	—	—	—	1,576,693
General funds	338,846	1,418,456	(1,517,420)	—	239,881
	1,933,481	1,418,456	(1,517,420)	—	1,834,516

	At 1 April 2021 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2022 £
<i>Designated fund – buildings</i>	15,269	—	—	—	15,269
<i>Designated fund – creative</i>	2,673	—	—	—	2,673
<i>Designated fund - committed</i>	53,587	—	—	(53,587)	—
<i>Revaluation reserve</i>	1,506,693	—	—	70,000	1,576,693
<i>General funds</i>	315,137	1,087,104	(1,116,982)	53,587	338,846
	1,893,359	1,087,104	(1,116,982)	70,000	1,933,481

General funds represent those funds that are unrestricted and not designated for specific purposes.

21. Unrestricted funds (continued)

The designated building fund is for improvements to the fabric of the theatre building.

The designated creative fund was created in 2015/16 to enable artistic innovation in future programming. It is anticipated that there will be some contribution from this fund into the development of our digital strand of activity.

The designated committed fund relates to grant income that has been received in the current financial year, but has been committed to / ringfenced against activity which is taking place in the next financial year.

The revaluation reserve represents unrealised gains on revaluation of the investment property at 41 Cross Street. Movements in unrealised gains during the year were as follows:

	At 1 April 2022 £	Change in market value £	At 1 March 2023 £
Revaluation gains	1,576,693	—	1,576,693

	At 1 April 2021 £	Change in market value £	At 1 March 2022 £
Revaluation gains	1,506,693	70,000	1,576,693

22. Restricted funds

	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
Restricted funds	—	146,952	(146,952)	—	—
Total restricted funds	—	146,952	(146,952)	—	—

	At 1 April 2021 £	Income £	Expenditure £	Transfers £	At 31 March 2022 £
Restricted funds	321,662	116,668	(438,330)	—	—
Total restricted funds	321,662	116,668	(438,330)	—	—

Restricted funds comprise amounts of grants and other income accrued in relation to specific projects. Restricted funds were awarded in relation to specific projects, some of which concluded during this financial year, and some which are due to take place in future financial years.

23. Related party transactions

The following related party transactions took place during the reporting period:

- ◆ The aggregate donations received from trustees and related parties during the year was £1,305 (2022 – £2,097).
- ◆ Peta Swindall (Executive Director) is on the board of Metta Theatre Company whom Little Angel Theatre commissioned to create a digital short production in 2021. No payment was made to the Metta Theatre Company in relation to the commission in 2023 or 2022.

THE LITTLE ANGEL THEATRE

England & Wales - Charity number 232488

Accounts

Little Angel Theatre

Annual Report and Financial Statements

31 March 2022

Charity Registration Number 232488

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Reference and administrative details of the charity, its trustees and advisers

Trustees	C Owen (Chair) L Cotton E Lewis L La Rocque C Lowry L Stanfield S Wright S Zhu
Secretary	P Swindall
Principal office	14 Dagmar Passage London N1 2DN
Charity registration number	232488
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	The Co-operative Bank PO Box 250 Skelmersdale WN8 6WT Scottish Widows 67 Morrison Street Edinburgh EH3 8YJ CAF Bank 25 Kings Hill West Malling Kent ME19 4JQ
Solicitors	Bolt Burdon Solicitors Providence House Providence Place Islington N1 0NT

The Trustees, are pleased to present their annual report and accounts for the Little Angel Theatre's (the Theatre) activities for the year ended 31 March 2022.

The report has been prepared in accordance with Part 8 of the Charities Act 2011.

The financial statements have been prepared in accordance with the accounting policies set out on pages 24 to 28 of the attached financial statements and comply with the charity's Constitution, the Charities Act 2011 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 United Kingdom and Republic of Ireland (FRS 102).

Chair's Report

Emerging from the pandemic, Little Angel Theatre (LAT) has gradually transitioned from only working digitally, to once again performing to live audiences, running projects in person with schools and community groups, as well as celebrating its 60th birthday. However, the last year has had its challenges, with COVID-19 continuing to impact our staff, performers and audiences, alongside a challenging fundraising climate.

Our artistic programme restarted with a live-digital show, *Where the Bugaboo Lives*. Subsequently, we welcomed live audiences and were one of the first theatres in the UK to do so. *The Smartest Giant in Town*, a co-production with Fierylight, sold out (to socially distanced capacity). The show will tour again in the autumn and includes our first West End run. We also honoured pre-COVID-19 programming commitments with *Nature Elly* and *The Storm Whale*, delivered exciting new work, including *There May Be a Castle* and *There's a Rang Tan in my Bedroom & Other Stories*, and celebrated some of our classic revivals. Several shows in our programme were nominated in this year's Offie Awards for Young People.

Alongside our work on stage, our digital programme – *Watch, Make and Share* – has grown and thrived, reaching a considerable number of people across the globe. The programme has included work created by LAT, as well as commissioned shorts by various other artists / companies.

Our schools work has continued in partnership with local schools, including after-school puppet clubs, show-related workshops, and free show tickets. Our community programme has involved exciting partnerships with local organisations and nearby residents. We found innovative ways to engage during lockdown, from delivering craft packs to bringing shows to peoples' front doors. A highlight of our work in 2021 was *The Wishing Tree*, written by Waterstones Children's Laureate 2022, Joseph Coelho, and co-created by local schools and the wider community. The children involved were rightly proud to see their own pandemic stories reflected on stage; it was an impactful way of bringing together our programming and community activity strands.

Chair's Report (continued)

LAT continued to make use of the government job retention scheme throughout the pandemic. We secured fundraising from several Covid emergency funding sources to sustain our adapted operations. We are incredibly grateful to the individuals and funding bodies who have supported us, and we continue to actively diversify our income streams and seek philanthropic support to stabilise the organisation and find our route out of this crisis. In spite of the difficulties of the current climate, we continue to adapt our output and corresponding business model, including: sustaining our fundraising income to subsidise digital/socially distanced performance models and our schools and community engagement programme; honouring living wage salaries throughout our staff and creative teams; reducing our environmental impact, whilst protecting and maintaining our cherished buildings; and committing to undertake the Inc Arts UK 1% challenge, allocating 1% of our budget to activity that adds ethnic and/or disability diversity to our work.

The team at LAT always impresses with its resilience and 'can-do' attitude. This has shone through in its commitment to supporting young people over the past year. The organisation has used puppetry to engage with audiences, schools, community groups and emerging artists to deliver a diverse and inspiring range of shows and participation opportunities; in doing so, it has showcased the impact and versatility of this wonderful artform.

Catherine Owen – Chairman of Trustees

The Theatre's objectives and its principal activities are to promote, maintain, improve and advance education, particularly by the production of educational plays, puppet shows, entertainments, tours and exhibitions. The Theatre also provides encouragement of the Arts, including the Arts of drama, mime, dance, puppetry, singing and music. Little Angel Theatre is a purpose-built puppet theatre with a dedicated double bridge and puppeteer's pit, and is also one of the country's oldest theatres presenting work for children.

We aim to fuel the imagination through the magic and wonder of puppetry. This is delivered through 4 key strands of work:

- ◆ **Artistic Programme** – presenting high quality innovative puppetry shows across both of our venues. This includes own productions, co-productions, visiting companies and can combine performance with participation, particularly at the Studios. Where possible to look to tour our current shows and our archive of shows both nationally and internationally. We are also continuing to develop a digital strand of output, including a reimagining of existing shows, spin-offs of existing shows, and educational content.
- ◆ **Creative Learning & Community Programme** - helping others to tell great stories using puppetry, recognising that puppetry is a powerful tool for learning. Helping people to express themselves creatively, develop confidence, improve communication and social skills, and develop their puppetry making and performance skills. We aspire to an “inch wide, mile deep” approach across 4 areas – schools partnerships, participation events, community outreach and professional training and development.
- ◆ **Stepping Stones Programme** – we are committed to developing people, from the children and young people that we work with to our staff team; and from teachers to artists. Indeed, for us, personal and professional development are key – regardless of age, education or career path. We believe that every stage in a person's life is transitional, and we want to provide the stepping stones from point A to B, regardless of the point of entry and exit; and help people to progress.
- ◆ **Enterprise Programme** – we recognise the need to develop an enterprising approach to our work to maximise earned income. We aim to diversify our income streams as well as contribute to core activity. This is undertaken through exploring alternative artistic models, upscaling current profitable activity, and testing new income generating ideas. Examples include facilitating corporate training, hiring spaces and puppets and maximising merchandising opportunities.

These activities are underpinned by prioritising and resourcing key operational activities such as understanding our audiences, investing in and developing our staff and other individuals that we work with, fundraising, investing in our buildings and infrastructure and embracing our heritage.

Public benefit

The Charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The Theatre relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of the organisation for those on low incomes.

Public benefit (continued)

The Theatre is situated in the heart of the London Borough of Islington. Islington is a complex, culturally diverse, and socially and economically deprived inner-city borough. It has the 4th highest level of child poverty in London and a third of children live in an income-deprived household. We use puppetry to work with schools, families, local communities and people of all ages and backgrounds to encourage learning, increase confidence, creativity and imagination.

We run a Community Outreach Programme, where all activity is free, to deepen our engagement with disadvantaged members of the community, increasing the impact of all of our participation work and wider programme of activity. It comprises of projects with local community groups with people of all ages and backgrounds, utilising puppetry as a springboard to develop and encourage creativity, learning and community cohesion. Our ambition is to reach those who have never considered or had the opportunity to participate in creative pursuits and to ensure LAT serves the needs of its entire community in a creative and engaging way, using our expertise to improve people's lives. We adhere to the following principles:

- ◆ focusing on individual needs
- ◆ working with the community and for the community
- ◆ delivering bespoke, long-term projects, with continuity of support / appropriate content
- ◆ working with other voluntary sector partners to strengthen delivery / share expertise
- ◆ ensuring projects are fun, creative, imaginative and of the highest quality

Our Schools Partnership Programme works with eight schools, delivering a year-long programme of activity with some of our closest schools, which we continued to deliver digitally throughout the pandemic. We provide a wealth of opportunities for pupils and teachers, including access to shows, workshops and bespoke projects. Teachers also have access to training and support in bringing their curriculum to life via puppetry. It is an opportunity for local schools to engage with us on a much deeper level over a prolonged period of time – and at a hugely subsidised cost.

In addition, Puppets for All is our flagship programme for offering free tickets and workshop places to those who most need them. This is complemented by our policy to keep ticket prices as low as possible and the vast majority of our digital content has been delivered free of charge, extending our accessibility and reach.

While we keep all our prices as affordable as possible, we also use funds from our income-generating activities, including holiday clubs and shows, to support our community work.

Review of activities 2021/22

On Our Stages

This year, our 60th anniversary, we were passionate about creating a programme that would be able to reach and engage with both our longstanding supporters and new audiences. For our first show in the season, we created an innovative zoom production ***Where the Bugaboo Lives*** (Offies nominated) – a choose your own adventure show for 5 to 11-year olds. This merged both the live and digital experience – the puppeteers performed on LAT's stage, but the audience watched via their homes in real time.

We then marked the return to live theatre with brand new smash hit show, ***The Smartest Giant in Town***, based on the book by Julia Donaldson and Axel Scheffler - a co-production with FieryLight. The show completed a 10-week run in house, before going on tour across the country. We continued to program new, exciting work, including ***Nature Elly*** (Offies nominated) – in association with Barmpt Theatre; ***There's a Rang Tan in my Bedroom & Other Stories*** – an environmental production supported by Mother, Greenpeace and Meat Free Monday; ***The Wishing Tree***, inspired by the hopes and wishes of local children, written by Joseph Coehlo and ***There May be a Castle*** – a brave, bold piece of theatre based on the book by Piers Torday.

We were also able to re-programme ***The Storm Whale*** – which had originally been planned for Christmas 2020, and bring back our much-loved classics ***The Bed*** - a show based on the poem by Sylvia Plath for babies and toddlers; ***Handa's Surprise***, based on the bestselling book by Eileen Browne and one of our longest running productions; and ***The Singing Mermaid***, another much loved classic. It has been a huge achievement to be able to create so much new work alongside high-quality revivals.

On Tour

The pandemic has had a significant impact on the theatre touring sector, as a result this has been one of the last parts of our output to get back up to usual operational levels. In spite of this, our productions were seen by over 37,000 people in the last year at schools and other theatre spaces around the country, from Milford Haven to Perth.

Initially we experimented with digital touring, visiting 44 schools across the country, from Glasgow to Ross-on-Wye, entering classrooms via the magic of Zoom; and have engaged with audiences from CAST Doncaster, The Albany and Nottingham Lakeside Arts as part of our virtual tour of ***Where the Bugaboo Lives***.

We then took our production of ***Reach for the Stars*** to Manchester Literary Festival, visiting 16 schools in the area. Following this ***Pixie and the Pudding*** did a Christmas transfer to Sheffield (playing to nearly 2,000 people, in spite of the run being cut short due to Covid).

The Smartest Giant in Town went on tour with our co-producers FireyLight for 12 weeks in Spring 2022, with audiences of c 30,000 over 12 weeks), and ***The Singing Mermaid*** performed a short run at the Polka Theatre in South London prior to coming in house in February 2022.

Review of activities 2021/22 (continued)

On Screen

We continued to build and develop our **Watch, Make, Share** programme, releasing regular and varied content for families to enjoy at home. In total, we released 61 videos (many with accompanying craft activities) which were viewed over 360,000 times, equating to over 11,000 watch hours in over 60 countries around the world. These included 7 community digital projects and 1 YouTube livestream pilot. Through this activity we engaged 127 freelancers, across a programme of commissioned digital shorts and a digital series.

The programme included our **People Behind the Puppets** series where we interviewed creatives in the industry about their experiences and why they work with puppets, which was released over several months as a build up to our 60th anniversary celebrations.

In our community work, we collaborated with charities such as Chance UK, Solace Women's Aid and Age UK to take part in puppet workshops and a digital project. Additionally, we worked with organisations like Head Held High to empower young people to explore who they are and this resulted in a recorded performance at the theatre.

We continued to work with Smoking Apples on our Spectrum Youth Theatre (a puppet youth theatre for young people with Asperger's or autism) to explore storytelling and filmmaking which then resulted in live screenings of their work. As part of their Holiday Activity Fund, Islington Council also sent children eligible for free school meals details of our digital programme to enjoy whilst at home during the holidays.

Hospital / Hospice Touring

In January we filmed our existing children's hospital bedside show **If Not Here... Where?** Due to COVID-19 it became apparent that we wouldn't be able to tour the show in person, so we created a digital version to tour to hospitals/hospices in a COVID-secure way to continue to reach isolated children. The show was devised in partnership with the young people's forum at GOSH to provide young people in long-term care with a high quality non-clinical theatre experience to combat feelings of isolation and loneliness and raise morale.

