

# Kiln Theatre

England & Wales · Charity number 276892

## Details

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Other names	KILN THEATRE LIMITED, TRICYCLE THEATRE COMPANY LIMITED, KILN THEATRE, THE TRICYCLE
Status	Registered
Legal form	Charitable company
Company number	<a href="#">01396429</a>
Registered	1978-12-15
Register	<a href="#">View on the Charity Commission register</a>

## Contact

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London  
NW6 7JR

Phone 02073726611

Email [info@kilntheatre.com](mailto:info@kilntheatre.com)

Website [www.kilntheatre.com](http://www.kilntheatre.com)

## Activities

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**Objects:** TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION SOLELY FOR THE BENEFIT OF THE PUBLIC, PARTICULARLY BY THE PRODUCTION OF EDUCATIONAL PLAYS AND THE ENCOURAGEMENT OF THE ARTS INCLUDING THE ARTS OF DRAMA, BALLET, MUSIC, SINGING, LITERATURE, SCULPTURE AND PAINTING.

**Activities:** The charity uses different art forms to entertain, educate & stimulate audiences, participants and users to contribute towards a more cohesive community.

## Classification

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- **How:** Provides Services
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, Other Defined Groups, The General Public/mankind

## Geography

- Throughout London

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£4,029,392	£4,557,812	£10,478,193	75
2024-03-31	£4,079,908	£4,227,915	£11,006,613	78
2023-03-31	£3,327,321	£4,189,056	£11,154,620	75
2022-03-31	£3,316,373	£3,601,637	£11,692,128	66
2021-03-31	£2,975,995	£2,162,768	£11,845,359	59

## Trustees

Name	Role	Appointed
<b>SABINE CHALMERS</b>	Chair	2024-09-11
Alastair Levy		2023-12-15
Aleksandra Barnes		2025-06-25
Heather Anne Doughty		2024-06-27
Katherine Anne Haines		2024-06-27
Letitia Bain		2025-06-25
Louis Charalambous		2022-02-08
Maimuna Enya Memon		2025-04-04
Michael Berg		2024-02-29
Natasha Delia Gordon		2024-06-27
Phillippa Adamson		2022-12-15
Stacy Michelle Coyne		2025-04-04

**Kiln Theatre**

England & Wales - Charity number 276892

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# Accounts

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**Company Registration No. 01396429 (England and Wales)**  
**Charity No. 276892**

**Kiln Theatre**

**Trustees' report and financial statements**  
**for the year ended 31 March 2025**

## Kiln Theatre

### Company information

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#### Trustees

Phillippa Adamson  
Letitia Bain (appointed 25 June 2025)  
Aleksandra Barnes (appointed 25 June 2025)  
Michael Berg  
Sabine Chalmers  
Louis Charalambous  
Stacy Coyne (appointed 4 April 2025)  
Heather Doughty  
Natasha Gordon  
Katie Haines  
Alastair Levy  
Maimuna Memon (appointed 4 April 2025)

#### Company Secretary

Iain Goosey

#### Company number

01396429

#### Charity number

276892

#### Registered office

269 Kilburn High Road  
London  
NW6 7JR

#### Executive team

Artistic Director / Chief Executive  
Executive Director

Amit Sharma  
Iain Goosey

#### Independent auditors

Nyman Libson Paul LLP  
124 Finchley Road  
London NW3 5JS

#### Bankers

HSBC  
50 – 52 Kilburn High Road  
London  
NW6 4HJ

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## Kiln Theatre

### Contents

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	<b>Page</b>
Trustees' report	1-18
Independent auditors' report	19-21
Consolidated statement of financial activities	22
Balance sheets	23-24
Consolidated statement of cash flows	25
Notes to the accounts	26-40

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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The Trustees (who are also Directors of the Company) present their report, together with the audited financial statements of the charitable company, for the year ended 31 March 2025.

#### 1. OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

The charity has the general aim of using different art forms to entertain, educate and stimulate audiences, participants and users to contribute towards a more cohesive community.

In undertaking our charitable aims, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Kiln Theatre is the creative and cultural hub of Kilburn in Brent, a uniquely diverse area of London where over 140 languages are spoken.

Kiln is a place of creative transformation and artistic ambition – an empowering space where community connection sits at the centre of everything we do. From the heart of Kilburn, we stage an internationally acclaimed programme of UK premieres and dynamic revivals - human stories that entertain, fire the imagination and reflect the world around us.

**We believe that theatre can be for anyone, and our doors are open to all.** A neighbourhood venue shaping national conversation.

#### Our Vision

To ignite artistic imagination through diverse storytelling that reflects the richness of our world. Kiln is a space where we celebrate our shared humanity, build a powerful sense of belonging and demonstrate that theatre can be for anyone.

#### Our Mission

From the heart of Kilburn, we tell real human stories shaped by exceptional artists – harnessing the power of creativity to remove barriers, celebrate individuality and bring people together.

#### Strategic Plan

Kiln Theatre's Strategic Plan sets out the organisations objectives and are set around the following main areas of activity:

- Theatre programme
- Creative engagement programme with young people and local communities
- Cinema programme

#### Artistic Vision and Activity

In the pursuit of our Vision, we seek out plays that are provocative and entertaining; plays that ask questions about identity and our shared humanity in a way that speaks to a wide range of local residents, Londoners and people from further afield. We are committed to continuing to make this work accessible and affordable for our audiences, offering West End quality work at Kilburn prices. Actors, creatives and production staff choose to make work at and for Kiln Theatre, with many returning again and again, because they feel a strong sense of belonging. This is a reflection of both the high calibre of our team and the strength of the relationships with local communities and audiences. We are also committed to nurturing the talent of young people and providing a platform for their voices to be heard whilst working with older people to create a thriving community around our theatre.

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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## 2. ACHIEVEMENTS AND PERFORMANCE

### >Theatre programme

2024/25 marked Amit Sharma (Artistic Director/CEO) and Iain Goosey's (Executive Director) first full year in post as the Executive team of Kiln Theatre. 2024/25 has been a year of artistic and financial consolidation, under the organisation's new leadership, with positive steps made towards delivering long term sustainability. Across the year we welcomed over 47,000 audience members across six Kiln shows, delivering over £950,000 at the box office, increases in both instances on 2023/24. The year was also bookended by two West End transfers (*Two Strangers [Carry a Cake Across New York]* and Amit Sharma's production of *Retrograde*) demonstrating the quality of Kiln's productions and the commercial appeal and reputation of a venue staging West End ready work. Outside of the theatre auditorium, a new entertainment offering of talks, Q&A's and book launches (with some of the country's top writers, thinkers and academics) was launched in our Cinema space and Kiln's award-winning Creative Engagement team continued to deliver a wide range of programmes for those who live or work in Brent.

#### 1. *The Ballad of Hattie and James*

by Samuel Adamson, directed by Richard Twyman  
11 April - 18 May 2024



- ★★★★ 'A moving, music-drenched drama' **Time Out**
- ★★★★ 'Spellbinding...note-perfect' **The Telegraph**
- ★★★★ 'A sweeping symphony of sexual identity and music' **The Independent**

Co-produced with English Touring Theatre, this world premiere Kiln commission of Samuel Adamson's play received an excellent critical and audience reception. Directed by Richard Twyman (ETT's Artistic Director), and starring Sophie Thompson and Charles Edwards, *The Ballad of Hattie and James* told an epic, life-spanning tale of friendship, music, and the moments that change us forever.

#### 2. *English*

by Sanaz Toossi, directed by Diyan Zora  
5 June - 6 July 2024



- ★★★★★ 'Dazzling, clever and moving' **The Times**
- ★★★★★ 'A whole, rich world inside this single classroom' **The Stage**
- ★★★★★ 'Engaging, provocative and moving' **WhatsOnStage**

This Pulitzer Prize-award winning Royal Shakespeare Company production, presented in association with Kiln Theatre, told the story of four adult classmates as they grappled with learning English as a foreign language in a classroom in Iran. This comic and deeply moving play explored the power of language as the characters came to realise that there is more to their lives than can ever be uttered through language. *English* at Kiln Theatre was nominated at the 2024 Olivier Awards for Outstanding Achievement in an Affiliate Theatre.