The experience was delivered to 15 care locations across London, including our partner hospital Great Ormond Street, and around the UK – to Liverpool, York and Edinburgh – in Summer 2021.

Community

All our community programmes continue to be offered for free. We run activities for all ages, including local residents who may face isolation or who want an opportunity to meet their neighbours and learn a new creative skill at the same time. Our programme of work for local residents is very much led by them, and themes for workshops or specific activities we deliver are often suggested by the participants themselves. Our aim is to make our work as accessible and inclusive as possible so that everyone in the local and wider community can engage with us and enjoy the benefits of arts engagement with friends and family. We offer free tickets to families across the borough who face barriers accessing our work via our **Puppets For All** scheme and through partnership projects with other local organisations including food banks, charities supporting women who face domestic abuse and Islington Council's Children in Need team. This year we gave away nearly 700 tickets through the scheme.

Review of activities 2021/22 (continued)

Community (continued)

Our regular activities this year offered 164 opportunities for engagement. Sessions ranged from Crafternoons, Family Fundays and our Amination Club; to Arts & Chat and Showstoppers Workshops. Our weekly **Crafternoon** sessions for local families are extremely popular and parents appreciate the quality time they get to spend with their children doing something new and exciting, as well as meeting other families who live nearby, extending both their social and support network. We also held several one-off events including a **Community Festival** on the street outside our Studio venue with puppet shows, games and craft activities.

We partner with local organisations offering unique opportunities for the young people they work with to engage with our programme. This year we have delivered work for The Arc (Little Wings Drama Club), bridging hotels (fun interactive sessions for refugee families), Solace Women's Aid (creative course involving journaling, collage and puppet making), Islington Library Project (participation in the Spine Festival), Age UK (online creative project during lockdown), St Giles Trust (Pantry Puppets workshop for people who use their foodbank) and Doorstep Puppet Theatre (taking puppet shows to local estates and community centres).

Creative Learning – Schools, Courses and Classes

This year has seen the return of in-person experiences within our Creative Learning programme and the chance for families, school communities, neighbours and artists to come together and enjoy the experience of being creative as part of a shared experience again.

Working closely with eight local partner schools we ensure continuous engagement with many children and families who may not have access to our work otherwise. Schools benefit from tickets to our productions, puppetry workshops for their pupils, afterschool clubs and support for teachers to enhance the delivery of their curriculum more creatively. We also deliver workshops in schools across London and beyond, ranging from one day puppet making sessions to more bespoke delivery and longer projects, allowing pupils to learn skills in puppet making and explore storytelling and performing with the puppets they have made - over 1,500 children participated in these workshops last year.

We have further developed in our in-house programme of workshops, using the content of our performances to deliver complimentary workshops for families, with 445 tickets sold this year. We have gone back to running our residential **Fun Days** in the school holidays, and restarted **Angel Sings** – our baby and toddler classes, with over 55 families. **Spectrum**, our youth theatre for young people on the autistic spectrum continued online throughout the pandemic and we were able to deliver a hybrid model once in person sessions re-started, to allow those who couldn't attend in person to continue to engage.

Professional Development & Emerging Artists

Adult learning courses were delivered to more than 200 participants over the course of the year, with our Foundation and Intermediate courses running alongside specialised short courses. Our partnership with the Guildhall School continues - the 10 Masters students were supported to develop a show which toured to some of our partner schools and into local community venues.

Review of activities 2021/22 (continued)

Professional Development & Emerging Artists (continued)

In December 2020 we took on two ethnically diverse puppetry interns. Puppetry isn't a diverse art form and we are passionate about changing this through funded opportunities. Over the course of the placement, the interns had the opportunity to design and make puppets and sets for both live and digital LAT shows. We gave them the opportunity to create their own digital short giving them a budget to manage and to learn the skills of collaborative working. They also supported the delivery of our community engagement and education programme by assisting on the delivery of workshops in community and school settings, giving them increased employability skills in the future.

Statistics and Year-on-Year Comparisons

Year	Performances In-House	Attendance In-House	Performances on Tour	Attendance on Tour	Digital Performances	Views
2021-22	663	31,104	168	23,814*	61	362k
2020-21	21	1,113	n/a	n/a	25	843k
2019-20	938	58,212	432	41,042		
2018-19	929	56,620	469	40,306		
2017-18	870	56,740	410	28,099		

*including estimate for Bugaboo digital tour

Key developments in year ended March 2022

- 1) LAT reopened at our studios venue initially in June 2021 with **The Smartest Giant in Town** – this show sold out, albeit to a reduced (socially distanced) capacity. Since then, although we have had to cancel performances due to the impact of Covid on company members, we have been able to stay open and operational throughout the year.
- 2) In September we delivered an ambitious community project – **The Wishing Tree**. Children and young people throughout Islington were able to see their hopes and dreams come to life on stage, following workshops at schools and community centres. The project was delayed due to Covid (from the summer).
- 3) LAT has continued to produce digital content, with 61 videos released this year. Our reach is not as high as it was during the lockdowns, however we have had consistent viewing figures, and are committed to continue to produce digital content and develop our audiences through our **Watch, Make, Share** programme.
- 4) All of our usual strands of operation, including our schools partnership programme, our community engagement programme, our professional development courses and our participatory work (delivering workshops and clubs both at our venues and offsite) have restarted through the year.

Key developments in year ended March 2022 (continued)

- 5) Our touring programme was one of the last to fully restart – hampered by issues in the wider industry. Several productions did feature in venues across the country, either as part of co-production agreements, transfers or touring with 3rd party producers. Looking forward to the new year, this area of activity is growing again.
- 6) LAT continue to invest in an enterprising approach – generating secondary income through various angles, reducing our dependence on an oversubscribed fundraising environment whilst keeping our prices low and our outputs accessible.
- 7) Our commitment to diversification of the puppetry sector remains strong, with recruitment of a new cohort of design trainees underway. We are also committed to reduce our environmental impact, with a staff group leading on reviewing all areas of our operations, and all new productions adhering to Theatre Green Book standards.

Financial position

Over the last year we have been excited to welcome our audiences back with strong box offices for all of our shows, alongside rebuilding our schools, community and professional development programmes. This was made possible by support from generous funders, building partnerships with co-producers and local organisations and ambitious but agile financial management. Over the past 12 months, we have gradually rebuilt our output, being one of the first venues to reopen when restrictions were lifted, delivering a consistent programme since June 2021 and restarting our touring programme with a Christmas transfer, and a full nationwide tour in spring 2022. We have continued to deliver digital content, engaging with this new audience that we developed over the pandemic, and are working on ways to subsidise this going forward.

Total philanthropic giving came to £551,573 (as detailed in Notes 1 & 2 of the financial statements), this is a decrease on the previous year, where over 80% of our income came from grants and donations. This year the impact of Covid support funding started to reduce, and was replaced with earned income from our primary activities as our operations began to return to more normal levels. As always, we are grateful to a large number of individuals who have given donations or become members, their ongoing support is critical to ensuring the financial stability of the organisation.

The Statement of Financial Activities shows total reserves amounting to £1,933,481 with net deficit for the year of £281,540 as disclosed in the financial statements. Reserves include £1,576,693 of revaluation reserve, with a further £356,788 of unrestricted funds.

Out of the total of £356,788 of unrestricted funds, £17,942 were designated to specific purposes, £113,207 were represented by tangible and intangible assets and £23,307 related to the investment property. The charity therefore held £202,332 free reserves as at 31 March 2022 (see reserves section below for more detail on our reserves policy).

Nearly 90% of our expenditure was ploughed straight into our charitable activities – we remain dedicated to supporting our beneficiaries, creating opportunities for our freelance family of artists, retaining our staff team and maintaining our cherished buildings.

Financial position (continued)

There are three designated funds – one for improvements to the fabric of the theatre building; a second to encourage and enable artistic innovation in future programming and a third relating to grant income that has been received in the current financial year, but has been committed to / ringfenced against activity which is taking place in the next financial year.

Investment powers

Under the constitution, the charity has the power to make any investment decisions that the Trustees see fit.

Reserves policy

It is the policy of the Theatre to maintain unrestricted funds, which are the free reserves of the Theatre, at a level which equates to approximately 3 months of committed unrestricted expenditure. The aim of the reserves policy is to set it at such a level that we are able to maintain cash flow and provide funds to cover management, administration and support costs for a period of 3 months. Our stated unrestricted expenditure includes many items that would not be committed to without either securing related income in advance or are not contracted and would not be expended if the organisation was not operational - for example, touring, visiting company activity, schools workshops, some creative learning projects, merchandise cost of sales, casual staffing, etc.

Currently we hold free reserves of £202,332. This is in line with our policy, and ensures that we are in good stead to weather further uncertainty as we navigate our way through this new operating landscape.

Fundraising policy

We are grateful to the many charitable trusts, individuals and organisations who make generous financial contributions towards our work. We are reliant on private and philanthropic income to maintain our activity. We monitor and control our fundraising activities, to ensure that our supporters have a positive experience and are treated fairly. We follow the Institute of Fundraising's guidelines with regard to best fundraising practice. We have not and do not sell donor details as we understand that they have trusted us with their money and information. Fundraising activity is included on our risk register to ensure that it can be managed accordingly and forms part of regular board reporting processes. We are committed to ethical fundraising and foster a culture of utmost respect for donor choice and have not received any complaints in the year.

Plans for future periods

We continue to rebuild our activity to pre-pandemic levels – our on site programme is now close to how it was before Covid-19 hit, and we are starting to tour our productions again. The year will open with I Want My Hat Back Trilogy playing at the Studios (following the standout digital production that we commissioned during the 1st lockdown) alongside an adaptation of the puppet classic Pinocchio at the Theatre. This is followed by a co-production of The King of Nothing with Monstro Theatre, alongside developing our suitcase show Little Angel Theatre's Miniature Travelling Circus from a birthday show into a full scale, but intimate production. Over Christmas, a revival of the classic We are going on a Bear Hunt will play at the Theatre following a national tour, alongside The Pixie and the Pudding at the Studios.

Plans for future periods (continued)

The Smartest Giant in Town continues its nationwide tour, managed by our co-producers FireyLight, with a West End transfer into St Martin's Theatre over Christmas. The Singing Mermaid has secured a Christmas transfer to Lakeside Arts (with co-producers Watershed). There's a Rang-tan in my Bedroom & Other Stories will be out on tour throughout Autumn culminating in a Christmas run at HOME, Manchester, and Me... will be playing at CAST, Doncaster over Christmas. Additionally, our coproduction of The Storm Whale with York Theatre Royal and the Marlowe will have a Christmas run at the Marlowe in Canterbury.

We were overwhelmed by the response from children, local and far afield, to our Watch, Make, Share digital series created in response to lockdown. We have continued to develop digital content throughout this year, building on the bedrock that we created, and looking forward we are planning to move to a more series-based model, which we hope will develop a new type of engagement with our audiences, as well as being a more cost effective way to produce our content. It continues to be very difficult to generate income from digital activity (audiences are used to accessing similar content for free), but we feel very strongly that these resources need to be accessible and easy to use and we are planning to continue to deliver these activities alongside our live output going forwards.

We continue to offer professional development courses and classes – our foundation and intermediate courses remain particularly popular - and we have been using a hybrid (in-person / digital) model to increase access where there is demand. We continue to work to tackle the lack of diversity in the puppetry sector, offering professional development and employment opportunities to underrepresented groups, including training for emerging puppeteers and designers. We will continue to develop our school partnership programme with 8 Islington primary schools, as well as working to deliver 11by11 (an Islington Council scheme to deliver 11 cultural opportunities to all local school children by year 11).

Young people in hospital have been disproportionately impacted by the pandemic, and we are proud to have created a digital version of If Not Here...Where? (our suitcase show created from ideas and stories from young people at Great Ormond Street) enabling it to tour last summer. Our community remains at the heart of everything we do and we are thrilled to have secured funding for our community programme for the upcoming financial year – deepening our relationships with local partners and delivering weekly sessions for local residents and a number of bespoke projects.

Going concern

We have considered the ongoing effects of the outbreak of Covid-19 on the charity's operations and have concluded that the impact on it is likely to be manageable. We have adapted our business plan and operations, facilitating meaningful output and have a detailed plan that enables an effective operation to continue in a variety of possible scenarios, including both live and digital outputs.

Trustees acknowledge and recognise there is an ongoing potential impact of the Covid-19 pandemic on the operations of the charity, its beneficiaries, partners and stakeholders and on wider society. As well as the personal risk to health of its staff, the charity may lose planned income as the result of the cancellation of events and/or the absence of key personnel, although there may be some expenditure savings also. It is not anticipated at the current time that the overall financial position of the charity will be adversely affected or its financial solvency threatened, and that these risks are being proactively and effectively managed.

Structure, Governance & Management

Governing document

The Theatre is constituted as a charitable incorporated organisation (CIO) and is therefore governed by its constitution. The Theatre's Charity No. is 232488.

Appointment of Trustees

Apart from the first charity trustees (who have defined terms in the constitution), every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. A charity trustee who has served for one term may be reappointed for a second consecutive term but may not be reappointed for a third term without an interval of at least one year.

Trustee induction and training

New Trustees receive an information pack to brief them on their legal obligations under Charity and Company law, a copy of the current version of the Charity's Constitution, a copy of the CIO's latest Trustees' Annual Report and statement of accounts. They meet key employees and other Trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Trustees

The following served as Trustees during the year and up to the date of signing this report, except where shown:

Trustee	Appointed / Retired / Resigned
J Bierman	Resigned 14 th October 2021
L Cotton	
E Lewis	
L La Rocque	
C Lowry	
C Owen (Chair)	
L Stanfield	
S Wright	
S Zhu	

Organisation

The Board of Trustees administers the Charity. The Board meets at least quarterly and there is a sub-committee covering finance. The Chief Executives are appointed by the Trustees to manage the day-to-day operations of the Charity – Artistic Director Samantha Lane has been in this post since June 2015, and Executive Director Peta Swindall has been appointed as joint CEO from April 2021. To facilitate effective operations, the joint Chief Executives alongside other key management personnel (the Senior Producer, the Head of Development, the Head of Commercial Development and the Head of Creative Learning) have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activities.

Structure, Governance & Management (continued)

Related parties

The Charity works collaboratively with other theatres. Certain trustees and key management personnel have roles at other theatres. Further details are provided within the notes to the financial statements.

Risk management

The Trustees have a risk management strategy which comprises:

- ◆ An annual review of the risks the Charity may face;
- ◆ The establishment of systems and procedures to mitigate those risks identified in the plan; and
- ◆ The implementation of procedures designed to minimize any potential impact on the Charity should those risks materialise.