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2025

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#### 3. *Peanut Butter and Blueberries*

by Suhaiymah Manzoor-Khan, directed by Sameena Hussain

8 Aug - 31 Aug 2024

- ★★★★ 'An immediate, emotionally-charged debut' **The Telegraph**
- ★★★★ 'Funny and refreshing take on a romantic comedy' **The Stage**
- ★★★★ 'Engaging and intimate...with characters you're desperately rooting for' **WhatsOnStage**
- ★★★★ 'A timely reminder that hope must be stronger than hate' **The Arts Desk**



Written by first time playwright Suhaiymah Manzoor-Khan in a Kiln commission directed by Sameena Hussain, *Peanut Butter and Blueberries* explored a modern love story between two Muslim students who found love when the weight of the world was on their shoulders. The play opened to critical success against the backdrop of racist summer riots across the country, which Suhaiymah reflected upon in her piece for [The Guardian](#). *Peanut Butter and Blueberries* was nominated for Best New Play at the 2024 UK Theatre Awards.

#### 4. *Pins and Needles*

by Rob Drummond, directed by Amit Sharma

19 Sept - 26 Oct 2024

- ★★★★ 'Powerful' **The Telegraph**
- ★★★★ 'Incisively directed and cleverly written' **The Reviews Hub**
- 'A sleek story of debate and denial' **The Guardian**
- 'Stylish, intelligent, politically charged' **WhatsOnStage**



This UK premiere and Kiln commission by Rob Drummond, directed by Amit Sharma, marked the opening of Amit's first season as Artistic Director. *Pins and Needles* explored the politics around vaccines, and the human stories behind them – as Rob Drummond put science and scepticism to the test. This inventive and powerful new play felt particularly prescient against the backdrop of the rise of populist vaccine scepticism.

#### 5. *The Purists*

by Dan McCabe, directed by Amit Sharma

14 Nov - 21 Dec 2024

- ★★★★★ 'Deeply entertaining' **The Reviews Hub**
- ★★★★★ 'Marvellously directed' **The Stage**
- ★★★★★ 'Provides some effortless cool in contrast to...our usual pantomime offerings' **WhatsOnStage**
- 'Oozing charm' **The Guardian**



Queens came to Kilburn in autumn 2024 in the UK premiere of this critically acclaimed US comedy by Dan McCabe - directed by Amit Sharma. The production featured DJ sets, rap battles and unforgettable beats in an exploration of colliding New York subcultures. The company delivered 'note-perfect performances' (The Times) and featured a knock-out design by Olivier-Award winning Designer, Tom Piper.

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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#### 6. *The Lonely Londoners*

by Sam Selvon adapted by Roy Williams, directed by Ebenezer Bambgoye  
10 Jan - 22 Feb 2025

- ★★★★★ 'Sensational' **The Telegraph**
- ★★★★★ 'Tremendous' **The Guardian**
- ★★★★★ 'Exceptional' **Time Out**
- ★★★★★ 'Outstanding' **Morning Star**
- ★★★★★ 'Rich, superb performances' **Financial Times**



The critically acclaimed adaptation of this iconic novel transferred to Kiln Theatre following its premiere at Jermyn Street Theatre. *The Lonely Londoners* by Sam Selvon, adapted by award-winning Roy Williams OBE featured 'rich, superb performances' (Financial Times) of memorable characters who opened a window into the hopes, dreams and realities of the Windrush generation. *The Lonely Londoners* extended its sold-out run becoming Kiln's fourth best-selling show of all time.

#### Kiln Theatre in the West End

#### *Two Strangers (Carry a Cake Across New York)*

by Jim Barne and Kit Buchan, directed by Tim Jackson  
4 April – 31 August 2024

- ★★★★★ 'It's a charmer' **The Guardian**
- ★★★★★ 'An irresistibly sweet treat' **The Telegraph**
- ★★★★★ 'Gem of a show' **The Independent**



This smash musical, starring Sam Tutty and Dujonna Gift became an instant hit on its opening at Kiln – becoming the organisation's best-selling show of all time. The Kiln production transferred to the Criterion Theatre in the West End in April 2024 for a critically acclaimed run.

#### *Retrograde*

by Ryan Calais-Cameron, directed by Amit Sharma  
8 Mar – 14 Jun 2025

- ★★★★★ 'Must-see theatre' **The Telegraph**
- ★★★★★ 'Faultless' **WhatsOnStage**
- ★★★★★ 'An instant classic' **Time Out**
- ★★★★★ 'A wickedly funny 90 minutes' **The Standard**
- ★★★★★ 'Brilliantly tense' **The Independent**



Following a sold-out, critically acclaimed run at Kiln, Amit Sharma's production of *Retrograde* transferred to the Apollo Theatre in the West End in spring 2025. Inspired by real events, *Retrograde* captured a pivotal moment in the life of trailblazing actor Sidney Poitier. Ivanno Jeremiah returned to play the iconic role and was joined by Stanley Townsend and Oliver Johnstone. Produced by Nimax Theatres and double Oscar and BAFTA nominee Colman Domingo, the play opened in the West End to universal acclaim.

#### >Audiences and Sales

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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*“Incredible theatre. I really feel the venue supports innovation and originality and sets the bar very high indeed for production and performance. It also embraces the community, many of whom were having a drink alongside ticket holders after the show.”*

#### **Audience feedback, 2025**

The 2024/25 season marked an exciting new chapter for Kiln Theatre, as Amit Sharma led his first season as Artistic Director and CEO. The year saw continued artistic and financial success, with *The Lonely Londoners* standing out as a major highlight. Adapted from Sam Selvon’s novel in a co-production with Jermyn Street Theatre, it achieved 125% of its revised financial target, generating £349,329 in value sold with an impressive average ticket price of £26.13. It is now ranked as the fourth highest-grossing production in Kiln’s history, following *Two Strangers (Carry a Cake Across New York)*, *White Teeth*, and *The Wife of Willesden*, and surpassing *Blues in the Night* which now sits in fifth position.

Overall, last year’s theatre season featured a broad and ambitious range of productions, with several standout successes contributing to a strong overall performance. The season achieved 99% of its revised, increased financial goal, with a total of £953,263 in value sold – an increase on last financial year. Notably, both *English* and *Peanut Butter & Blueberries* significantly exceeded their income targets, reaching 195% and 179% respectively. The season built on last year’s yield by getting to £18.70 and saw 47,315 tickets sold across all six productions.

We undertook a unique grassroots campaign in particular for *Peanut Butter & Blueberries*, given the themes (a modern Muslim love story), which yielded extraordinary results. The performance time was changed to accommodate the Maghrib prayer alongside the addition of a designated prayer space and alcohol free performances all of which helped us attract a majority Muslim audience - many of whom were watching a theatre production for the first time. The production achieved a 70% first time booker percentage and attracted one of the youngest audiences Kiln has ever had. Following the production, Kiln has committed to programming dry (alcohol free) performances for all shows going forward.

*“I’ve never seen a play like this about Muslims and as a Muslim that was really special. It was also such a nice feeling looking around the theatre and seeing so many Muslims and people of colour in the space. I also loved having a prayer space, it made me feel I could show up as my whole self.”*

#### **Audience feedback on *Peanut Butter and Blueberries***

In 2024/25, 58% of customers bought a Kiln ticket for the first time. Hyperlocal audiences increased to 33% (+7%) for preview attendees and 28% overall (+2%), indicating consistent growth. We subsidised over 1,300 tickets to Brent & Camden Residents, 3,000 tickets to young people under 26 years old, 700 tickets to students, 600 tickets to NHS members of staff and 450 tickets to our Creative Engagement network.

#### **>Artistic Development and Commissioning**

During 2024/25 Kiln engaged over 200 contractual or freelance people to work on our artistic and creative engagement programmes - covering actors, creative teams, creative engagement practitioners, technical staff and other contractual roles. The significant number of freelancers engaged for 2024/25 continues to demonstrate Kiln’s important role as an employer within the arts industry.