The Trustees have assessed the major risks to which the Theatre is exposed, in particular the ongoing uncertainty around the impacts of Covid-19, reliance on successful fundraising performance, the overstretching of human resources, fostering an environment in which the creative team are able to take risks and those related to the operations, policies, procedures and finances of the Theatre. They are satisfied that systems are in place to mitigate our exposure to the major risks – identifying specific areas of risk and giving an impetus for better planning through regular review of the organisational risk register. A key element in the management of financial risk is the setting of a reserves policy and its regular review by the Trustees.

Key strategic risks which are currently being closely monitored and reviewed include:

- ◆ **Coronavirus** – the pandemic has impacted all areas of delivery, however operations have adapted and the charity is moving back to more stable activity. The area of uncertainty remains around the impact of absence of a staff member, particularly a performer, resulting in periods of self-isolation, show cancellations and reputational damage.
- ◆ **Fundraising Activity** – in an increasingly competitive market (exaggerated by coronavirus), with funding for art's sake becoming less prevalent and more focus on funding work outside of London, this is an area of close monitoring and review.
- ◆ **Staffing and HR capacities** – the impact of the pandemic on the staff team has been significant, with individuals being uniquely affected due to personal circumstances. There has been a high level of staff turnover across the arts industry, and ensuring wellbeing is maintained is challenging with many staff working primarily from home. The board and executive are mindful of this, and are proactively reviewing output and capacity levels to manage this.

Structure, Governance & Management (continued)

Key management personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Artistic and Executive Directors (joint Chief Executives), the Senior Producer, the Head of Development, the Head of Commercial Development and the Head of Creative Learning. The organisation has a salary scale with bands covering all personnel within the organisation, including Key Management Personnel. Changes to levels of pay for employees can be made in line with this document and alongside the annual appraisal process, with objectives linked to the key strategic aims of the organisation, that all permanent employees complete. Salaries are benchmarked annually and scale is reviewed by the Executive in response to this and adjusted where appropriate and financially deliverable, subject to the approval of the Board. Executive pay reviews follow a similar model, however they are undertaken by the Board.

Statement of trustees' responsibilities

The trustees are responsible for preparing the trustees' report and accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the trustees to prepare accounts for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing these accounts, the trustees are required to:

- ◆ select suitable accounting policies and then apply them consistently;
- ◆ observe the methods and principles in 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);
- ◆ make judgements and estimates that are reasonable and prudent;
- ◆ state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- ◆ prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Charities Act 2011, applicable Charity (Accounts and Reports) Regulations and the provisions of the charity's trust deed/constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Structure, Governance & Management (continued)

Statement of trustees' responsibilities (continued)

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

This report was approved by the board on 21/11/2022 and authorised to sign on its behalf by Catherine L. Owen

Catherine L. Owen
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Independent auditor's report to the trustees of Little Angel Theatre

Opinion

We have audited the accounts of Little Angel Theatre (the 'charity') for the year ended 31 March 2022, which comprise the statement of financial activities, the balance sheet, the statement of cash flows, the principal accounting policies and the notes to the accounts. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the accounts:

- ◆ give a true and fair view of the state of the charity's affairs as at 31 March 2022 and of its income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ◆ have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the accounts section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the accounts in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report and financial statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 requires us to report to you if, in our opinion:

- ◆ the information given in the trustees' annual report is inconsistent in any material respect with the accounts; or
- ◆ sufficient accounting records have not been kept; or
- ◆ the accounts are not in agreement with the accounting records and returns; or
- ◆ we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the accounts and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the accounts

Our objectives are to obtain reasonable assurance about whether the accounts as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- ◆ the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and
- ◆ we obtained an understanding of the legal and regulatory frameworks that are applicable to the charity and determined that the most significant frameworks which are directly relevant to specific assertions in the accounts are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011), those that relate to fundraising, safeguarding, employment, health and safety and data protection (General Data Protection Regulation).

We assessed the susceptibility of the charity's accounts to material misstatement, including obtaining an understanding of how fraud might occur, by:

- ◆ making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- ◆ considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- ◆ performed analytical procedures to identify any unusual or unexpected relationships;
- ◆ tested journal entries to identify unusual transactions; and
- ◆ assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias.

Auditor's responsibilities for the audit of the accounts (continued)

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- ◆ reading the minutes of meetings of those charged with governance; and
- ◆ enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with section 144 of the Charities Act 2011 and with regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Buzzacott LLP
Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 25 November 2022

Buzzacott LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Statement of financial activities 31 March 2022

	Notes	Un- restricted funds £	Restricted funds £	Total funds 2022 £	Un- restricted funds £	Restricted funds £	Total funds 2021 £
Income and endowments from:							
Donations and legacies							
. Donations	1	64,686	8,870	73,556	86,554	—	86,554
. Grants	2	370,219	107,798	478,017	644,047	540,460	1,184,507
Charitable activities							
. Show, touring and education	3	486,034	—	486,034	128,852	—	128,852
Other trading activities							
. Enterprise income		101,665	—	101,665	2,772	—	2,772
Investment	4	64,500	—	64,500	62,228	—	62,228
Other sources		—	—	—	14,022	—	14,022
Total		1,087,104	116,668	1,203,772	938,475	540,460	1,478,935
Expenditure on:							
Raising funds	5	68,709	15,000	83,709	59,373	14,489	73,862
Enterprise	6	82,190	—	82,190	18,828	—	18,828
Investment	7	18,811	—	18,811	19,000	—	19,000
Charitable activities							
. Shows	8	741,081	249,264	990,345	318,387	115,621	434,008
. Touring	8	73,119	37,836	110,955	92,720	—	92,720
. Education	8	133,072	136,230	269,302	158,823	88,688	247,511
Total		1,116,982	438,330	1,555,312	667,131	218,798	885,929
Net (expenditure) income		(29,878)	(321,662)	(351,540)	271,344	321,662	593,006
Other recognised gains							
Unrealised gains on investment assets	21	70,000	—	70,000	80,000	—	80,000
Net movement in funds for the year		40,122	(321,662)	(281,540)	351,344	321,662	673,006
Reconciliation of funds							
Total funds brought forward		1,893,359	321,662	2,215,021	1,542,015	—	1,542,015
Total funds carried forward		1,933,481	—	1,933,481	1,893,359	321,662	2,215,021

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 29 to 37 form part of these accounts.

Balance sheet 31 March 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Intangible assets	14		28,140		—
Tangible assets	15		85,067		86,051
Investments	16		1,600,000		1,530,000
			1,713,207		1,616,051
Current assets					
Stock		8,011		5,824	
Debtors	17	132,689		230,080	
Cash at bank and in hand		340,908		514,671	
		481,608		750,575	
Current liabilities					
Creditors: Amounts falling due within one year	18	(261,334)		(151,605)	
Net current assets			220,274		598,970
Net assets			1,933,481		2,215,021
The funds of the charity					
Restricted funds	22		—		321,662
Unrestricted funds					
. General funds	21		338,846		315,137
. Designated funds	21		17,942		71,529
. Revaluation reserve	21		1,576,693		1,506,693
			1,933,481		2,215,021

Approved by the trustees and signed on their behalf by Catherine L. Owen

Catherine L. Owen

Approved on: 21/11/2022

The notes on pages 29 to 37 form part of these accounts.

Statement of cash flows Year to 31 March 2022

	Notes	2022 £	2021 £
Cash flows from operating activities:			
Net cash provided by (used in) provided by operating activities	A	(176,035)	342,125
Cash flows from investing activities:			
Rental income received		64,500	62,142
Fixed asset purchases		(62,228)	(32,220)
Interest received		—	86
Net cash provided by investing activities		2,272	30,008
Change in cash and cash equivalents in the year		(173,763)	372,133
Cash and cash equivalents at 1 April 2021	B	514,671	142,538
Cash and cash equivalents at 31 March 2022	B	340,908	514,671

Notes to the statement of cash flows for the year to 31 March 2022.

A Reconciliation of net movement in funds to net cash used in operating activities

	2022 £	2021 £
Net movement in funds (as per the statement of financial activities)	(281,540)	673,006
Adjustments for:		
Amortisation charge	13,860	1,772
Depreciation charge	21,212	17,456
Interest receivable	—	(86)
Rental income receivable	(64,500)	(62,142)
(Increase) decrease in stock	(2,187)	622
Decrease (increase) in debtors	97,391	(78,946)
Increase (decrease) in creditors	109,729	(129,557)
Unrealised gain on revaluation	(70,000)	(80,000)
Net cash used in operating activities	(176,035)	342,125

B Analysis of cash and cash equivalents

	2022 £	2021 £
Total cash and cash equivalents: cash at bank and in hand	340,908	514,671

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation

These financial statements have been prepared for the year to 31 March 2022 with comparative information given in respect to the year to 31 March 2021.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The accounts are presented in sterling and are rounded to the nearest pound.

Assessment of going concern

The trustees have assessed the position of the charity as a going concern in preparing this report and financial statements. They have made this assessment, in respect of a period of at least one year from the date of approval of these accounts, based on the charity's operational plan and response to the Coronavirus pandemic; budgets and cashflow forecasts to 31 October 2023; the forecast reserves position at 31 October 2023; its evolving plans for the period to 31 October 2023; and its commitment to moving to a more flexible and financially viable business model.

Little Angel Theatre has secured 65% of the fundraised income that it requires to balance its budget in the current (2022-23) financial year at the point of signing off these financial statements. This year the organisation continues to shift its reliance towards earned income as the live programme of output continues to grow, but these projections are conservative. Funding secured includes grants from a mixture of pre-existing and new funders.

Recognising that Little Angel Theatre's continued ability to deliver its programme of work will depend on continued forward secured funding, the Trustees have considered several factors in concluding that the adoption of the going concern basis in the preparation of these financial statements is appropriate. These have included:

- ◆ The forward pipeline of secured and prospective income streams for a period of at least 12 months from the date of approval of these accounts.
- ◆ The rigour of pipeline monitoring and cost controls that are in place to ensure a balanced budget in the current (2022-23) and subsequent financial year (2023-24) while still maintaining delivery of Little Angel Theatre's programme.
- ◆ Cash management and working capital controls in place to manage the potential risks of late payments by funders and ensure restricted and unrestricted assets and reserves are appropriately managed.

Assessment of going concern (continued)

After making this assessment the Trustees are confident the organisation has adequate resources to operate for the foreseeable future and can adopt the Going Concern basis in preparing its financial statements.

The trustees have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and the charity will have sufficient resources to meet its liabilities as they fall due.

Critical accounting estimates and areas of judgement

The preparation of the accounts in compliance with SORP FRS 102 requires the use of certain critical accounting estimates. It requires also that management and Trustees exercise judgement in applying the charity's accounting policies.

In the view of the trustees, no assumptions concerning the future or estimation uncertainty affecting assets or liabilities as the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year.

In preparing these accounts, the Trustees have made significant estimates and judgements in the following areas:

- ◆ Estimating the expected useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge;
- ◆ Estimating the expected useful economic life of intangible fixed assets for the purposes of determining the annual amortisation charge;
- ◆ Estimating the market value of the investment property;
- ◆ Estimating any provision for slow moving and/or obsolete stock;
- ◆ Allocating support costs across the charity's activities;
- ◆ Estimating any provision for bad or doubtful debts; and
- ◆ Estimating and recognising accrued expenditure.

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity has to fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Donations are received by way of cash and gifts and are included in full in the Statement of Financial Activities when receivable. Cash donations are included as income when they are received. Gifts donated for resale are included as income when they are sold. Donated assets are included at the value to the charity where this can be quantified and a third party is bearing the cost. The value of services provided by volunteers has not been included.

Income recognition (continued)

Grants, are recognised in full in the Statement of Financial Activities in the year in which they are receivable.

Income from charitable activities represents the total value of box office income, income from tours and education, received by the charity from customers during the year, excluding value added tax.

Trading income from merchandising and refreshments from shows is recognised on receipt.

Rental income from the investment property is recognised over the period of the agreement.

Interest on funds held on deposit is included in the year in which it is 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.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

- a. The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.
- b. The costs of enterprise include salaries, direct costs and overheads associated with generating income from the sale of refreshments and merchandise.
- c. The costs of managing investment include salaries, direct costs and overheads associated with managing the charity's investment property.
- d. The costs of charitable activities comprise expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the estimated staff time spent on raising funds, charitable activities and associated ancillary trading activities, and managing the investment property.

Intangible fixed assets and amortisation

Goodwill 5% on cost

Acquired goodwill is written off in equal annual instalments over its estimated useful economic life of 20 years.

Website Development 33.3% on cost

Tangible fixed assets and depreciation

Fixed assets are included at cost and depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Freehold land and buildings 2.5% on cost

Fixtures, fittings and equipment 20% reducing balance

Motor vehicles 25% on cost

Lighting system 10% on cost

IT equipment 20% on cost

Leasehold improvements 10% on cost

Investments

The valuation of the investment property, which is rented out to third party tenants, is based on current open market valuation. These properties are not depreciated.

Unrealised gains (or losses) on the investment property are calculated as the difference between the open market value at the year end and the carrying value at that date. Unrealised gains (or losses) are credited (or debited) in the year in which they arise.

Stock

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

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Basic financial instruments

The charitable company 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.

Fund structure

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds are monies set aside of unrestricted general funds and designated for specific purposes by the trustees.

Revaluation reserve represents the value of unrealised gains on the charity's investment property.

Leases

Rentals applicable to operating leases where substantially all the benefits and risks of ownership remain with the lessor are charged on a straight-line basis over the lease term.

Pensions

Contributions in respect of defined contribution pension schemes are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in note 11. There were no outstanding contributions at the year end. The charity has no liability beyond making its contributions and paying across the deductions for employees' contributions.

Taxation

The Little Angel Theatre is a registered charity and therefore not liable to income tax or corporation tax on income derive from its charitable activities, as it falls with the various exemptions available to registered charities.

1. Income from donations

	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
Members	319	—	319	1,540
Regular, one-off and other donations	64,367	8,870	73,237	85,014
Total 2022	64,686	8,870	73,556	86,554

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Members	1,540	—	1,540
Regular, one-off and other donations	85,014	—	85,014
Total 2021	86,554	—	86,554

2. Income from grants

	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
Arts Council England	257,465	17,642	275,107	334,430
CJRS grant (furlough)	32,881	—	32,881	190,484
London Borough of Islington	34,143	17,500	51,643	63,642
D'Oyly Carte	—	5,000	5,000	—
Foyle Foundation	25,000	—	25,000	—
Fenton	—	5,000	5,000	—
Greenpeace	—	5,000	5,000	—
Radcliff Foundation	—	5,000	5,000	—
Trusthouse	—	5,000	5,000	—
NESTA	—	—	—	13,461
Garfield Weston	—	—	—	251,662
Backstage Trust	—	—	—	57,921
Paul Hamlyn Foundation	—	—	—	20,000
Cripplegate Foundation	—	—	—	20,000
The Austin and Hope Pilkington Trust	—	—	—	5,000
Children in Need	—	9,716	9,716	—
The Froebel Trust	—	—	—	754
Ernst Hecht	—	—	—	80,000
City of London	—	—	—	29,428
Garrick Charitable Trust	—	—	—	5,000
The Julia and Hans Rausing Trust	—	—	—	89,150
Grants under £5,000	20,730	37,940	58,670	23,575
Total 2022	370,219	107,798	478,017	1,184,507

2. Income from grants (continued)

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Arts Council England	270,000	64,430	334,430
CJRS grant (furlough)	190,484	—	190,484
London Borough of Islington	47,142	16,500	63,642
NESTA	—	13,461	13,461
Garfield Weston	—	251,662	251,662
John Ellerman	—	—	—
Backstage Trust	57,921	—	57,921
Paul Hamlyn Foundation	—	20,000	20,000
Cripplegate Foundation	—	20,000	20,000
The Austin and Hope Pilkington Trust	5,000	—	5,000
Children in Need	—	—	—
The Froebel Trust	—	754	754
Ernst Hecht	10,000	70,000	80,000
City of London	—	29,428	29,428
Garrick Charitable Trust	5,000	—	5,000
The Julia and Hans Rausing Trust	43,550	45,600	89,150
Grants under £5,000	14,950	8,625	23,575
Total 2021	644,047	540,460	1,184,507

3. Income from charitable activities

	Un- restricted funds £	Restricted funds £	Total funds 2022 £	Un- restricted funds £	Restricted funds £	Total funds 2021 £
Box office	361,662	—	361,662	35,618	—	35,618
Touring	31,870	—	31,870	13,044	—	13,044
Education	10,500	—	10,500	65,174	—	65,174
Theatre tax relief	82,002	—	82,002	15,016	—	15,016
	486,034	—	486,034	128,852	—	128,852

4. Income from investments

	Un- restricted funds £	Restricted funds £	Total funds 2022 £	Un- restricted funds £	Restricted funds £	Total funds 2021 £
Income from investment properties	64,500	—	64,500	62,142	—	62,142
Interest received	—	—	—	86	—	86
	64,500	—	64,500	62,228	—	62,228

5. Expenditure on raising funds

	Un-restricted funds £	Restricted funds £	Total funds 2022 £	Un-restricted funds £	Restricted funds £	Total funds 2021 £
Direct costs	729	—	729	44,724	14,489	59,213
Staff costs (note 11)	49,580	15,000	64,580	2,219	—	2,219
Support costs (note 9)	18,400	—	18,400	12,430	—	12,430
	68,709	15,000	83,709	59,373	14,489	73,862

6. Expenditure on enterprise

	Un-restricted funds £	Restricted funds £	Total funds 2022 £	Un-restricted funds £	Restricted funds £	Total funds 2021 £
Direct costs	20,452	—	20,452	1,967	—	1,967
Staff costs (note 11)	48,620	—	48,620	13,706	—	13,706
Support costs (note 9)	13,118	—	13,118	3,155	—	3,155
	82,190	—	82,190	18,828	—	18,828

7. Expenditure on managing investment

	Un-restricted funds £	Restricted funds £	Total funds 2022 £	Un-restricted funds £	Restricted funds £	Total funds 2021 £
Staff costs (note 11)	15,087	—	15,087	16,044	—	16,044
Support costs (note 9)	3,724	—	3,724	2,956	—	2,956
	18,811	—	18,811	19,000	—	19,000

8. Expenditure on charitable activities

	Direct costs £	Staff costs (note 11) £	Support costs (note 9) £	2022 Total £	2021 Total £
Shows	537,400	293,470	159,475	990,345	434,008
Touring	33,602	52,771	24,582	110,955	92,720
Education	63,771	133,869	71,662	269,302	247,511
	634,773	480,110	255,719	1,370,602	774,239

	Direct costs £	Staff costs (note 11) £	Support costs (note 9) £	2021 Total £
Shows		118,759	217,856	434,008
Touring		15,827	60,545	92,720
Education		39,512	142,398	247,511
		174,098	420,799	774,239

9. Support costs

	2022 Total £	2021 Total £
Depreciation	21,215	17,456
Amortisation	13,860	1,772
Governance costs	15,020	12,028
Other costs	240,866	166,627
	290,961	197,883

10. Net movement in funds

This is stated after charging:

	2022 £	2021 £
Staff costs (note 11)	608,397	509,762
Auditor's remuneration (including irrecoverable VAT)		
. Statutory audit services (current year)	7,800	7,050
. Statutory audit services (prior year)	1,820	2,900
. Non audit services	5,400	3,100
Depreciation	21,215	17,456
Amortisation	13,680	1,772

11. Employees

The average monthly numbers of employees during the year were:

	2022 No.	2021 No.
Arts department	12	9
Administration	1	2
Technical	5	5
Education	4	4
	22	20

	2022 £	2021 £
Employment costs		
Salaries and wages	551,254	462,989
Social security costs	45,418	36,699
Pension costs	11,725	10,074
	608,397	509,762

There were no employees during the year with emoluments above £60,000 (2021 – none).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Artistic and Executive Directors (joint Chief Executives), the Senior Producer, the Head of Development, the Head of Commercial Development and the Head of Creative Learning. The total remuneration (including taxable benefits and employer's pension contributions) of the key management personnel for the year was £224,647 (2021 – £202,723).

12. Members of the Board

No members of the Board received any remuneration in respect of their service during the year (2021 – none).

No members of the Board received reimbursement of expenses in the year (2021 – none).

13. Taxation

Little Angel Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

14. Intangible fixed assets

	Website and brand development £	Goodwill £	Total £
Cost			
At 1 April 2021	—	35,576	35,576
Additions	42,000	—	42,000
At 31 March 2022	42,000	35,576	77,576
Provision for diminution in value			
At 1 April 2021	—	35,576	35,576
Charge for the year	13,860	—	13,860
At 31 March 2022	13,860	35,576	49,436
Net book values			
At 31 March 2022	28,140	—	28,140
At 31 March 2021	—	—	—

15. Tangible fixed assets

	Land and buildings freehold £	Lighting £	Fixtures, fittings and equipment £	Motor vehicle £	IT equipment £	Leasehold improvement £	Total £
Cost							
At 1 April 2021	39,042	162,764	72,289	5,500	29,278	60,477	369,350
Additions	3,045	7,581	3,908	—	797	4,897	20,228
At 31 March 2022	42,087	170,345	76,197	5,500	30,075	65,374	389,578
Depreciation							
At 1 April 2021	27,634	147,847	60,209	4,102	16,770	26,737	283,299
Charge for the year	1,585	4,544	3,523	1,398	3,061	7,101	21,212
At 31 March 2022	29,219	152,391	63,732	5,500	19,831	33,838	304,511
Net book values							
At 31 March 2022	12,868	17,954	12,465	—	10,244	31,536	85,067
At 31 March 2021	11,408	14,917	12,080	1,398	12,508	33,740	86,051

16. Fixed asset investment

Investment property	Total 2022 £	Total 2021 £
At 1 April 2021	1,530,000	1,450,000
Net unrealised gains on revaluation	70,000	80,000
At 31 March 2022	1,600,000	1,530,000

The investment property is situated in the UK. The investment property was revalued at market value as at 31 March 2022 by an external valuer, Neilson & Bauer Ltd.

17. Debtors

	2022 £	2021 £
Trade debtors	18,862	18,129
Other debtors	7,250	7,250
Prepayments and accrued income	106,577	204,701
	132,689	230,080

18. Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	2,834	2,834
Taxes and social security costs	(5,402)	24,346
Other creditors	14,650	14,650
Accruals and deferred income	249,252	109,775
	261,334	151,605

Deferred income relates to grants and ticket sales received in advance.

Deferred income reconciliation:

	2022 £	2021 £
Deferred income at 1 April	80,970	—
Amounts deferred during the year	161,981	80,970
Amounts released during the year	(80,970)	—
Deferred income at 31 March	161,981	80,970

19. Lease commitments

The total value of the minimum lease payments under non-cancellable operating leases were as follows:

	2022 £	2021 £
Land and buildings		
Within a year	32,368	29,500
Two to five years	129,472	118,000
More than five years	161,840	196,667
	323,680	344,167

20. Analysis of net assets between funds

	Unrestricted funds				2022 Total funds £	2021 Total funds £
	General funds £	Designated funds £	Revaluation reserve £	Restricted funds £		
Fund balances at 31 March 2022 as represented by:						
Intangible fixed assets	28,140	—	—	—	28,140	—
Tangible fixed assets	85,067	—	—	—	85,067	86,051
Investment assets	23,307	—	1,576,693	—	1,600,000	1,530,000
Current assets	463,666	17,942	—	—	481,608	750,575
Current liabilities	(261,334)	—	—	—	(261,334)	(151,605)
	338,846	17,942	1,576,693	—	1,933,481	2,215,021

	Unrestricted funds				2021 Total funds £
	General funds £	Designated funds £	Revaluation reserve £	Restricted funds £	
Fund balances at 31 March 2021 as represented by:					
Intangible fixed assets	—	—	—	—	—
Tangible fixed assets	86,051	—	—	—	86,051
Investment assets	23,307	—	1,506,693	—	1,530,000
Current assets	357,384	71,529	—	321,662	750,575
Current liabilities	(151,605)	—	—	—	(151,605)
	315,137	71,529	1,506,693	321,662	2,215,021

21. Unrestricted funds

	At 1 April 2021 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2022 £
Designated fund – buildings	15,269	—	—	—	15,269
Designated fund – creative	2,673	—	—	—	2,673
Designated fund - committed	53,587	—	—	(53,587)	—
Revaluation reserve	1,506,693	—	—	70,000	1,576,693
General funds	315,137	1,087,104	(1,116,982)	53,587	338,846
	1,893,359	1,087,104	(1,116,982)	70,000	1,933,481

	At 1 April 2020 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2021 £
Designated fund – buildings	15,269	—	—	—	15,269
Designated fund – creative	2,673	—	—	—	2,673
Designated fund - committed	—	—	—	53,587	53,587
Revaluation reserve	1,426,693	—	—	80,000	1,506,693
General funds	97,380	938,475	(667,131)	(53,587)	315,137
	1,542,015	938,475	(667,131)	80,000	1,893,359

General funds represent those funds that are unrestricted and not designated for specific purposes.

21. Unrestricted funds (continued)

The designated building fund was for improvements to the fabric of the theatre building.

The designated creative fund was created in 2015/16 to enable artistic innovation in future programming. It is anticipated that there will be some contribution from this fund into the development of our digital strand of activity.

The designated committed fund relates to grant income that has been received in the current financial year, but has been committed to / ringfenced against activity which is taking place in the next financial year.

The revaluation reserve represents unrealised gains on revaluation of the investment property at 41 Cross Street. Movements in unrealised gains during the year were as follows:

	At 1 April 2021 £	Change in market value £	At 1 March 2022 £
Revaluation gains	1,506,693	70,000	1,576,693

	At 1 April 2020 £	Change in market value £	At 1 March 2021 £
Revaluation gains	1,426,693	80,000	1,506,693

22. Restricted funds

	At 1 April 2021 £	Income £	Expenditure £	Transfers £	At 31 March 2022 £
Restricted funds	321,662	116,668	(438,330)	—	—
Total restricted funds	321,662	116,668	(438,330)	—	—

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
Restricted funds	—	540,460	(218,798)	—	321,662
Total restricted funds	—	540,460	(218,798)	—	321,662

Restricted funds comprise amounts of grants and other income accrued in relation to specific projects. Restricted funds were received from 23 grant awarding bodies (as stated in Note 2). These grants were awarded in relation to specific projects, some of which concluded during this financial year, and some which are due to take place in future financial years.

23. Related party transactions

The following related party transactions took place during the reporting period:

- ◆ The aggregate donations received from trustees and related parties during the year was £2,097 (2021 – £2,225).
- ◆ Peta Swindall (Executive Director) is on the board of Metta Theatre Company whom Little Angel Theatre commissioned to create a digital short production in 2021. A payment to Metta Theatre Company of £nil (2021 - £1,800) was made in relation to the commission.

THE LITTLE ANGEL THEATRE

England & Wales - Charity number 232488

Accounts

Little Angel Theatre

Annual Report and Financial Statements

31 March 2021

Charity Registration Number 232488

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Reference and administrative details of the charity, its trustees and advisers

Trustees	C Owen (Chair) J Bierman L Cotton E Lewis L Le Roque C Lowry F Phillips L Stanfield S Wright S Zhu
Secretary	P Swindall
Principal office	14 Dagmar Passage London N1 2DN
Charity registration number	232488
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	The Co-operative Bank PO Box 250 Skelmersdale WN8 6WT Scottish Widows 67 Morrison Street Edinburgh EH3 8YJ CAF Bank 25 Kings Hill West Malling Kent ME19 4JQ

Reference and administrative details of the charity, its trustees and advisers

Solicitors	Bolt Burdon Solicitors Providence House Providence Place Islington N1 0NT
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The Trustees, are pleased to present their annual report and accounts for the Little Angel Theatre's (the Theatre) activities for the year ended 31 March 2021.

The report has been prepared in accordance with Part 8 of the Charities Act 2011.

The financial statements have been prepared in accordance with the accounting policies set out on pages 27 to 31 of the attached financial statements and comply with the charity's Constitution, the Charities Act 2011 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 United Kingdom and Republic of Ireland (FRS 102).

Chair's Report

The 2020-21 financial year began in a time of crisis for Little Angel Theatre (LAT), as it did for all theatres and arts centres across the UK and the rest of the world. Two weeks after closing our doors, we were in the midst of cancelling what would have been an exciting season of shows - our primary means of connecting with our audience, and of raising income.

We are proud of our team and their response to the pandemic. Within a week of our doors closing, we had released our first piece of digital content, and to date our Watch, Make, Share series has included 20 digital puppetry shorts and hundreds of home-based activities for families. We've been overwhelmed by the response to our content from viewers, with crafts, puppets and shows being made and shared across the globe.

Our content was watched 843,070 times by people worldwide; it has been a lifeline for families stuck at home throughout various lockdowns. We have learnt so much over the past year, steadily building on our digital skills to culminate in the launch of our first made-for-zoom show, Where the Bugaboo Lives, in March. We were awarded several OffComm awards throughout the year (digital Offies), and had two finalists in the children's category.

Delivering the Puppet Picnic festival at Islington Square in the summer was a highlight, and one of the first cultural live events following the initial lockdown. The audience reaction was very positive, and we were delighted to have created an event that families found safe and welcoming in such uncertain times. We are looking forward to welcoming families back into our buildings, with audience safety as our number one priority, alongside continuing our digital journey.

Our education department continued to work with our partner schools delivering predominately digital resources and support, aware that the pandemic was disproportionately impacting these children, and the importance of creative outlets at such a challenging time. Alongside this, our Community Engagement programme has continued to operate, providing opportunities for both adults and children to get creative, both digitally, in person, and through providing take-home craft packs, so that everybody can take part regardless of what technology or materials they might have at home. We also started work on transitioning our suitcase show (developed last year for children in hospitals, hospices and isolated settings) into a digital format so that it could tour early in the new financial year.