At Kiln, we enrich the UK theatre landscape by developing emerging talent, particularly artists from Global Majority and disabled backgrounds. We nurture talent and develop pathways whilst celebrating diversity and removing barriers – driving world-class theatre and opening up opportunities for who gets to make it. To this end, Kiln continues to develop an exciting and diverse portfolio of commissioned playwrights some of whom include Amy Trigg, Zodwa Nyoni, Ishy Din and Suhayla El-Bushra. At a time when new writing

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

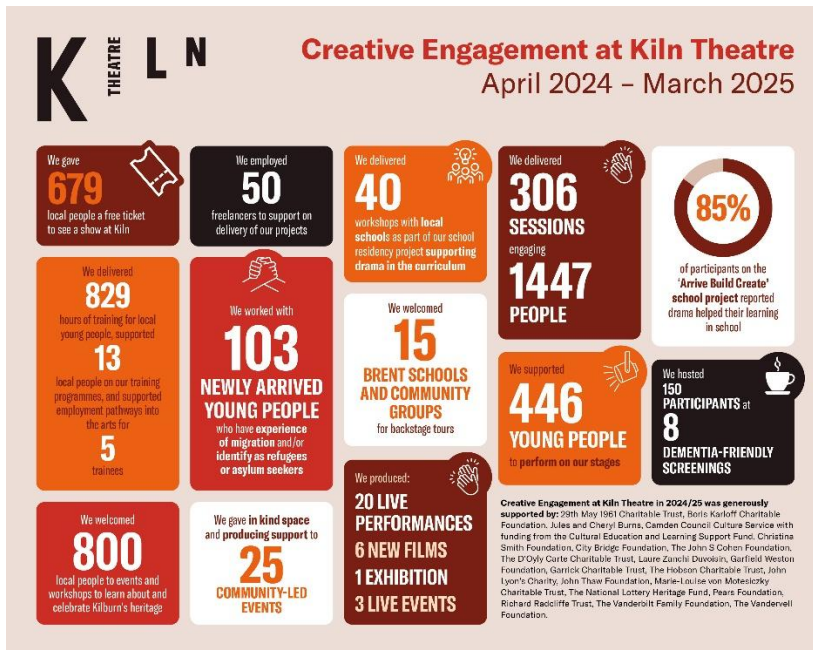
opportunities are diminishing, Kiln offers full dramaturgical support via Amit as Artistic Director and a designated Literary Associate throughout the commissioning cycle. As many of these plays move into production here at Kiln Theatre, we will be issuing new commissions as part of Amit's tenure as Artistic Director.

The Kiln-Mackintosh Resident Assistant Director programme continued into a second year following a successful pilot in 2023. Local director, Imy Wyatt Corner, was appointed as the Kiln-Mackintosh Resident Assistant Director for 2024/25 following a highly competitive recruitment process (following receipt of over 600 applications). Imy assisted on four productions at Kiln and gained invaluable experience across the full ecology of the Theatre and precious insight and connections whilst at Cameron Mackintosh Ltd. She leaves the programme with an impressive slate of upcoming work, including directing a production at the Arcola Theatre and developing a new play as part of the Michael Grandage Company bursary.

Kiln have also supported three new writers - Aine Mcnamara, Philip Ofe and Carina Chatlani – via seed commissions. They have received dramaturgical support from Kiln's Artistic team and will have the opportunity to share their work at a rehearsed reading.

#### >Creative Engagement programme

Our award-winning Creative Engagement programme sit at the heart of Kiln Theatre and our mission to harness the power of creativity, remove barriers, and bring people together. Our projects support local people to see shows, be creative and access the industry. Last year we engaged over 1400 individuals of all ages across 306 creative workshops and offered 829 hours of training. We supported 446 people to perform on our stages and 100% of participants on our projects said that taking part had improved their confidence.



### 1. Creative Programmes

#### Arrive Build Create

Currently in its 19<sup>th</sup> year running at Kiln, this flagship project this year welcomed 103 newly arrived young people from English as an additional language courses at Claremont High School Academy, Queen's Park

## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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Community School and colleges of North West London. The programme delivered creative drama workshops each week, working towards a theatre sharing in spring and making a film in the summer term.

100% of participants said they felt proud of what they had achieved.

89% of participants assessed at the last day of the project rated themselves as confident - very confident in working with others.

85% of school participants said that drama has helped with their school learning.

70% of school participants assessed on the final day of the project rated themselves as confident - very confident in speaking English.

The project also supports further pathways for participants. This year we supported two Alumni students; Yazan Al Nasser and Vivienne Kuruciva were previously participants from the college groups in 2024 and joined the Arrive Build Create programme as Trainee Facilitators. They developed skills in leadership, communication and facilitation. Since being part of the programme, Yazan went on to become an Assistant Facilitator as part of the Arrive Build Create Young Company, and has recently been employed as a Front of House Assistant at Kiln.



We ran the Arrive Build Create Young Company as a two-week intensive programme in July 2025, led by a professional facilitator and movement director Hamza Ali. The programme offered the opportunity to further develop their English language skills and learn about performing and movement in a more professional environment.

### Schools Residency Project

We believe that local young people deserve to have access to a high quality drama curriculum, learn about plays that represent them, and have access to careers and pathways into the arts industry.



This year we worked with Claremont High School and Alperton Community School across the full academic year with classes for year 10 drama students. 47 students received free tickets to see shows at Kiln and had bespoke workshops with actors, designers, stage managers, lighting designers, sound designers, directors from the shows to talk more about their creative processes and how they got into the industry.

In their final terms, Claremont School worked with Kiln's in house Associate Director to develop their GCSE drama pieces, performed at Kiln with support from our production team. Alperton worked with freelance director Charlotte Peters on their production of *An Inspector Calls*. Charlotte had previously directed the National Theatre tour of the show.

## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

#### Youth Theatre and Young Company

We run weekly drama sessions at Kiln for 37 local young people aged 12-15 and 16-18 throughout the academic year. This year the 12-15 year old group devised their own show, *Whispers of Freedom*, exploring themes of power, lies, truth and the media, and was performed for friends and family on the Kiln Cinema Stage in February 2025. In the spring terms, the group created a mockumentary-style film about life behind the scenes in a theatre, inspired by the Kiln production of *Shanghai Dolls*, which they saw in May 2025. The young people developed filmmaking and directing skills and the final piece, which they devised, co-directed and starred in, was screened in the Kiln Cinema in July 2025. The older 16-18 year old group worked towards a professional, full-scale production on the Kiln stage, engaging with a mature text, *The Maladies* by Carmen Nasr. Participants were supported to explore the play's complex themes and performed to an audience of friends, family, and the general public on the Kiln mainstage on 30 and 31 May 2025.



100% reported an improvement in confidence

100% of participants reported a positive change in wellbeing

93% of participants reported making new friends

## 2. Pathways

### Fullworks

We delivered a weeklong intensive training programme during the February half-term. 15 young people from schools in Brent, Barnet and Westminster took part in bespoke careers workshops covering directing, marketing, writing, audition techniques, set design and stage management. Attendees included alumni of Kiln programmes such as Arrive Build Create and School Residencies, as well as young people engaging with Kiln for the first time.

100% of participants assessed on the final day said they felt confident in their knowledge of Theatre roles after completing Fullworks

83% of participants assessed on the final day said they felt confident - very confident in the creative career path they would like to take after completing Fullworks.

100% of participants assessed on the final day said they would recommend Fullworks to young people interested in Theatre.

We also offered a series of free workshops to two local schools to develop interests in directing, audition techniques, set design and stage management. We welcomed 65 young people for these half day workshops to inspire them to take Drama GCSE and understand about the many varied roles in the industry.

## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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#### Placements and Training

We hosted three placements this year within the Creative Engagement department, each lasting between six and nine weeks. These provided students with administrative and project support experience across the full range of Creative Engagement activity, building practical office and project management skills alongside gaining an insight into facilitation and engaging with communities. We also ran our own yearlong training programme for 10 local people with bespoke training workshops and hands on experience of assistant facilitator and assistant producing experience across all our programmes. The training programme has paid London Living Wage to those taking part to learn and support their entry into the industry without going through further education routes.

#### Backstage Workshops and Teacher Previews

We delivered five free Backstage Workshops for local secondary school groups. These sessions provided a practical opportunity for students to learn about backstage theatre roles and how they are instrumental to the smooth-running of any production.

Our teacher previews are hosted during the previews of all the shows we programme and offers free tickets and a space to network for local teachers. This provides an opportunity to connect with us, and to see the shows before bringing a school group. This year we offered 70 free tickets to teachers.

### 3. Communities

#### Talks and Tours

This year we collaborated with Casa Latina, Young Shubbak, My Romania, and The Irish of Kilburn to produce takeover Town Hall Talk events at Kiln, to showcase their work in the local community, through panel discussions, performances and workshops.



We hosted 4 Tickets, Teas, and Tours events, where we welcomed community groups to have a bespoke backstage tour, led by our professional production and creative team, and sit down for a cup of tea and a chat, before seeing the show. These events demystify theatre and give insight into the behind-the-scenes of a show.

**Masterclasses** give the general public the chance to take part in a series of workshops focused on a different specialism in theatre. Our Resident Assistant Director, Imy Wyatt Corner, led an introduction to directing masterclass, and our Associate Artistic Director and Playwright Tom Wright led a session on playwriting.

#### Working with older adults

This year we ran an adult version of the Arrive, Build Create programme aimed at adults and older adults who are newly arrived, looking to develop their English language skills, drama skills and find an opportunity to meet new people. The group of 10 women met weekly to share food, act and connect, and presented an end of term sharing to a group of invited friends and family.

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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**Move at the Movies** ran for the second time this year, welcoming 15 older adults living with a health condition. The fortnightly sessions explored dance, film and heritage, culminating in an end of term performance.

Each month we also host a **Dementia Friendly Screening** in our cinema, welcoming between 50-100 older adults living with dementia.

#### **Celebrating our Stories: Kilburn High Road Project**

In our second year of this three-year ambitious heritage project, we've worked with 750 local people to explore

local heritage through creative means. Producing is underway for next year's community festival which will be the culmination of a wide range of projects including a large-scale community production on Kiln's mainstage. The Kilburn High Road Project aims to engage 8,000 people to celebrate the rich and diverse heritages of Kilburn.

#### **Sponsor a Ticket**

This year we've given 679 free tickets to local people to see shows on our main stage. Through our Sponsor a Ticket scheme we offer free tickets to specific groups and individuals in order to break down the financial barriers to attend Kiln shows.

#### **>Cinema and Events**

Kiln Cinema programmes a wide range of quality British cinema alongside international and art house titles.

Our programming is curated in conjunction with the Independent Cinema Office, and we also host film festivals and other events. We offer Parent and Baby screenings, family screenings, captioned screenings and dementia friendly screenings as part of our Communities programme in partnership with Ashford Place. For 2024/25, Kiln Cinema was part of Film London's Cinema Incentive Scheme, and was recognised with a grant of £8,666.67 (confirmed after year end) with 75% of films in Kiln's programme classified as Independent British or Specialised films (in excess of the scheme's threshold target of 68%).

The Cinema auditorium underwent a two-month refurbishment in 2024/25 which involved a major technical and facilities infrastructure upgrade - including a new projector, seating, carpeting and more efficient lighting and heating solutions. This has enabled us to deliver more versatile, comfortable and immersive experiences for our visitors.

Kiln Cinema audiences continued to grow across 2024/25 as we nearly equalled the amount of customers from the year before despite the two-month closure for the refurbishment. We had 502 screenings in our cinema and welcomed 10,312 customers who bought £68,982 worth of tickets.

As part of a new strand of artistic offerings, Kiln now also hosts a year-round programme of talks, Q&A's, book launches and special events in our Cinema auditorium with some of the country's top artists, entrepreneurs, academics and writers.

#### **>Fundraising**

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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Our fundraising efforts continued in 2024/25. During this time, we received donations totalling £1,095,904 from a range of individuals, companies, trusts and foundations and statutory funders. We are deeply grateful to all those who supported us during the year.

#### Individuals

We remain so grateful to all the members of the Kiln Circle and to the small but essential group of major donors who are committed to Kiln's mission. Our individual giving group, the Kiln Circle, continues to help us to generate philanthropic income.

In addition, 3,421 ticket bookers made a booking donation across the year (raising £11,471), and 1,806 people Sponsored a Ticket, raising £16,811 - helping us provide free or subsidised theatre tickets to people who might not otherwise be able to see a Kiln Theatre production. We are also grateful to the 87 regular supporters whose monthly and annual donations in 2024/25 provided sustained core income to Kiln Theatre.

#### Events

We hosted one fundraising event in aid of Kiln Theatre in 2024/25: *Jim Carter presents Sense and Sensibility 30th Anniversary Screening* with Jim Carter, Emma Thompson, Greg Wise, Harriet Walter and Imelda Staunton. This raised £19,950. We are grateful to all those who booked tickets, and to Jim Carter and the cast of the film who gave their time so generously.

#### Trusts

Throughout 2024/25, we received substantial support from trusts and foundations towards our artistic programme, our core costs, and our Creative Engagement programme, and we are extremely grateful to have the support of a wide range of organisations.

The Trustees take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications for their activities. Kiln Theatre has an Acceptance of Donations Policy, a Whistleblowing and Anti-Bribery Policy, which outline the standards and practices for all theatre representatives to follow. We are a paid member of the Fundraising Regulator and we subscribe to the Fundraising Preference Service. We follow the Code of Fundraising Practice and stay up to date with compliance and regulation around fundraising. We also have a Promise to Supporters, which sets out our commitment to being transparent, respectful, accountable, and approachable in all our dealings with donors and prospective donors.

The Board of Trustees is regularly updated on fundraising progress. Our Acceptance of Donations Policy outlines the process for accepting and soliciting donations to ensure that fundraised income is raised in accordance with the theatre's ethics as well as other policies and the Code of Fundraising Practice. In the year ended 31 March 2025 no complaints were received in respect of fundraising.

The Executive Director, Finance Director and Fundraising Director have reviewed and monitored all fundraising activity in 2024/25 and can report that there is no evidence of any negligence or non-compliance with the charity's policies.

#### >Sustainability

In 2024/25 we made strong progress in our sustainability work. We embedded Theatre Green Book standards across our productions, reduced our carbon footprint and energy use, and found new ways to involve staff and our community in environmental action. These achievements build on the foundations of previous years and give us a clear direction for the future.

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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#### Key initiatives and highlights:

**Carbon footprint and Creative Green Reporting:** Each year we report our environmental data to Arts Council England through their Creative Green Reporting, covering energy and water use, waste and recycling rates, and business and audience travel. We also complete a survey on how sustainable practice is embedded across our organisation. In 2024/25 we reduced our overall carbon footprint from 261.15 tonnes CO<sub>2</sub>e to 234.6 tonnes CO<sub>2</sub>e, a reduction of 26.55 tonnes. However, it should be noted, that year's figure was unusually high due to international flights for *The Wife of Willesden*, but this year's report still demonstrates meaningful progress.

**Energy reduction:** We achieved small but consistent reductions in energy, waste, and water use, despite attendances increasing by 7%. Energy consumption has now fallen every year since COVID, with a 7% reduction over four years and a 19% reduction in gas, which has the highest carbon impact.

**Waste and Recycling:** This year we've seen less waste going to Energy from Waste (incineration) and steady levels of recycling. Mixed recycling has gone up a little, and while glass is slightly down, it still makes up a big part of what we recycle. Overall, it shows we're sending less to incineration and keeping recycling strong, which is a step in the right direction.

**Theatre Green Book productions:** Our first ever Kiln-led Green Book-aligned production was *Peanut Butter and Blueberries* in August 2024. Three following productions achieved scenery targets, four achieved costume targets, and four achieved props targets, with *Peanut Butter and Blueberries* achieving the full *Basic* standard. Sustainability is now written into technical and creative agreements, embedding shared responsibility across teams.