Chair's Report (continued)

The organisation has made use of the government's Coronavirus Job Retention Scheme, and secured fundraising from several Covid emergency funding sources in order to sustain our adapted operations. We are incredibly grateful to the individuals and funding bodies who have supported us, and we continue to actively diversify our income streams and seek philanthropic support to find our route out of this crisis. In spite of the difficulties of the current climate, we continue to adapt our output and corresponding business model. This includes: growing our fundraising income to subsidise digital and socially distanced performance models and our schools and community engagement programme; honouring living wage salaries throughout our staff and creative teams; reducing our environmental impact, whilst protecting and maintaining our cherished buildings; and committing to undertake the Inc Arts UK 1% challenge, allocating 1% of our budget to activity that adds ethnic and/or disability diversity to our work.

Our staff continue to be extremely resilient and resourceful, as have our wider network of puppeteers, designers and facilitators. We remain committed to supporting our freelance artists, taking part in the Freelance Task Force, employing 115 individuals over the course of the year and continuing with our professional development classes digitally throughout the pandemic. We have also made steps to address the lack of diversity in the industry, running a week of intensive puppetry training for black female identifying actors in the autumn, and launching a bursary scheme for our adult learning courses.

Catherine L. Owen

Catherine Owen – Chairman of Trustees

The Theatre's objectives and its principal activities are to promote, maintain, improve and advance education, particularly by the production of educational plays, puppet shows, entertainments, tours and exhibitions. The Theatre also provides encouragement of the Arts, including the Arts of drama, mime, dance, puppetry, singing and music. Little Angel Theatre is a purpose-built puppet theatre with a dedicated double bridge and puppeteer's pit, and is also one of the country's oldest theatres presenting work for children.

We aim to fuel the imagination through the magic and wonder of puppetry. This is delivered through 4 key strands of work:

- ◆ **Artistic Programme** – presenting high quality innovative puppetry shows across both of our venues. This includes own productions, co-productions, visiting companies and can combine performance with participation, particularly at the Studios. Where possible to look to tour our current shows and our archive of shows both nationally and internationally. We are also continuing to develop a digital strand of output, including a reimagining of existing shows, spin-offs of existing shows, and educational content.
- ◆ **Creative Learning Programme** - helping others to tell great stories using puppetry, recognising that puppetry is a powerful tool for learning. Helping people to express themselves creatively, develop confidence, improve communication and social skills, and develop their puppetry making and performance skills. We aspire to an “inch wide, mile deep” approach across 4 areas – schools partnerships, participation events, community outreach and professional training and development.
- ◆ **Stepping Stones Programme** – we are committed to developing people, from the children and young people that we work with to our staff team; and from teachers to artists. Indeed, for us, personal and professional development are key – regardless of age, education or career path. We believe that every stage in a person's life is transitional, and we want to provide the stepping stones from point A to B, regardless of the point of entry and exit; and help people to progress.
- ◆ **Enterprise Programme** – we recognise the need to develop an enterprising approach to our work to maximise earned income. We aim to diversify our income streams as well as contribute to core activity. This is undertaken through exploring alternative artistic models, upscaling current profitable activity, and testing new income generating ideas. Examples include facilitating corporate training, hiring spaces and puppets and maximising merchandising opportunities

These activities are underpinned by prioritising and resourcing key operational activities such as understanding our audiences, investing in and developing our staff and other individuals that we work with, fundraising, investing in our buildings and infrastructure and embracing our heritage.

Public benefit

The Charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The Theatre relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of the organisation for those on low incomes.

Public benefit (continued)

The Theatre is situated in the heart of the London Borough of Islington. Islington is a complex, culturally diverse, and socially and economically deprived inner-city borough. It is the fifth most deprived London borough, and the twenty-fourth most deprived area in England – 1 in 3 children live in income deprived households, and 8,500 children in the borough are eligible for free school meals. We use puppetry to work with schools, families, local communities and people of all ages and backgrounds to encourage learning, increase confidence, creativity and imagination.

We run a Community Outreach Programme, where all activity is free, to deepen our engagement with disadvantaged members of the community, increasing the impact of all of our participation work and wider programme of activity. It comprises of projects with local community groups with people of all ages and backgrounds, utilising puppetry as a springboard to develop and encourage creativity, learning and community cohesion. Our ambition is to reach those who have never considered or had the opportunity to participate in creative pursuits and to ensure LAT serves the needs of its entire community in a creative and engaging way, using our expertise to improve people's lives. We adhere to the following principles:

- ◆ focusing on individual needs
- ◆ working with the community and for the community
- ◆ delivering bespoke, long-term projects, with continuity of support / appropriate content
- ◆ working with other voluntary sector partners to strengthen delivery / share expertise
- ◆ ensuring projects are fun, creative, imaginative and of the highest quality

Our Schools Partnership Programme works with five schools, delivering a year-long programme of activity with some of our closest schools, which we have continued to deliver digitally throughout the pandemic. We provide a wealth of opportunities for pupils and teachers, including access to shows, workshops and bespoke projects. Teachers also have access to training and support in bringing their curriculum to life via puppetry. It is an opportunity for local schools to engage with us on a much deeper level over a prolonged period of time – and at a hugely subsidised cost.

In addition, Puppets for All is our flagship programme for offering free tickets and workshop places to those who most need them. This is complemented by our policy to keep ticket prices as low as possible and the vast majority of our digital content has been delivered free of charge, extending our accessibility and reach.

Every summer we throw open our doors and put on a free Summer Party for the local community – unfortunately this was not able to take place this year due to restrictions, but we will recommence as soon as restrictions are eased. The Theatre and the grounds of St Mary's Church are awash with families enjoying face-painting, puppet making, live performances, cake sales, storytelling, backstage tours, and much more. Entry to the event and the activities are free, though people are welcome to make donations, which further supports our community work. The event is also supported by many local volunteers, some of whom have come to us through the Puppets for All scheme.

Public benefit (continued)

While we keep all our prices as affordable as possible, we also use funds from our income-generating activities, including kids clubs and shows, to support our community work.

Review of activities 2020/21

Productions

2020/21 was not the year we'd had planned, with a season of fantastic new work in the pipeline before the pandemic hit. However, we're incredibly proud of how quickly we adapted to the digital landscape. Our content has been watched 843,070 times by people worldwide, and has been a lifeline for families stuck at home throughout various lockdowns.

Our **Watch, Make, Share** digital stream has been a resounding success, including 20 digital shorts, 4 recorded versions of productions (shared on YouTube and Zoom), and a brand new made-for-zoom, choose-your-own-adventure show. We have reached new audiences, continued working with artists, partnered with YouTube and had our work featured in The Guardian, The New York Times and on the BBC, to name a few.

We were lucky enough to be able to host in-person, socially distanced shows during the summer at our **Puppet Picnic Festival** at Islington Square. When planned in-person performances in November and December were cancelled, we quickly pivoted to offering our audiences high-quality digital alternatives. We will ensure that our learning about staging safe, socially-distanced events during the pandemic will inform our future procedures as we gear up to open our buildings once again.

Watch, Make, Share

22 productions, 843k views, 14k subscribers, 43k watch hours in 95 countries

"This is how you build an entire generation of theatre goers without a theatre."

I Want My Hat Back 13 Apr – 1 Sept 2020 (YouTube 211k views) - Ian Nicholson, Samuel Wilde and Jim Whitcher in association with Little Angel Theatre. Based on the book by Jon Klassen. A bear politely searches for his hat.

This Is Not My Hat 3 May – 1 Sept 2020 (YouTube 58k views) - Ian Nicholson, Samuel Wilde and Jim Whitcher in association with Little Angel Theatre. Based on the book by Jon Klassen. A tiny fish steals a hat.

We Found a Hat 24 May – 1 Sept 2020 (YouTube 28k views) - Ian Nicholson, Samuel Wilde and Jim Whitcher in association with Little Angel Theatre. Based on the book by Jon Klassen. Two turtles both want to wear the same hat.

What Does An Anteater Eat? 17 May – 1 Sept 2020 (YouTube 29k views) Toby Olié in association with Little Angel Theatre. Based on the book by Ross Collins. Anteater is hungry, but he has completely forgotten what anteaters actually eats!

Scoop's Space 14 June 2020 onwards (YouTube 7k views) - inspired by Little Angel Theatre's 2018 production Junk. Meet Scoop the Junk Lady and listen to her stories told with things other people throw away.

Review of activities 2020/21 (continued)

Watch, Make, Share (continued)

Don't Worry, Little Crab 21 June – 31 July 2020 (YouTube and transfer to Manchester Literary Festival 9k views) - Folded Feather in association with Little Angel Theatre. Based on the book by Chris Haughton. Little Crab and Very Big Crab go on an adventure.

When... 28 June – 30 Sept 2020 (YouTube 6k views) - Pinwheel Theatre in association with Little Angel Theatre. Based on the book by Emma Dodd. One little bear shares his hopes and dreams.

Moon River 5 July – 31 Dec 2020 (YouTube 9k views) - Little Angel Theatre production. Based on the book by Tim Hopgood. A retelling of the song by Henry Mancini and Johnny Mercer.

What a Wonderful World 12 July – 30 Sept 2020 (YouTube 6k views) - Little Angel Theatre production. Based on the book by Tim Hopgood. A retelling of the song by George Weiss and Robert Thiele.

The Little Fish 26 July 2020 onwards (YouTube 10k views) Lyndie Wright, Sarah Wright and Mike Shepherd in association with Little Angel Theatre. A curious little fish wants to explore the big, wide world.

Flyboy and the Robot 9 Aug 2020 – 8 Aug 2021 (YouTube 8k views) - Matthew Robins in association with Little Angel Theatre. Flyboy makes a new friend.

There's a Bear on My Chair 23 Aug – 1 Nov 2020 (YouTube / OnComm finalist 11k views) - Toby Olié in association with Little Angel Theatre. Based on the book by Ross Collins. Mouse tries to get rid of an unwelcome visitor.

Scoop's Space: Mr Gobble's Garden 27 Sept 2020 onwards (YouTube 3k) - a Little Angel Theatre production. Scoop the Junk Lady tells a new story, written by Jon Barton.

Clever Cakes 1 Nov 2020 onwards (YouTube / OnComm finalist 111k views, incl on Michael Rosen's channel) - a Little Angel Theatre and Kids Poems and Stories with Michael Rosen co-production. Based on the book by Michael Rosen. Masha outwits a greedy bear.

Mother Christmas 4 Dec 2020 onwards (YouTube 142k views) – a Little Angel Theatre production. We go behind the scenes as Mother Christmas saves the day.

The Night Before Christmas 24 Dec 2020 – 5 Jan 2021 (YouTube 1k views) - Alison Alexander in association with Little Angel Theatre. A shadow theatre retelling of the classic poem by Clement Clarke Moore.

The Bed 25 Dec 2020 – 5 Jan 2021 (YouTube's 12 Days of Culture 2k views) - a Little Angel Theatre production. A recording of our show for babies and toddlers, based on the poem by Sylvia Plath.

Review of activities 2020/21 (continued)

Watch, Make, Share (continued)

Me... 25 Dec 2020 – 5 Jan 2021 (YouTube's 12 Days of Culture 3k views) - a Little Angel Theatre production. A recording of our Christmas show based on the book by Emma Dodd.

The Girl and the Raven 17 Jan 2021 - 16 Jan 2022 (YouTube 4k views) - Handbendi in association with Little Angel Theatre. An adaptation of the Icelandic folk legend.

The World of Sound Scribbles 28 Feb 2021 – 27 Feb 2022 (YouTube 1k) - a Little Bean in association with Little Angel Theatre. Part of CAN Festival 2021. Sensory exploration of sound for babies.

Envis and Outo 21 Mar 2021 – 20 Mar 2022 (YouTube <1k) - Samantha Sutherland in association with Little Angel Theatre. A snowflake is nervous to go on a journey.

Suitcase Circus 28 Mar 2021 – 27 Mar 2022 (YouTube 1k) - Folded Feather in association with Little Angel Theatre. A circus made of discarded things.

Digital Performances

As well as releasing digital shows on our YouTube channel, we presented two hybrid shows in the year which featured live and pre-recorded elements, and one live streamed "choose your own adventure" show.

Reach for the Stars 7 Nov – 6 Dec 2020 (Zoom and in person) - a Little Angel Theatre production. Inspired by the life of Mae Jemison, Nat overcomes her greatest fears.

Wow! Said the Owl 2 Dec 2020 – 3 Jan 2021 (Zoom and in person) - a Little Angel Theatre production. Based on the book by Tim Hopgood. A curious little owl explores the wonderful world of colours.

Bugaboo 14 Mar – 2 May 2021 (Zoom) - a Little Angel Theatre production. Based on the book by Sean Taylor. Floyd and Ruby meet a menagerie of monsters.

Puppet Picnic

We partnered with Islington Square for a two-week-long outdoor puppetry festival, including a revival of our production **The Slightly Annoying Elephant**, three visiting companies, Smoking Apples Theatre Company with **Arbor the Tree**, Seb Mayer's **Don Quixote** and Judith Hope's **Cloud Travellers**, craft workshops and giant walkabout puppets.

On Tour

The pandemic has had such an impact on the sector that we have not been able to tour any of our shows this year. The Slightly Annoying Elephant and We're going on a Bear Hunt and Wolves in the Walls all had tours booked at the start of the year, however their runs were cut short by the Coronavirus lockdown in March 2020.

Review of activities 2020/21 (continued)

On Tour (continued)

We have however experimented with digital touring, visiting 44 schools across the country, from Glasgow to Ross-on-Wye, entering classrooms via the magic of Zoom; and have engaged with audiences from CAST Doncaster, The Albany and Nottingham Lakeside Arts as part of our virtual tour of *Where the Bugaboo Lives*.

Community

Our Community Engagement Programme is now well embedded, and continues to be delivered by a funded Community Engagement Manager. All of our community work is offered for free and is therefore made possible by the generous funding from Islington Council, trusts, foundations and donations from some very wonderful individuals. The pandemic hit our local community hard, with 47% of Islington residents reporting decreased mental wellbeing during this time. We have continued to offer opportunities for both adults and children to get creative, both digitally, in person, and through providing take-home craft packs, so that everybody can take part regardless of what technology or materials they might have at home. Projects and partnerships this year have included:

Adult Art and Chat – throughout the first lockdown, a Whatsapp group was set up for Sebbon Street residents to enable sharing of information about local services, food banks and other advice; to support each other with tasks such as shopping and dog walking; and to reduce isolation. 12 neighbours signed up to the group, who then suggested weekly video calls and group exercise sessions to encourage indoor exercise and to stay healthy. Later on in the year, they were able to meet up in person outside the Studios in socially-distanced groups of six, and Little Angel ran a mixture of in person and online scrapbooking workshops.