**Improved storage and disposal:** We cleared long-held offsite storage, moving frequently used items onsite and redistributing others through donations, resale, or recycling. Only items that could not be safely reused were disposed of.

**Training:** All members of our Green Team are now qualified through Carbon Literacy training. This upskilling is already supporting departments to develop their sustainability work more confidently and effectively.

**Staff engagement:** In November 2024 we ran our first *Sustainability Week*, with each Green Team member leading sessions on topics including energy, reuse, waste, digital sustainability, and food and wellbeing. Activities included a clothing swap, sustainable lunches, an energy switch-off campaign, and a clothing repair workshop. It proved a valuable way to bring staff together around sustainability, strengthening awareness and encouraging action across the organisation.

**Community collaboration:** In July 2024 we partnered with Brent Climate Action to deliver a Climate Action Takeover, which brought environmental issues centre stage at Kiln. The event made use of the JLS, Baldwin Studio, and Cinema, with film screenings, workshops, a planting session, and stalls from local environmental groups. It was open to the public and attracted a broad mix of audiences, including many local residents and families. The day helped to strengthen Kiln's role as a community hub for climate issues and provided a platform for local groups to connect with each other on sustainability issues. We plan to build on this success with future partnered events.

## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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**Other initiatives:** We have continued to improve smaller but important aspects of our environmental responsibility.

- All press night gifts are now sourced responsibly and ethically; for example, during Spymonkey's *Frogs* we made a donation in their name to the charity *Froglife*, which is a national charity committed to the conservation of amphibians and reptiles.
- In the Fidelity Cinema refurbishment, we upgraded our old projector to a new model that uses significantly less power and no longer requires an extractor fan. We also replaced the original front-of-house lighting with a modern, energy-efficient LED system, and installed PIR (motion sensor) lighting in cinema toilets so that lights are only on when in use.

We are proud of the progress made in 2024/25 and of the commitment shown by our staff and creative teams. Our work this year has reduced our carbon footprint, lowered our energy use, expanded sustainable practice across productions, and increased engagement both internally and with our community. As we move forward, we will continue to build on this foundation, using the data and experience gathered this year to push our sustainability agenda further and reduce our environmental impact across every area of Kiln's work.

#### >The Staff

The organisation is run day to day by the Executive Team, supported by a senior management team who lead a skilled, experienced and highly committed permanent team of 37 staff (including full-time and part-time roles).

#### >Plans for the Future

Amit Sharma's final show of his first season as Artistic Director, *Shanghai Dolls* by Amy Ng, has been a significant financial success - hitting 114% of its box office target. Based on the true story of a cultural martyr and a cultural oppressor, Madame Mao and Sun Weishi, the show received an incredibly strong response from audiences attracting a significant proportion of East Asian theatregoers.

Amit's bold artistic vision continues into 2025/26 with a new season of productions which align with Kiln's mission of staging work that entertains, fires the imagination and reflects the world around us.

- *The Ministry of Lesbian affairs* by Iman Qureshi and directed by Hannah Hauer-King transfers to Kiln following a critically acclaimed run at Soho Theatre in 2022. The play follows the only lesbian choir in the country trying to win their place on the Pride mainstage. Packed with laugh out loud moments and lots of lesbian drama, this heartwarming musical comedy also tackles big themes within the LGBTQ+ community.
  - *Reunion*, written by and directed by Mark O'Rowe, is a funny and gripping family drama that arrives at Kiln for its UK Premiere following critically acclaimed, sell out runs at Galway International Arts Festival (GIAF) and the Gaiety Theatre in 2024. A collaboration with Landmark Productions and GIAF, the story takes place on an island off the west coast of Ireland where a family is gathering, and a storm is brewing.
  - *Coven* is a scorching new musical based on the UK's most infamous witch trials. With book by Rebecca Brewer, music by Rebecca Brewer and Grammy award-winning Daisy Chute and directed by Olivier award-winning Miranda Cromwell, this highly anticipated show (the biggest Kiln has ever staged) combines uplifting anthems and powerful melodies in a fresh reinterrogation of the true story of the Pendle Witch Trials.
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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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- *Manic Street Creature*, the award-winning gig theatre event, starring the Olivier Award-winning Maimuna Memon (who also writes the book, music and lyrics) will return in a new production at Kiln Theatre. The fresh and thrilling take on a modern love story will run in spring 2026.

Alongside our work on stage, in 2025/26 our award-winning Creative Engagement programme will continue to champion the imagination, aspiration and potential of the Brent community young and old. We will reach young people through our Learning programme (Schools Residencies, Backstage Workshops, and curriculum support activities), embed creative learning via the Arrive Build Create programme (for newly arrived young people) - as well as delivering the second year of our groundbreaking Kilburn High Road project with communities across Kilburn and beyond.

Kiln will continue to build upon new areas of revenue generation, to support our core areas of artistic operation, via a new commercial strategy. Focussing on the hire of existing spaces (facilitated by a Senior Events Sales Manager), including the rehearsal room, studio space and bar, as well as the delivery of new events in the Cinema auditorium will enable the organisation to further diversify its income streams.

Kiln continues to strengthen its governance under Chair Sabine Chalmers who has overseen the recent appointment of new Trustees Aleksandra Barnes, Sophie Hussey, Maimuna Memon and Stacy Coyne Wright – who join Pippa Adamson, Louis Charalambous, Michael Berg (Vice Chair of the Board), Heather Doughty, Natasha Gordon, Katie Haines and Alastair Levy. Of the appointments, Sabine said *“I am absolutely delighted to welcome our brilliant new trustees...They each bring with them a deep passion for the sector, as well as incredibly diverse insights and experiences from a variety of industries and organisations. Kiln Theatre has always been a beacon of cultural expression and community engagement, and I am excited to be working with Amit, Iain and the entire Board as we continue Kiln’s important mission.”*

### 3. FINANCIAL REVIEW

The results for the year show net expenditure of £528,420 (2024: net expenditure £148,007). This figure includes a charge for depreciation of £280,884 (2024: £280,865). This level of net expenditure, whilst significant, was in line with planned activity for the year and represents an improvement on the agreed budget set by Trustees.

Total income for the year was £4,029,392 (2024: 4,079,908) with good performance in all areas of revenue generation. The full year schedule of 6 theatre productions generated £953,263 in box office receipts, a small improvement on the £948,120 in 2023/24. This continues the trend of box office growth year on year, post Covid, and reflects Kiln’s ambition to continue to generate more revenue from core activities.

The cinema benefitted from significant investment in the year and, consequently, was closed to the public for 2 months. Nevertheless, box office receipts continued to trend above prior year up to the date of closure. The management team continue to seek innovative ways to generate revenues from the cinema space and look forward to enjoying the benefits of the improvements for many years to come.

Fundraising remained a critical element in the financial mix for the organisation with £1,095,904 being raised from a range of supportive individuals, trusts and organisations (2024: £1,138,707). Kiln remains extremely appreciative of every donation to its work, large or small.

Kiln Theatre continues to be a National Portfolio funded organisation and gratefully received funds from the Arts Council in 2024/25 amounting to £945,901 (2024: £945,901).

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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Cost control remained at the heart of the financial strategy for 2024/25 and continues to drive efforts for efficiencies across the organisation. Trustees look for value for money in all activities and have charged the management team to reduce the funding gap through savings, where possible, whilst striving to over deliver on charitable and community objectives.

The net expenditure of £528,420 was funded £477,354 from restricted funds (2024: 144,958), £50,000 from designated funds (2024: £13,402) and £1,066 from general funds (2024: -£8,353).

A designated fund of £36,598 remains at 31 March 2025 which is earmarked for essential repairs and equipment replacement in the theatre.

#### Investment Powers and Policy

Under the Articles of Association, the charity has the power to invest in any way the Trustees wish for the long-term benefit of the theatre. All surplus funds are currently held in interest bearing cash deposits. These are either with HSBC or with the Flagstone platform, benefiting from FSCS protection.

#### Reserves Policy

At 31 March 2025 the company held total reserves of £10,478,196 (2024: £11,006,613). Of this reserve £9,323,744 was restricted (2024: £9,801,098), £1,117,851 was held in the general fund (2024: £1,118,917) and £36,598 in designated funds (2024: £86,598). Free reserves were £1,154,449 (2024: £1,205,515).