Family Crafternoons – our drop-in craft sessions continued in a variety of forms this year, including socially distanced sessions outdoors during the summer, Zoom sessions (with craft packs distributed with materials for those who did not have access to them at home), and YouTube videos enabling families to follow along in their own time.

Solace Women's Aid Sock Puppet Project – in early 2021 we ran two 3-week online puppet making and performing courses in partnership with Solace Women's Aid. One was designed for women and their children to explore play and conversation together through puppetry; and the other was aimed at women without children to find their inner child and share a creative experience with other survivors of domestic violence.

Fun Palaces – in October we held a weekend of free, socially distanced workshops centred around Black History Month, involving storytelling and shadow puppet making. All sessions were fully booked and well received with children excited to make their own shadow puppets for the first time.

Review of activities 2020/21 (continued)

Creative Learning – Schools, Courses and Classes

We believe passionately in the value of participatory arts, and our work with schools is vital to ensure we are reaching a wide range of children, some of whom may not otherwise access the theatre. The pandemic has disproportionately affected these children, and we have worked hard, alongside the council and senior leaders at our local partner schools, to continue to offer them a creative outlet, both digitally and in person when restrictions have allowed.

During 2020–2021 we have worked with five local partner schools in total spanning two academic years. The Partnership Programme allows pupils who would not normally be able to access our work outside of school because of financial or social barriers, to benefit from our shows and workshops. The programme enables the schools to provide opportunities where normally costs would be a barrier. During the pandemic we have continued to engage with our partner schools providing them with predominantly online resources, performances and workshops, however when restrictions have allowed we have also been able to provide some much-valued live experiences. In the autumn term we provided digital performances of Reach for the Stars with additional interactive workshop content for targeted children in William Tyndale School. The workshops involved pupils making a puppet to represent their future selves. The creative process gave them the opportunity to reflect on their aspirations and sparked discussion around aspirations, inspired by the show. The sessions culminated in making a film using their puppets which was shared online.

Working as part of Islington Council's scheme to provide young people in the borough with at least 11 cultural experiences by the time they reach Year 11 (11by11), we have provided shows and workshop experiences for many children who would not otherwise have had the opportunity to engage with us (both live and online). Despite the challenging circumstances we have also run workshops for 200 children in other schools or educational settings across London and the rest of the UK this year.

The pandemic has meant that we have had to focus more heavily on ways of reaching and supporting schools remotely, and we have worked very hard to expand our digital offering. We created free online 'Watch, Make, Share' packs specifically targeted at children learning at home, as well as three digital packages designed specifically for schools and linked to the curriculum. These are available for schools to buy online and our partner schools are given free access. These packages are an affordable way for schools to access our work from a distance, meaning that schools all over the country, and even the world, can benefit from support with delivering a more creative curriculum.

Review of activities 2020/21 (continued)

Creative Learning – Schools, Courses and Classes (continued)

We were not able to deliver our live ***making and performing*** puppetry classes this year. However, Spectrum Youth Theatre for young people on the Autistic Spectrum continued to run during the pandemic. The online transition was a great success with participants, who were thrilled to be able to keep the group together and continue to make fantastic work with the support of the team from Smoking Apples Theatre Company. They have created two wonderful puppet films, collaborating to plan the stories, make the puppets and film their own sections. These were then edited together to make the finished films, which premiered for friends and family during the final session of each term and can be viewed on our YouTube channel. We also ran a variety of creative workshops on zoom over the school holidays, guiding young people through creating their own puppets using recycled materials easy to find around the home. We even managed to fit in a few socially distanced workshops as part of our Puppet Picnic Festival in the summer.

Professional Development & Emerging Artists

This has been an exciting year for our professional development programmes. Moving our ***puppetry training courses online*** has enabled us to welcome participants from across the UK and worldwide, with dedicated aspiring puppeteers wrangling time zones and differing levels of lockdown to work together and learn new skills (337 participants from 23 countries). We also launched a ***new bursary scheme***, offering one place on each course for free to a participant who otherwise wouldn't be able to take part. We delivered our Foundation Course, Adult Ensemble and a wide variety of makers and performers classes. The Guildhall School's MA Collaborative Theatre Production and Design students also returned to work with us digitally this year. They created a digital show and accompanying workshop which toured local community venues, local partner schools and schools further afield in Mexico and Italy.

Statistics and Year-on-Year Comparisons

Year	Performances In-House	Attendance In-House	Performances on Tour	Attendance on Tour	Digital Performances	Views
2020-21	21*	1,113	n/a	n/a	25	843k
2019-20	938	58,212	432	41,042		
2018-19	929	56,620	469	40,306		
2017-18	870	56,740	410	28,099		
2016-17	747	51,756	413	37,883		

**puppet picnic festival in Islington Square (socially distanced audience)*

Key developments in year ended March 2021

- 1) Our **Watch, Make, Share** digital strand of work has been a resounding success, including 20 digital shorts and 4 recorded versions of productions (shared on YouTube and Zoom). Our content has been watched over 840k times by people worldwide (to the end of the financial year), and has been a lifeline for families stuck at home throughout various lockdowns.
- 2) We are proud to have continued to have supported out local school children and community. The pandemic has hit this group hard – we have continued to offer opportunities for both adults and children to get creative digitally and in person.
- 3) During this crisis period, where we have not been able to earn income from our normal ticket sales (around 60% of our turnover) we have successfully shifted our business model to fund our activities in other ways – primarily through fundraising and use of government support where we have been eligible.
- 4) We focused on supporting our staff and freelancers. We made full use of the government furlough scheme to support and retain our skilled workforce. We took part in the Freelance Task Force and employed 115 individuals over the course of the year.

Financial position

Following the closure of the live theatre sector in March, we quickly shifted our output to a digital model, realising there was a need to support our audiences and beneficiaries through this difficult time, and refocused attention on fundraising to subsidise this content, making it as accessible as possible. We have been fortunate in managing to secure the subsidy that we needed to deliver this - the organisation has made use of the government's Coronavirus Job Retention Scheme, and secured grants from several Covid emergency funding sources, including the Arts Council England / DCMS, Garfield Weston and Julia & Hans Rausing Trust in particular, in order to sustain our organisational infrastructure and continue with a meaningful output.

Where usually nearly two thirds of our income would be derived from our primary activities: ticket sales for in-house shows, fees paid to us by venues for our touring productions, and tickets and fees received for delivery of our education and community work - this year over 80% of our income came from grants and donations.

Total philanthropic giving came to £1,271,061 (as detailed in Notes 1 & 2 of the financial statements), this is an increase of over 100% on the previous year – this has principally been from Covid recovery / support funding sources. As always, we are grateful to a large number of individuals who have given donations or become members, their ongoing support has been particularly meaningful this year.

The Statement of Financial Activities shows total reserves amounting to £2,215,021 with net surplus for the year of £593,006 as disclosed in the financial statements. Reserves include £1,506,693 of unrealised funds, with a further £386,667 of unrestricted funds.

Financial position

Out of the total of £386,667 of unrestricted funds, £71,529 were designated to specific purposes, £86,051 were represented by tangible fixed assets and £23,307 related to the investment property. The charity therefore held £205,780 free reserves as at 31 March 2021 (see reserves section below for more detail on our reserves policy).

Nearly 90% of our expenditure was ploughed straight into our charitable activities – throughout the pandemic we have remained dedicated to supporting our beneficiaries, creating opportunities for our freelance family of artists, retaining our staff team and maintaining our cherished buildings.

There are three designated funds – one for improvements to the fabric of the theatre building; a second to encourage and enable artistic innovation in future programming and a third relating to grant income that has been received in the current financial year, but has been committed to / ringfenced against activity which is taking place in the next financial year.

Investment powers

Under the constitution, the charity has the power to make any investment decisions that the Trustees see fit.

Reserves policy

It is the policy of the Theatre to maintain unrestricted funds, which are the free reserves of the Theatre, at a level which equates to approximately 3 months of committed unrestricted expenditure. The aim of the reserves policy is to set it at such a level that we are able to maintain cash flow and provide funds to cover management, administration and support costs for a period of 3 months. Our stated unrestricted expenditure includes many items that would not be committed to without either securing related income in advance or are not contracted and would not be expended if the organisation was not operational - for example, touring, visiting company activity, schools workshops, some creative learning projects, merchandise cost of sales, casual staffing, etc.

Currently we hold free reserves of £205,780. This is in line with our policy, and ensures that we are in good stead to weather further uncertainty as we navigate our way through this new operating landscape.

Fundraising policy

We are grateful to the many charitable trusts, individuals and organisations who make generous financial contributions towards our work. We are reliant on private and philanthropic income to maintain our activity. We monitor and control our fundraising activities, to ensure that our supporters have a positive experience and are treated fairly. We follow the Institute of Fundraising's guidelines with regard to best research practice. We have not and do not sell donor details as we understand that they have trusted us with their money and information. Fundraising activity is included on our risk register to ensure that it can be managed accordingly and forms part of regular board reporting processes. We are committed to ethical fundraising and foster a culture of utmost respect for donor choice and have not received any complaints in the year.

Plans for future periods

In November 2021 LAT will be celebrating its 60th birthday – we are planning to build back from the challenges of the last year with work to celebrate our rich history, reengage with our audience and community and look forward to the future of both the organisation and this exciting and innovative artform. The year starts with an adventure-style play, as we continue to find advanced and innovative ways to engage our audiences digitally with a new production of the interactive story, ***Where the Bugaboo Lives***. Each performance will be different as young audiences 'choose their own adventure' while they watch, deciding which way the story goes. Following this, we cannot wait to welcome audiences safely back to our theatre, to see our new production of Julia Donaldson's treasured story about helping others in need, ***The Smartest Giant in Town***, and look forward to collaborating with Fiery Light for the first time. We are also launching a new digital interview series ***People Behind the Puppets*** to celebrate 60 years of world-class artistry at the heart of Little Angel. We hope it will inspire the next generation of puppet makers.

Now at a time when young people in hospital feel more isolated than ever, we are proud to have created a digital version of ***If Not Here...Where?*** (our suitcase show created from ideas and stories from young people at Great Ormond Street) enabling it to tour again in a Covid-safe way this summer. We also intend to brighten up the streets of Islington with a special project this June, ***The Wishing Tree***, inspired by a new poem by Joseph Coelho, which will be crafted into a brand-new play based on work with local school children and community groups. Our community is at the heart of everything we do and this is a wonderful chance to celebrate our birthday with them. Inspired by Greenpeace campaigns, we will be launching a major new production ***There's a Rang-tan in my Bedroom and other stories*** in September, followed by the world premiere of a musical adaptation of ***There May be a Castle*** in November.

We have been overwhelmed by the response from children, local and far afield, to our ***Watch, Make, Share*** digital series created in response to lockdown. We hope it has made a difficult time a bit brighter for our young audiences and are thrilled to be able to continue to create new plays and activities for families to enjoy for free throughout the year to come. It has been very difficult to generate income from digital activity (audiences are used to accessing similar content for free), but we feel very strongly that these resources need to be accessible and easy to use and we are planning to continue to deliver these activities alongside our live output going forwards. As a result, our financial model has shifted more towards fundraising to support this and continue to work with our local schools and community. We have been fortunate in managing to secure the subsidy that we needed to deliver these outputs to date, and, looking forward to the 2021/22 financial year, we have already secured 80% of our fundraising target, which will support our re-opening costs, subsidise socially distanced operations and enable us to celebrate our 60th anniversary year.

Plans for future periods (continued)

We continue to offer professional development courses and classes digitally (discovering an entirely new, international audience for this output) and are making plans to shift to a hybrid model, with some courses returning in person, and some remaining remote. Last year has also highlighted the lack of diversity in the puppetry sector, and we are committed to addressing this in the coming years, offering more professional development and employment opportunities to underrepresented groups, including training for emerging puppeteers and designers. We will continue to run our schools partnership programme with eight Islington primary schools (this includes three new schools; previously we had five partners); and we will continue to run our community engagement programme, delivering weekly sessions for local residents and a number of bespoke projects.

Going concern

We have considered the ongoing effects of the outbreak of Covid-19 on the charity's operations and have concluded that the impact on it is likely to be manageable. We have adapted our business plan and operations, facilitating meaningful output and have a detailed plan that enables an effective operation to continue in a variety of possible scenarios, including both live and digital outputs.

Trustees acknowledge and recognise there is an ongoing potential impact of the Covid-19 pandemic on the operations of the charity, its beneficiaries, partners and stakeholders and on wider society. As well as the personal risk to health of its staff, the charity may lose planned income as the result of the cancellation of events and/or the absence of key personnel, although there may be some expenditure savings also. It is not anticipated at the current time that the overall financial position of the charity will be adversely affected or its financial solvency threatened, and that these risks are being proactively and effectively managed.

Structure, Governance & Management

Governing document

The Theatre is constituted as a charitable incorporated organisation (CIO) and is therefore governed by its constitution. The Theatre's Charity No. is 232488.

Appointment of Trustees

Apart from the first charity trustees (who have defined terms in the constitution), every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. A charity trustee who has served for one term may be reappointed for a second consecutive term but may not be reappointed for a third term without an interval of at least one year.

Trustee induction and training

New Trustees receive an information pack to brief them on their legal obligations under Charity and Company law, a copy of the current version of the Charity's Constitution, a copy of the CIO's latest Trustees' Annual Report and statement of accounts. They meet key employees and other Trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Structure, Governance & Management (continued)

Trustees

The following served as Trustees during the year and up to the date of signing this report, except where shown:

Trustee	Appointed / Retired / Resigned
J Bierman	
L Cotton	Appointed 17 June 2020
E Lewis	Appointed 17 June 2020
L Le Rocque	Appointed 14 January 2021
C Lowry	
F Phillips	Retired 10 June 2021
C Owen (Chair)	
L Stanfield	
S Wright	
S Zhu	Appointed 10 June 2021

Organisation

The Board of Trustees administers the Charity. The Board meets at least quarterly and there is a sub-committee covering finance that meets more regularly. The Chief Executive is appointed by the Trustees to manage the day-to-day operations of the Charity – Artistic Director Samantha Lane has been in this post since June 2015. To facilitate effective operations, the Chief Executive alongside other key management personnel (the Executive Director, the Senior Producer, the Head of Development and the Head of Creative Learning) have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activities.

Related parties

The Charity works collaboratively with other theatres. Certain trustees and key management personnel have roles at other theatres. Further details are provided within the notes to the financial statements.

Risk management

The Trustees have a risk management strategy which comprises:

- ◆ An annual review of the risks the Charity may face;
- ◆ The establishment of systems and procedures to mitigate those risks identified in the plan; and
- ◆ The implementation of procedures designed to minimize any potential impact on the Charity should those risks materialise.

Structure, Governance & Management (continued)

Risk management (continued)

The Trustees have assessed the major risks to which the Theatre is exposed, in particular the ongoing uncertainty around the impacts of Covid-19, reliance on successful fundraising performance, the overstretching of human resources, fostering an environment in which the creative team are able to take risks and those related to the operations, policies, procedures and finances of the Theatre. They are satisfied that systems are in place to mitigate our exposure to the major risks – identifying specific areas of risk and giving an impetus for better planning through regular review of the organizational risk register. A key element in the management of financial risk is the setting of a reserves policy and its regular review by the Trustees.

Key strategic risks which are currently being closely monitored and reviewed include:

- ◆ **Coronavirus** – the pandemic has impacted all areas of operation for the charity, from H&S processes and IT infrastructure to artistic output and income generating activity. As a result the executive are in more regular contact with the board, sending updates outlining how the organisation is responding to the constantly changing operational and financial parameters.
- ◆ **Fundraising Activity** – in an increasingly competitive market (exaggerated by coronavirus), with funding for art's sake becoming less prevalent and more focus on funding work outside of London, this is an area of close monitoring and review.
- ◆ **Staffing and HR capacities** – the impact of the pandemic on the staff team has been significant, with individuals being uniquely affected due to personal circumstances. There has been a high level of staff turnover across the arts industry, and ensuring wellbeing is maintained is challenging with many staff working primarily from home. The board and executive are mindful of this, and are proactively reviewing output and capacity levels to manage this.

Key management personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Artistic Director/Chief Executive, the Executive Director, the Head of Production, the Head of Development and the Head of Creative Learning. The organisation has a salary scale with bands covering all personnel within the organisation, including Key Management Personnel. Changes to levels of pay for employees can be made in line with this document and alongside the annual appraisal process, with objectives linked to the key strategic aims of the organisation, that all permanent employees complete. Salaries are benchmarked annually and scale is reviewed by the Executive in response to this and adjusted where appropriate and financially deliverable, subject to the approval of the Board. Executive pay reviews follow a similar model, however they are undertaken by the Board.

Statement of trustees' responsibilities

The trustees are responsible for preparing the trustees' report and accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Statement of trustees' responsibilities (continued)

The law applicable to charities in England and Wales requires the trustees to prepare accounts for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing these accounts, the trustees are required to:

- ◆ select suitable accounting policies and then apply them consistently;
- ◆ observe the methods and principles in 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);
- ◆ make judgements and estimates that are reasonable and prudent;
- ◆ state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- ◆ prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Charities Act 2011, applicable Charity (Accounts and Reports) Regulations and the provisions of the charity's trust deed/constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

This report was approved by the board on ^{03/12/21}..... and authorised to sign on its behalf by

Catherine L. Owen
.....

Catherine Owen - Chairman of Trustees

Independent auditor's report to the trustees of Little Angel Theatre

Opinion

We have audited the accounts of Little Angel Theatre (the 'charity') for the year ended 31 March 2021, which comprise the statement of financial activities, the balance sheet, the statement of cash flows, the principal accounting policies and the notes to the accounts. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the accounts:

- ◆ give a true and fair view of the state of the charity's affairs as at 31 March 2021 and of its income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ◆ have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the accounts section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the accounts in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report and financial statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 requires us to report to you if, in our opinion:

- ◆ the information given in the trustees' annual report is inconsistent in any material respect with the accounts; or
- ◆ sufficient accounting records have not been kept; or
- ◆ the accounts are not in agreement with the accounting records and returns; or
- ◆ we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the accounts and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the accounts

Our objectives are to obtain reasonable assurance about whether the accounts as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- ◆ the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and
- ◆ we obtained an understanding of the legal and regulatory frameworks that are applicable to the charity and determined that the most significant frameworks which are directly relevant to specific assertions in the accounts are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011), and those that relate to data protection (General Data Protection Regulation).

We assessed the susceptibility of the charity's accounts to material misstatement, including obtaining an understanding of how fraud might occur, by:

- ◆ making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- ◆ considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- ◆ performed analytical procedures to identify any unusual or unexpected relationships;
- ◆ tested journal entries to identify unusual transactions; and
- ◆ assessed whether judgements and assumptions made in determining the accounting estimates for the calculation of the annual depreciation charge; the valuation of the investment property; the allocation of support costs between charitable expenditure categories; and the estimation of future income and expenditure flows for the purpose of assessing going concern were indicative of potential bias.

Auditor's responsibilities for the audit of the accounts (continued)

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- ◆ reading the minutes of meetings of those charged with governance; and
- ◆ enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with section 144 of the Charities Act 2011 and with regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott LLP

Buzzacott LLP
Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 03 December 2021

Buzzacott LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Statement of financial activities 31 March 2021

	Notes	Un- restricted funds £	Restricted funds £	Total funds 2021 £	Un- restricted funds £	Restricted funds £	Total funds 2020 £
Income and endowments from:							
Donations and legacies							
. Donations	1	86,554	—	86,554	58,804	19,432	78,236
. Grants	2	644,047	540,460	1,184,507	4,643	376,165	380,808
Charitable activities							
. Show, touring and education	3	128,852	—	128,852	1,006,528	—	1,006,528
Other trading activities							
. Refreshment/merchandise income		2,772	—	2,772	41,596	—	41,596
Investment	4	62,228	—	62,228	65,537	—	65,537
Other sources		14,022	—	14,022	93	—	93
Total		938,475	540,460	1,478,935	1,177,201	395,597	1,572,798
Expenditure on:							
Raising funds	5	59,373	14,489	73,862	17,518	59,028	76,546
Refreshment/merchandise	6	18,828	—	18,828	42,263	—	42,263
Management investment	7	19,000	—	19,000	28,460	—	28,460
Charitable activities							
. Shows	8	318,387	115,621	434,008	744,407	80,365	824,772
. Touring	8	92,720	—	92,720	242,154	78,490	320,644
. Education	8	158,823	88,688	247,511	166,865	177,714	344,579
Total		667,131	218,798	885,929	1,241,667	395,597	1,637,264
Net income (expenditure)		271,344	321,662	593,006	(64,466)	—	(64,466)
Other recognised gains (losses)							
Unrealised gains on investment assets	21	80,000	—	80,000	—	—	—
Net movement in funds for the year		351,344	321,662	673,006	(64,466)	—	(64,466)
Reconciliation of funds							
Total funds brought forward		1,542,015	—	1,542,015	1,606,481	—	1,606,481
Total funds carried forward		1,893,359	321,662	2,215,021	1,542,015	—	1,542,015

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 32 to 40 form part of these accounts.

Balance sheet 31 March 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Intangible assets	14		—		1,772
Tangible assets	15		86,051		71,287
Investments	16		1,530,000		1,450,000
			1,616,051		1,523,059
Current assets					
Stock		5,824		6,446	
Debtors	17	230,080		151,134	
Cash at bank and in hand		514,671		142,538	
		750,575		300,118	
Current liabilities					
Creditors: Amounts falling due within one year	18	(151,605)		(281,162)	
Net current assets			598,970		18,956
Net assets			2,215,021		1,542,015
The funds of the charity					
Restricted funds	22		321,662		—
Unrestricted funds					
. General funds	21		315,137		97,380
. Designated funds	21		71,529		17,942
. Revaluation reserve	21		1,506,693		1,426,693
			2,215,021		1,542,015

Approved by the trustees and signed on their behalf by:

Catherine L. Owen

Catherine Owen

Approved on: 03/12/21

The notes on pages 32 to 40 form part of these accounts.

Statement of cash flows Year to 31 March 2021

	Notes	2021 £	2020 £
Cash flows from operating activities:			
Net cash provided by (used in) operating activities	A	342,125	(63,442)
Cash flows from investing activities:			
Rental income received		62,142	65,446
Fixed asset purchases		(32,220)	(8,754)
Interest received		86	91
Net cash provided by investing activities		30,008	56,783
Change in cash and cash equivalents in the year		372,133	(6,659)
Cash and cash equivalents at 1 April 2020	B	142,538	149,197
Cash and cash equivalents at 31 March 2021	B	514,671	142,538

Notes to the statement of cash flows for the year to 31 March 2021.

A Reconciliation of net movement in funds to net cash used in operating activities

	2021 £	2020 £
Net movement in funds (as per the statement of financial activities)	673,006	(64,466)
Adjustments for:		
Amortisation charge	1,772	1,780
Depreciation charge	17,456	26,467
Loss on disposal of tangible fixed assets		
Interest receivable	(86)	(91)
Rental income receivable	(62,142)	(65,446)
Decrease(Increase) in stock	622	(2,074)
(Increase)decrease in debtors	(78,946)	207,143
Decrease in creditors	(129,557)	(166,755)
Unrealised gain on revaluation	(80,000)	—
Net cash used in operating activities	342,125	(63,442)

B Analysis of cash and cash equivalents

	2021 £	2020 £
Total cash and cash equivalents: cash at bank and in hand	514,671	142,538

Principal accounting policies 31 March 2021

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation

These financial statements have been prepared for the year to 31 March 2021 with comparative information given in respect to the year to 31 March 2020.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (Charities SORP FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The accounts are presented in sterling and are rounded to the nearest pound.

Assessment of going concern

The trustees have assessed the position of the charity as a going concern in preparing this report and financial statements. They have made this assessment, in respect of a period of at least one year from the date of approval of these accounts, based on the charity's operational plan and response to the Coronavirus pandemic; budgets and cashflow forecasts to 31 March 2023; the forecast reserves position at 31 March 2023; its evolving plans for the period to 31 March 2023; and its commitment to moving to a more flexible and financially viable business model.

Little Angel Theatre has secured 100% of the fundraised income that it requires to balance its budget in the current (2021-22) financial year at the point of signing off these financial statements. This year the organisation is relying more heavily on earned income as the live programme of output continues to grow, but these projections are conservative. Funding secured includes significant income from the Cultural Recovery Fund (Arts Council England), as well as grants from a mixture of pre-existing and new funders.

Recognising that Little Angel Theatre's continued ability to deliver its programme of work will depend on continued forward secured funding, the Trustees have considered several factors in concluding that the adoption of the going concern basis in the preparation of these financial statements is appropriate. These have included:

- ◆ The forward pipeline of secured and prospective income streams for a period of at least 12 months from the date of approval of these accounts.

Assessment of going concern (continued)

- ◆ The rigour of pipeline monitoring and cost controls that are in place to ensure a balanced budget in the current (2021-22) and subsequent financial year (2022-23) while still maintaining delivery of Little Angel Theatre's programme.
- ◆ Cash management and working capital controls in place to manage the potential risks of late payments by funders and ensure restricted and unrestricted assets and reserves are appropriately managed.

After making this assessment the Trustees are confident the organisation has adequate resources to operate for the foreseeable future and can adopt the Going Concern basis in preparing its financial statements.

The trustees have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and the charity will have sufficient resources to meet its liabilities as they fall due.

Critical accounting estimates and areas of judgement

The preparation of the accounts in compliance with SORP FRS 102 requires the use of certain critical accounting estimates. It requires also that management and Trustees exercise judgement in applying the charity's accounting policies.

In the view of the trustees, no assumptions concerning the future or estimation uncertainty affecting assets or liabilities as the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year. In addition to the above, the full impact following the emergence of the global coronavirus pandemic is still unknown. It is therefore not currently possible to evaluate all the potential implications for the charity's activities, beneficiaries, funders, suppliers and the wider economy. Estimates used in the accounts are subject to a greater degree of uncertainty and volatility. As set out in these accounting policies under "going concern", the trustees have considered the impact of the pandemic on the charity and have concluded that although there may be some negative consequences, it is appropriate for the charity to continue to prepare its accounts on the going concern basis.

In preparing these accounts, the Trustees have made significant estimates and judgements in the following areas:

- ◆ Estimating the expected useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge;
- ◆ Estimating the expected useful economic life of intangible fixed assets for the purposes of determining the annual amortisation charge;
- ◆ Estimating the market value of the investment property;
- ◆ Estimating any provision for slow moving and/or obsolete stock;
- ◆ Allocating support costs across the charity's activities;

Critical accounting estimates and areas of judgement (continued)

- ◆ Estimating any provision for bad or doubtful debts; and
- ◆ Estimating and recognising accrued expenditure.

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity has to fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Donations are received by way of cash and gifts and are included in full in the Statement of Financial Activities when receivable. Cash donations are included as income when they are received. Gifts donated for resale are included as income when they are sold. Donated assets are included at the value to the charity where this can be quantified and a third party is bearing the cost. The value of services provided by volunteers has not been included.

Grants, are recognised in full in the Statement of Financial Activities in the year in which they are receivable.

Income from charitable activities represents the total value of box office income, income from tours and education, received by the charity from customers during the year, excluding value added tax.

Trading income from merchandising and refreshments from shows is recognised on receipt.

Rental income from the investment property is recognised over the period of the agreement.

Interest on funds held on deposit is included in the year in which it is 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.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

- a. The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.
- b. The costs of refreshments and merchandise include salaries, direct costs and overheads associated with generating income from the sale of refreshments and merchandise.
- c. The costs of managing investment include salaries, direct costs and overheads associated with managing the charity's investment property.
- d. The costs of charitable activities comprise expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the estimated staff time spent on raising funds, charitable activities and associated ancillary trading activities, and managing the investment property.

Intangible fixed assets and amortisation

Goodwill 5% on cost

Acquired goodwill is written off in equal annual instalments over its estimated useful economic life of 20 years.

Tangible fixed assets and depreciation

Fixed assets are included at cost and depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Freehold land and buildings	2.5% on cost
Fixtures, fittings and equipment	20% reducing balance
Motor vehicles	25% on cost
Lighting system	10% on cost
IT equipment	20% on cost
Leasehold improvements	10% on cost

Investments

The valuation of the investment property, which is rented out to third party tenants, is based on current open market valuation. These properties are not depreciated.

Unrealised gains (or losses) on the investment property are calculated as the difference between the open market value at the year end and the carrying value at that date. Unrealised gains (or losses) are credited (or debited) in the year in which they arise.

Stock

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

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Basic financial instruments

The charitable company 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.

Fund structure

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds are monies set aside of unrestricted general funds and designated for specific purposes by the trustees.

Revaluation reserve represents the value of unrealised gains on the charity's investment property.

Leases

Rentals applicable to operating leases where substantially all the benefits and risks of ownership remain with the lessor are charged on a straight line basis over the lease term.

Pensions

Contributions in respect of defined contribution pension schemes are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in note 11. There were no outstanding contributions at the year end. The charity has no liability beyond making its contributions and paying across the deductions for employees' contributions.

Taxation

The Little Angel Theatre is a registered charity and therefore not liable to income tax or corporation tax on income derive from its charitable activities, as it falls with the various exemptions available to registered charities.