Within restricted funds there is a capital reserve of £9,123,495, largely as a result of improvements to the leasehold property. This is being amortised over the life of the asset.

At the year end, £200,249 was held in restricted income funds for use in Creative Engagement projects, for new commissions through the Bertha Foundation and for funded salaries.

The £36,598 designated capital improvement reserve held at 31 March 2025 has been committed in the 2025/26 budget.

The reserves policy is reviewed annually. Trustees continue to hold the view that general reserves should be maintained at between 3 and 6 months' operating expenses.

Reserves at 31 March 2025 met this policy.

## 4. TRUSTEES AND ADMINISTRATIVE DETAILS

### Trustees:

The Trustees of the charitable company are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the year and since the year-end were as follows:

Phillippa Adamson	
Letitia Bain	(appointed 25 June 2025)
Aleksandra Barnes	(appointed 25 June 2025)
Michael Berg	
Sabine Chalmers	(appointed 11 September 2024)

## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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Louis Charalambous	
Stacy Coyne	(appointed 4 April 2025)
Dominic Cooke	(resigned 30 April 2024)
Heather Doughty	(appointed 27 June 2024)
Natasha Gordon	(appointed 27 June 2024)
Katherine Haines	(appointed 27 June 2024)
Alastair Levy	
Maimuna Memon	(appointed 4 April 2025)
Sita McIntosh	(resigned 17 June 2024)
Karen Napier	(resigned 17 June 2024)
Shrina Shah	(resigned 13 October 2024)
Christopher Yu	(resigned 31 July 2024)

#### **Brent Council Representatives (Observers):**

Cllr Mili Patel  
Cllr Fleur Donnelly-Jackson

## **5. STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Governing Document**

Kiln Theatre is a company limited by guarantee. It is also a registered charity and is regulated by the Charity Commission. Kiln Theatre's Memorandum and Articles allow for a maximum of 15 Trustees and a minimum of 3. Trustees serve a maximum term of 3 years and can serve for a maximum of 3 consecutive terms with the option of a final 1-year term in specific circumstances. All Trustees are members of the company and are automatically appointed as such when they are elected to hold office. They cease to be members when their term of office ends. As a company limited by guarantee, all members are liable to pay £1 in the event of winding up or dissolution of the charity.

### **Appointment of Trustees**

New Trustees are elected to the Board by existing members after recruitment process and discussion. The induction process is described below.

Sabine Chalmers was elected Chair of the Trustees on 26 July 2024 and took up office on 11 September 2024.

### **Trustees' Induction and Training**

The Nominations Committee is responsible for reviewing the skills of Trustees and ensuring that any gaps that exist in those skills are addressed as vacancies arise. All potential Trustees are referred to the Nominations Committee as part of the recruitment process to ensure that any appointment fills identified gaps and strengthens the Board. The Committee then makes a recommendation to the full Board, who will decide whether to invite the candidate to become a Trustee.

New Trustees go through an induction process which includes reviewing copies of the current Strategic Plan, recent board meeting minutes, most recent management accounts and statutory accounts as well as meeting with key members of staff, including the Executive team.

## **Kiln Theatre**

### **Trustees' report For the year ended 31 March 2025**

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Consideration is regularly given to the Charity Governance Code to ensure that the organisation is following best practice.

#### **Organisation**

The Board of Trustees is responsible for the strategic direction of the charity. The Board is required to meet at least 3 times a year. It has two sub-committees responsible for looking at specific areas in more detail: 1. Finance and Risk, and 2. Nominations.

The Trustees have delegated the operational day to day running of the charity to the Executive team - the Artistic Director/CEO and Executive Director.

#### **Remuneration of Key Management Personnel**

Key management personnel are those that the Trustees have delegated the day-to-day running of the charity to. During the year the Trustees considered the Artistic Director and Executive Director to be the key management personnel. Their remuneration is reviewed annually by the Nominations Committee with reference to industry standards.

#### **Related Parties**

The charity has two wholly owned subsidiary companies; Kiln London Productions Limited (formerly Tricycle London Productions Limited) and Tricycle Screen Limited. There are no other related parties.

#### **Risk Management**

The Trustees have identified the major risks to which the charity is exposed, and systems have been established to mitigate these risks. The main procedures in place for identifying, evaluating and managing risks are:

- \* A comprehensive budgeting and planning system with an annual budget and strategic plan;
- \* Regular management accounts analysing performance against budgets;
- \* Quarterly review by Finance & Risk committee of risk levels and mitigation measures.

As at 31 March 2025, the Trustees considered the key risks to Kiln Theatre to be the challenging fundraising environment, uncertainty surrounding box office receipts and the ongoing challenge to develop a long-term and sustainable business model.

The Trustees actively monitor risk mitigation strategies for all risks the organisation faces and, in the case of the above key risks, are actively involved in oversight of a 3 year fundraising strategy, support and monitoring of audience development opportunities and exploration of additional commercial opportunities to bring in additional revenue.

## **6. TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS**

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2025

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

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group 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 charitable company's auditor is 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 auditor is aware of that information.

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

## 7. AUDITORS

Nyman Libson Paul LLP were re-appointed as auditors. A resolution was passed at the Annual General Meeting that Nyman Libson Paul LLP continue as auditors to the charity for the ensuing year.

The Trustees' Report, which incorporates the Strategic Report, has been approved by the Board of Trustees.

Signed by:  
  
A1365BE37BB14AE...  
**Sabine Chalmers**  
**Chair of the Trustees**  
**Date** 13/10/2025

## Kiln Theatre

### Independent auditors' report to the members For the year ended 31 March 2025

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#### Opinion

We have audited the financial statements of Kiln Theatre (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2025 which comprise the consolidated statement of financial activities, the consolidated balance sheet, the charity balance sheet, the consolidated statement of cash flows and the related notes, 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, 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 financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2025 and of the Group's incoming resources and application of resources, including 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 Companies Act 2006 and 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 Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council'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 Group's or the parent charitable company'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 other than the financial statements and our auditors' report thereon. The Trustees are responsible for the other information contained within the annual report. 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

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**Kiln Theatre****Independent auditors' report to the members (continued)  
For the year ended 31 March 2025**

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.

**Opinion on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

**Responsibilities of trustees**

As explained more fully in the trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements 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 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 Group's and the parent charitable company'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 Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

**Auditors' responsibilities for the audit of the financial statements**

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 an auditors' 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.

## Kiln Theatre

### **Independent auditors' report to the members (continued)** **For the year ended 31 March 2025**

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:

We gained an understanding of the legal and regulatory framework applicable to the charity and the industry in which it operates, and considered the risk of acts by the company that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006. Our tests included agreeing the financial statement disclosures to underlying supporting documentation and enquiries with management. There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud. As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

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](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditors' report.

### **Use of our report**

This report is made solely to the charitable company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charitable company's trustees, as a body, Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company'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 charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew Thomas (senior statutory auditor)

for and on behalf of

**Nyman Libson Paul LLP**

Chartered Accountants

Statutory Auditors

124 Finchley Road, London, NW3 5JS

Date:

## Kiln Theatre

### Consolidated statement of financial activities (Incorporating an income and expenditure account) For the year ended 31 March 2025

	Notes	General Fund £	Designated Funds £	Restricted Funds £	2025 Total £	2024 Total £
<b>Income and endowments from:</b>						
Donations and legacies	3	1,447,798		594,007	2,041,805	2,084,608
Charitable activities	4	1,138,433			1,138,433	1,282,563
Other trading activities	5	370,670			370,670	318,696
Investments	6	22,783			22,783	23,346
Theatre tax credit	7	455,701			455,701	370,695
<b>Total income</b>		<u>3,435,385</u>	<u>-</u>	<u>594,007</u>	<u>4,029,392</u>	<u>4,079,908</u>
<b>Expenditure on:</b>						
Raising funds						
Raising donations	8	209,261			209,261	240,533
Costs of trading	8	476,455			476,455	369,491
Charitable activities	8	2,800,735		1,071,361	3,872,096	3,617,891
<b>Total expenditure</b>		<u>3,486,451</u>	<u>-</u>	<u>1,071,361</u>	<u>4,557,812</u>	<u>4,227,915</u>
<b>Net income / (expenditure) for the year</b>		(51,066)	-	(477,354)	(528,420)	(148,007)
Transfers between funds	11	50,000	(50,000)	-	-	
Net movements in funds		<u>(1,066)</u>	<u>(50,000)</u>	<u>(477,354)</u>	<u>(528,420)</u>	<u>(148,007)</u>
Funds brought forward		1,118,917	86,598	9,801,098	11,006,613	11,154,620
<b>Funds carried forward</b>	11	<u>1,117,851</u>	<u>36,598</u>	<u>9,323,744</u>	<u>10,478,193</u>	<u>11,006,613</u>

The Statement of Financial Activities contains all recognised gains and losses in the year.