1. Income from donations

	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
Members	1,540	—	1,540	2,053
Corporate	—	—	—	3,712
Regular, one-off and other donations	85,014	—	85,014	72,471
Total 2021	86,554	—	86,554	78,236

	Unrestricted funds £	Restricted funds £	2020 Total funds £
Members	2,053	—	2,053
Corporate	2,277	1,435	3,712
Regular, one-off and other donations	54,474	17,997	72,471
Total 2020	58,804	19,432	78,236

2. Income from grants

	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
Arts Council England	270,000	64,430	334,430	111,531
CJRS grant (furlough)	190,484	—	190,484	—
London Borough of Islington	47,142	16,500	63,642	22,370
NESTA	—	13,461	13,461	13,000
Eve J R Charity	—	—	—	—
Garfield Weston	—	251,662	251,662	20,000
John Ellerman	—	—	—	21,368
Backstage Trust	57,921	—	57,921	62,079
Paul Hamlyn Foundation	—	20,000	20,000	52,180
Cripplegate Foundation	—	20,000	20,000	—
The Austin and Hope Pilkington Trust	5,000	—	5,000	—
Children in Need	—	—	—	9,766
The Froebel Trust	—	754	754	6,754
Ernst Hecht	10,000	70,000	80,000	5,553
City of London	—	29,428	29,428	—
Garrick Charitable Trust	5,000	—	5,000	—
The Julia and Hans Rausing Trust	43,550	45,600	89,150	—
Grants under £5,000	14,950	8,625	23,575	56,207
Total 2021	644,047	540,460	1,184,507	380,808

Included in income from grants is £190,484 received from the Coronavirus Job Retention Scheme (furlough) (2020: £nil).

2. Income from grants (continued)

	Unrestricted funds £	Restricted funds £	2020 Total funds £
Arts Council England	—	111,531	111,531
London Borough of Islington	—	22,370	22,370
NESTA	—	13,000	13,000
Garfield Weston	—	20,000	20,000
John Ellerman	—	21,368	21,368
Backstage Trust	—	62,079	62,079
Paul Hamlyn Foundation	—	52,180	52,180
Children in Need	—	9,766	9,766
The Froebel Trust	—	6,754	6,754
Ernst Hecht	—	5,553	5,553
Grants under £5,000	4,643	51,564	56,207
Total 2020	4,643	376,165	380,808

3. Income from charitable activities

	Un- restricted funds £	Restricted funds £	Total funds 2021 £	Un- restricted funds £	Restricted funds £	Total funds 2020 £
Box office	35,618	—	35,618	565,097	—	565,097
Touring	13,044	—	13,044	251,454	—	251,454
Education	65,174	—	65,174	94,478	—	94,478
Theatre tax relief	15,016	—	15,016	95,499	—	95,499
	128,852	—	128,852	1,006,528	—	1,006,528

4. Income from investments

	Un- restricted funds £	Restricted funds £	Total funds 2021 £	Un- restricted funds £	Restricted funds £	Total funds 2020 £
Income from investment properties	62,142	—	62,142	65,446	—	65,466
Interest received	86	—	86	91	—	91
	62,228	—	62,228	65,537	—	65,537

5. Expenditure on raising funds

	Un- restricted funds £	Restricted funds £	Total funds 2021 £	Un- restricted funds £	Restricted funds £	Total funds 2020 £
Staff costs (note 11)	44,724	14,489	59,213	14,824	37,368	52,192
Direct costs	2,219	—	2,219	—	—	—
Support costs (note 9)	12,430	—	12,430	2,694	21,660	24,354
	59,373	14,489	73,862	17,518	59,028	76,546

6. Expenditure on merchandising and refreshments

	Un-restricted funds £	Restricted funds £	Total funds 2021 £	Un-restricted funds £	Restricted funds £	Total funds 2020 £
Direct costs	1,967	—	1,967	22,616	—	22,616
Staff costs (note 11)	13,706	—	13,706	14,789	—	14,789
Support costs (note 9)	3,155	—	3,155	4,858	—	4,858
	18,828	—	18,828	42,263	—	42,263

7. Expenditure on managing investment

	Un-restricted funds £	Restricted funds £	Total funds 2021 £	Un-restricted funds £	Restricted funds £	Total funds 2020 £
Direct costs	—	—	—	11,453	—	11,453
Staff costs (note 11)	16,044	—	16,044	14,097	—	14,097
Support costs (note 9)	2,956	—	2,956	2,910	—	2,910
	19,000	—	19,000	28,460	—	28,460

8. Expenditure on charitable activities

	Direct costs £	Staff costs (note 11) £	Support costs (note 9) £	2021 Total £	2020 Total £
Shows	118,759	217,856	97,393	434,008	824,772
Touring	15,827	60,545	16,348	92,720	320,644
Education	39,512	142,398	65,601	247,511	344,579
	174,098	420,799	179,342	774,239	1,489,995

	Direct costs £	Staff costs (note 11) £	Support costs (note 9) £	2020 Total £
Shows	443,207	183,089	198,476	824,772
Touring	237,373	62,403	20,868	320,644
Education	109,108	146,028	89,443	344,579
	789,688	391,520	308,787	1,489,995

9. Support costs

	2021 Total £	2020 Total £
Depreciation	17,456	26,467
Amortisation	1,772	1,780
Governance costs	12,028	9,500
Other costs	166,627	303,162
	197,883	340,909

10. Net movement in funds

This is stated after charging:

	2021 £	2020 £
Staff costs (note 11)	509,762	472,599
Auditor's remuneration (including irrecoverable VAT)		
. Statutory audit services (current year)	7,050	6,500
. Statutory audit services (prior year)	2,900	—
. Non audit services	3,100	—
Depreciation	17,456	26,467
Amortisation	1,772	1,780

11. Employees

The average monthly numbers of employees during the year were:

	2021 No.	2020 No.
Arts department	9	7
Administration	2	2
Technical	5	4
Education	4	3
	20	16

	2021 £	2020 £
Employment costs		
Salaries and wages	462,989	426,348
Social security costs	36,699	37,021
Pension costs	10,074	9,230
	509,762	472,599

There were no employees during the year with emoluments above £60,000 (2020 – none).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Artistic Director/Chief Executive, the Executive Director, the Head of Production, the Head of Development and the Head of Creative Learning. The total remuneration (including taxable benefits and employer's pension contributions) of the key management personnel for the year was £202,723 (2020 – £188,568).

12. Members of the Board

No members of the Board received any remuneration in respect of their service during the year (2020 – none).

No members of the Board received reimbursement of expenses in the year (2020 – none).

13. Taxation

Little Angel Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

14. Intangible fixed assets

	Goodwill £	Total £
Cost		
At 1 April 2020	35,576	35,576
At 31 March 2021	35,576	35,576
Provision for diminution in value		
At 1 April 2020	33,804	33,804
Charge for the year	1,772	1,772
At 31 March 2021	35,576	35,576
Net book values		
At 31 March 2021	—	—
At 31 March 2020	1,772	1,772

15. Tangible fixed assets

	Land and buildings freehold £	Lighting £	Fixtures, fittings and equipment £	Motor vehicle £	IT equipment £	Leasehold improve- ment £	Total £
Cost							
At 1 April 2020	39,042	161,647	66,656	5,500	15,525	48,760	337,130
Additions	—	1,117	5,633	—	13,753	11,717	32,220
At 31 March 2021	39,042	162,764	72,289	5,500	29,278	60,477	369,350
Depreciation							
At 1 April 2020	26,658	144,820	57,311	3,002	13,439	20,613	265,843
Charge for the year	976	3,027	2,898	1,100	3,331	6,124	17,456
At 31 March 2021	27,634	147,847	60,209	4,102	16,770	26,737	283,299
Net book values							
At 31 March 2021	11,408	14,916	12,080	1,398	12,508	33,740	86,051
At 31 March 2020	12,384	16,827	9,345	2,498	2,086	28,147	71,287

16. Fixed asset investment

Investment property	Total 2021 £	Total 2020 £
At 1 April 2020	1,450,000	1,450,000
Net unrealised gains on revaluation	80,000	—
At 31 March 2021	1,530,000	1,450,000

The investment property is situated in the UK. The investment property was revalued at market value as at 31 March 2021 by an external valuer, Currell Commercial Ltd.

17. Debtors

	2021 £	2020 £
Trade debtors	18,129	44,432
Other debtors	7,250	7,250
Prepayments and accrued income	204,701	99,452
	230,080	151,134

18. Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	2,834	2,834
Taxes and social security costs	24,346	32,260
Other creditors	14,650	—
Accruals and deferred income	109,775	246,068
	151,605	281,162

Deferred income relates to grants and ticket sales received in advance.

Deferred income reconciliation:

	2021 £	2020 £
Deferred income at 1 April	—	332,867
Amounts deferred during the year	80,970	—
Amounts released during the year	—	(332,867)
Deferred income at 31 March	80,970	—

19. Lease commitments

The total value of the minimum lease payments under non-cancellable operating leases were as follows:

	2021 £	2020 £
Land and buildings		
Within a year	29,500	29,500
Two to five years	118,000	118,000
More than five years	196,667	226,167
	344,167	373,667

20. Analysis of net assets between funds

	Unrestricted funds				2021 Total funds £	2020 Total funds £
	General funds £	Designated funds £	Revaluation reserve £	Restricted funds £		
Fund balances at 31 March 2021 as represented by:						
Intangible fixed assets	—	—	—	—	—	1,772
Tangible fixed assets	86,051	—	—	—	86,051	71,287
Investment assets	23,307	—	1,506,693	—	1,530,000	1,450,000
Current assets	357,384	71,529	—	321,662	750,575	300,118
Current liabilities	(151,605)	—	—	—	(151,605)	(281,162)
	315,137	71,529	1,506,693	321,662	2,215,021	1,542,015

	Unrestricted funds				2020 Total funds £
	General funds £	Designated funds £	Revaluation reserve £	Restricted funds £	
Fund balances at 31 March 2020 as represented by:					
Intangible fixed assets	1,772	—	—	—	1,772
Tangible fixed assets	71,287	—	—	—	71,287
Investment assets	23,307	—	1,426,693	—	1,450,000
Current assets	282,176	17,942	—	—	300,118
Current liabilities	(281,162)	—	—	—	(281,162)
	97,380	17,942	1,426,693	—	1,542,015

21. Unrestricted funds

	At 1 April 2020 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2021 £
Designated fund – buildings	15,269	—	—	—	15,269
Designated fund – creative	2,673	—	—	—	2,673
Designated fund - committed	—	—	—	53,587	53,587
Revaluation reserve	1,426,693	—	—	80,000	1,506,693
General funds	97,380	938,475	(667,131)	(53,587)	315,137
	1,542,015	938,475	(667,131)	80,000	1,893,359

	At 1 April 2019 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2020 £
Designated fund – buildings	20,802	—	—	(5,533)	15,269
Designated fund – creative	2,673	—	—	—	2,673
Revaluation reserve	1,426,693	—	—	—	1,426,693
General funds	156,313	1,177,201	(1,241,667)	5,533	97,380
	1,606,481	1,177,201	(1,241,667)	—	1,542,015

General funds represent those funds that are unrestricted and not designated for specific purposes.

21. Unrestricted funds (continued)

The **designated building fund** was for improvements to the fabric of the theatre building. With two sizeable capital projects currently being proposed in both the studio and main theatre space, this fund is ringfenced to contribute towards scoping these proposals.

The **designated creative fund** was created in 2015/16 to enable artistic innovation in future programming. It is anticipated that there will be some contribution from this fund into the development of our digital strand of activity.

The **designated committed fund** relates to grant income that has been received in the current financial year, but has been committed to / ringfenced against activity which is taking place in the next financial year.

The **revaluation reserve** represents unrealised gains on revaluation of the investment property at 41 Cross Street. Movements in unrealised gains during the year were as follows:

	At 1 April 2020 £	Change in market value £	At 1 March 2021 £
Revaluation gains	1,426,693	80,000	1,506,693

	At 1 April 2019 £	Change in market value £	At 1 March 2020 £
Revaluation gains	1,426,693	—	1,426,693

22. Restricted funds

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
Restricted funds	—	540,460	(218,798)	—	321,662
Total restricted funds	—	540,460	(218,798)	—	321,662

	At 1 April 2019 £	Income £	Expenditure £	Transfers £	At 31 March 2020 £
Restricted funds	—	395,597	(395,597)	—	—
Total restricted funds	—	395,597	(395,597)	—	—

Restricted funds comprise amounts of grants and other income accrued in relation to specific projects. Restricted funds were received from 23 grant awarding bodies (as stated in Note 2). These grants were awarded in relation to specific projects, some of which concluded during this financial year, and some which are due to take place in future financial years.

23. Related party transactions

The following related party transactions took place during the reporting period:

- ◆ The aggregate donations received from trustees and related parties during the year was £2,225 (2020 – £1,901).
- ◆ Ronnie Le Drew (Trustee from 31 January 2019 to 29 July 2019) was paid £nil in the current financial year, and £80 during the previous financial year, to the point of his resignation in connection with artistic services provided to the Theatre, through a contract on normal commercial terms. This arrangement was in place prior to him joining the Board of Trustees. He received no remuneration for his role as Trustee to the charity and no amounts were outstanding at the year end.
- ◆ Peter O'Rourke (Trustee until 7 March 2020) was paid £nil (2020 - £2,300) during the financial year, up to the point of his resignation as a Trustee, in connection with artistic services provided to the Theatre, through a contract on normal commercial terms. This arrangement was in place prior to him joining the Board of Trustees. He received no remuneration for his role as Trustee to the charity and £nil (2020: £1,150) was outstanding at the year end.
- ◆ Peter O'Rourke is also a Trustee of Cubic Feet, who worked with Little Angel Theatre on a co-production during the prior financial year, the company paid the theatre £15,493 to cover their share of the origination costs of the production.
- ◆ Lyndie Wright (Trustee from 31 January 2019 to 15 March 2020) leased the theatre a workshop space for £6,028 in the previous financial year. Additionally in the previous year she was paid £11,533 for in connection with artistic services provided to the Theatre, through a contract on normal commercial terms. These arrangements (or similar) were in place prior to her joining the Board of Trustees. She received no remuneration for her role as Trustee to the charity and no amounts were outstanding at the year end.
- ◆ Samantha Lane (Artistic Director) is on the board of Omnibus Theatre with whom Little Angel Theatre undertook a co-production and from who Little Angel Theatre rented space. A payment to Omnibus of £nil (2020 - £1,000) was made in relation to the hire of space, whilst Omnibus transferred £nil to Little Angel Theatre in relation to the co-production (2020 – £950 paid to Omnibus in relation to co-production).
- ◆ Peta Swindall (Executive Director) is on the board of Metta Theatre Company whom Little Angel Theatre commissioned to create a digital short production. A payment to Metta Theatre Company of £1,800 (2020 - £nil) was made in relation to the commission.