All activities relate to continuing operations.

The notes on pages 26 to 40 form part of these financial statements.

**Kiln Theatre**  
**Consolidated Balance Sheet at 31 March 2025**

		2025	2025	2024	2024
	Notes	£	£	£	£
<b>Fixed assets</b>					
Tangible fixed assets	12		9,123,495		9,404,379
<b>Current assets</b>					
Stock	15	6,976		8,826	
Debtors	16	779,835		521,655	
Cash		1,337,443		1,598,489	
		2,124,254		2,128,970	
<b>Creditors: amounts falling due in less than one year</b>	17	<u>(769,556)</u>		<u>(526,736)</u>	
<b>Net current assets</b>			<u>1,354,698</u>		<u>1,602,234</u>
<b>Net assets</b>			<u>10,478,193</u>		<u>11,006,613</u>
<b>Represented by:</b>					
General fund	11		1,117,851		1,118,917
Designated funds	11		36,598		86,598
Restricted funds:	11				
- Capital funds		9,123,495		9,404,379	
- Income funds		200,249		396,719	
			<u>9,323,744</u>		<u>9,801,098</u>
<b>Net assets</b>	19		<u>10,478,193</u>		<u>11,006,613</u>

**Kiln Theatre**  
**Charity Balance Sheet at 31 March 2025**

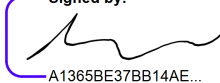
		2025	2025	2024	2024
	Notes	£	£	£	£
<b>Fixed assets</b>					
Tangible fixed assets	12	9,123,495			9,404,379
Investments	14	200			200
			<u>9,123,695</u>		<u>9,404,579</u>
<b>Current assets</b>					
Debtors	16	841,805		553,411	
Cash		<u>1,320,391</u>		<u>1,589,666</u>	
		2,162,196		2,143,077	
<b>Creditors: amounts falling due in less than one year</b>	17	<u>(768,668)</u>		<u>(524,306)</u>	
<b>Net current assets</b>			<u>1,393,528</u>		<u>1,618,771</u>
<b>Net assets</b>			<u>10,517,223</u>		<u>11,023,350</u>
<b>Represented by:</b>					
General fund	11		1,156,881		1,135,654
Designated funds	11		36,598		86,598
Restricted funds:	11				
- Capital funds		9,123,495		9,404,379	
- Income funds		<u>200,249</u>	9,323,744	<u>396,719</u>	
			<u>9,323,744</u>		<u>9,801,098</u>
<b>Net assets</b>	19		<u>10,517,223</u>		<u>11,023,350</u>

As permitted by s408 Companies Act 2006, the charity has not presented its own profit and loss account and related notes. The charity's net expenditure as defined by the Companies Act 2006 for the year was £506,127 (2024: Net expenditure of £176,292).

The notes on pages 20 to 34 form part of these financial statements

The financial statements were approved by the Board on Thursday 9 October 2025.

Signed by:



A1365BE37BB14AE...

Sabine Chalmers  
**Chair**

**Kiln Theatre**  
**Consolidated statement of cash flows**  
**For the year ended 31 March 2025**

		2025		2024	
	Notes	£	£	£	£
<b>Cash flows from operating activities:</b>					
Net income (expenditure) for the reporting period		(984,121)		(518,702)	
Tax credit receivable		455,701		370,695	
Depreciation		280,884		280,865	
Amortisation of intangible fixed asset					
Decrease/(Increase) in stock		1,848		(3,683)	
Decrease/(increase) in debtors		(258,178)		112,284	
(Decrease)/increase in creditors		242,820		(63,253)	
<b>Net cash provided by operating Activities</b>		<b>(261,046)</b>		<b>178,206</b>	
<b>Net cash movement</b>		<b>(261,046)</b>		<b>178,206</b>	
Cash at 1 April 2024			1,598,489		1,420,283
Cash at 31 March 2025			<b>1,337,443</b>		<b>1,598,489</b>
<b>Net cash movement</b>	<b>21</b>		<b>(261,046)</b>		<b>178,206</b>

## Kiln Theatre

### Notes to the financial statements For the year ended 31 March 2025

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#### 1. Accounting policies

##### 1.1 Accounting convention

The financial statements have been prepared under the historical cost convention. The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The Charity constitutes a public benefit entity as defined by FRS102.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidate the financial statements of the Charity and its subsidiary undertakings. The results of the subsidiary are consolidated on a line by line basis

##### 1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The Trustees have reviewed the future cashflow and financial plans of the organisation in detail and, whilst there is always some unpredictability as to the level of earned income, they are comfortable with the underlying assumptions and can therefore confirm that it is appropriate to continue to produce the accounts on a going concern basis.

##### 1.3 Income

Income from donations and grants, including capital grants and Arts Council and local authority funding, is included in income when there is entitlement, probability of receipt and the amount can be measured with sufficient reliability, unless the donor has specified that the donation or grant relates to a future period or that certain pre-conditions must be fulfilled before use. In these cases, amounts received are recognised in the relevant period or when the pre-conditions have been met and until then treated as deferred income. Donations and grants for particular purposes are included in incoming resources as restricted funds.

Production Income is included in income in the period in which the relevant performance takes place. Income related to productions in a subsequent period is treated as deferred income.

Grants are included in the Statement of Financial Activities when the Charity is entitled to receive the money.

All other income is recognised on an accruals basis once the charity is legally entitled to receipt.

All income is recorded net of VAT.

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2025

#### 1. Accounting policies (continued) (continued)

##### 1.4 Expenditure

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered.

Expenditure is recognised when a liability is incurred. Costs of raising funds are those costs incurred in attracting voluntary income and those incurred in the operation of trading activities which raise funds. Charitable activities include expenditure associated with the operation of the theatre and such directly associated activities as the creative engagement programme (educational and outreach). Cost of charitable activities includes both the direct cost of activities and related support costs. Support costs include central functions and have been allocated to activity costs on a basis consistent with the use of resources. This is frequently on the basis of staff time spent in each area but other bases such as usage are also employed. Support costs also include Governance costs. Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Where performances of a production straddle the balance sheet date, production costs are apportioned in relation to the number of performances falling within each period and the amount relating to performances after the balance sheet date are treated as debtors.

##### 1.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, once brought into use, as follows:

Leasehold improvements	Over the life of the lease
Freehold land	Nil
Leasehold land	Over the life of the lease
Fixtures, fittings and equipment	25% straight line

##### 1.6 Intangible fixed assets and amortisation

Intangible fixed assets are stated at costs less amortisation. Intangible fixed assets held on the balance sheet relate to the costs associated with the website. This is amortised over five years as this is the period deemed to be the life of the website.

##### 1.7 Leasing

Rent payable under operating leases is charged against income on a straight-line basis over the lease term.

##### 1.8 Investments

The Statement of Recommended Practice requires investments to be included initially at cost and subsequently at fair value, unless a reliable valuation cannot be obtained in which case they should be included at cost.

The investments of Kiln Theatre consist of two subsidiaries, Tricycle Screen Limited and Kiln London Productions Limited. Both companies are unlisted and the Trustees consider it appropriate to include the investments at cost.

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2025

- 
- 1. Accounting policies (continued) (continued)**
- 1.9 Stock**  
Stock is held in the balance sheet and is valued at the lower of cost and net realisable value.
- 1.10 Pensions**  
The charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the Statement of Financial Activities in the year they are payable.
- 1.11 Consolidation**  
The consolidated financial statements present information about the company and its wholly owned subsidiary companies Tricycle Screen Limited and Kiln London Productions Limited.
- 1.12 Fund accounting**  
Funds received for a purpose specified by the donor are credited to restricted funds. Expenditure incurred on these purposes is then charged to the funds as it is incurred.
- All other income is treated as unrestricted funds. The Trustees have chosen to designate certain funds for specific future expenditure as explained in the Trustees' Report.
- 1.13 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 and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method. The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments
- 1.14 Critical accounting judgements and key sources of estimation uncertainty**
- In the application of the company's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.
- The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.
- The directors do not believe that there is a significant risk of a material adjustment being made to the carrying amounts of assets and liabilities included in these financial statements within the next financial year.
- 2. Status of company**
- The company is a registered charity, limited by guarantee. The total of such guarantees at 31 March 2025 was £8 (2024: £9).
-

**Kiln Theatre****Notes to the financial statements (continued)  
For the year ended 31 March 2025****3. Income from donations and legacies**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>Total 2025</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Creative engagement grant income		284,833	284,833
Grant income	154,780	273,373	428,153
Donations	347,117	35,801	382,918
Arts Council England income	945,901	-	945,901
	<u>1,447,798</u>	<u>594,007</u>	<u>2,041,805</u>
<b>Total 2024</b>	<u>1,427,291</u>	<u>657,317</u>	<u>2,084,608</u>

The Arts Council supported the Theatre with a National Portfolio Organisation grant which amounted to £945,901 in 2024/25 (2024: Total of £945,901). We received £Nil from Brent Council in 2025 (2024: £2,000). Total government grant funding in the year was £945,901 (2024: £947,901).

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2025

#### 4. Income from charitable activities

	Unrestricted	Restricted	Total 2025
	£	£	£
Production income	1,115,634	-	1,115,634
Workshops and courses	22,799	-	22,799
	<u>1,138,433</u>	<u>-</u>	<u>1,138,433</u>
<b>Total 2024</b>	<u>1,282,563</u>	<u>-</u>	<u>1,282,563</u>

#### 5. Income from other trading activities

	Total/ Unrestricted 2025 £	Total/ Unrestricted 2024 £
Sales and merchandising	272,688	287,240
Sundries	97,982	31,456
	<u>370,670</u>	<u>318,696</u>

#### 6. Investment income

	Unrestricted/ Total 2025 £	Unrestricted/ Total 2024 £
Interest received	22,783	23,346

#### 7. Taxation

The company is registered as a charity under the Charities Act 2011 and as such is entitled to the exemptions under Income and Corporation Taxes 1988. The tax credit of £455,701 (2024: £370,695) recognised in the Statement of Financial Activities represents the amount receivable for Theatre Tax Relief.

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2025

#### 8. Expenditure

	Direct costs £	Support costs £	Total 2025 £
<b>Raising funds</b>			
Raising donations	130,881	78,380	209,261
Trading	297,995	178,460	476,455
	<u>428,876</u>	<u>256,840</u>	<u>685,716</u>
<b>Charitable activities</b>			
Production	2,009,579	1,203,471	3,213,050
Creative engagement	338,976	203,001	541,977
Cinema	73,220	43,849	117,069
	<u>2,421,775</u>	<u>1,450,321</u>	<u>3,872,096</u>
	<u>2,850,651</u>	<u>1,707,161</u>	<u>4,557,812</u>
<b>Total 2024</b>	<u><u>2,727,698</u></u>	<u><u>1,500,217</u></u>	<u><u>4,227,915</u></u>
<b>Support costs</b>		<b>2025</b>	<b>2024</b>
Advertising, publicity and marketing		275,317	271,125
Administrative staff		103,119	127,140
Premises costs		831,117	589,480
Office costs		115,852	132,574
Professional and financial		33,663	34,264
Governance		1,800	2,238
Audit fee		17,325	18,938
Other fees paid to auditors		6,179	3,940
Depreciation and amortisation		280,884	280,865
Operating lease payments		41,905	39,653
		<u>1,707,161</u>	<u>1,500,217</u>

#### 9. Auditors' remuneration

	2025	2024
Fees payable to the Charity's auditor for the audit of the Charity's annual accounts	£ 15,784	£15,250

**Kiln Theatre****Notes to the financial statements (continued)  
For the year ended 31 March 2025****10. Employees****Number of employees**

The average number of employees during the year was 75 (2024: 78).  
This is split as follows:

	<b>2025</b>	<b>2024</b>
	<b>No</b>	<b>No</b>
<b>Number of staff</b>		
Finance and Administration	6	7
Production	9	13
Artistic	4	4
Fundraising	3	5
Front of House and café and bar Staff	28	23
Creative engagement	14	12
Operations	11	14
	<u>75</u>	<u>78</u>
	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Employment costs</b>		
Wages and salaries	1,521,522	1,562,562
Social security costs	130,682	135,070
Other pension costs	45,382	48,452
	<u>1,697,586</u>	<u>1,746,084</u>

No Directors of the company were employed or received any remuneration or reimbursement of expenses.

**Salaries over £60,000**

	<b>2025</b>	<b>2024</b>
Between £60,000 and £70,000		1
Between £70,000 and £80,000	1	1

Key management personnel is defined as the Executive Team. Total remuneration of key management personnel in the period was £147,148 (2024: £215,504).

Included within wages and salaries costs are redundancy and termination payments of £Nil (2024: 51,995). There were no outstanding payments at year end (2024 £Nil).

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2025

#### 11. General, restricted and designated funds

Restricted income funds	Balances b/f £	Income £	Expenditure £	Transfers £	Balances c/f £
Creative engagement	113,020	284,833	326,357	4,430	75,926
National Lottery Heritage Fund	9,976		3,325		6,651
Productions	145,000	19,989	164,989		-
Other	128,723	289,185	295,806	(4,430)	117,672
	<u>396,719</u>	<u>594,007</u>	<u>790,477</u>	<u>-</u>	<u>200,249</u>
<b>Restricted capital funds</b>					
Leasehold improvements	8,703,914		280,884		8,423,030
Freehold land	350,000				350,000
Leasehold premises	350,465				350,465
	<u>9,404,379</u>		<u>280,884</u>		<u>9,123,495</u>
<b>Total restricted funds</b>	<u>9,801,098</u>	<u>594,007</u>	<u>1,071,361</u>	<u>-</u>	<u>9,323,744</u>
<b>General fund</b>	<u>1,118,917</u>	<u>3,435,385</u>	<u>3,486,451</u>	<u>50,000</u>	<u>1,117,851</u>
<b>Designated funds</b>					
Capital improvement	86,598			(50,000)	36,598
Three months operating costs	-				
<b>Total designated fund</b>	<u>86,598</u>	<u>-</u>	<u>-</u>	<u>(50,000)</u>	<u>36,598</u>
<b>Total</b>	<u>11,006,613</u>	<u>4,029,392</u>	<u>4,557,812</u>	<u>-</u>	<u>10,478,193</u>
<b>Total 2024</b>	<u>11,154,620</u>	<u>4,079,908</u>	<u>4,227,915</u>	<u>-</u>	<u>11,006,613</u>

#### Restricted funds

Restricted funds can only be spent on the projects they were given to support. The income funds held at the 31 March 2025 are primarily to support Creative Engagement activity, commissions and funded salaries.

Restricted capital funds represent the fundraising carried out for the major capital projects. Covenants in place governing the future use of the building mean that these funds remain restricted even when the work is complete.

#### Designated Funds

The Trustees have maintained one designated fund. £36,598 is set aside as a capital maintenance fund.

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2025

#### 12. Fixed assets

##### Charity and Group

Cost	Leasehold Improvements	Freehold Land	Leasehold Premises	Fixtures, Fittings and Equipment £	Total
	£	£	£		£
At 1 April 2024	<u>10,993,154</u>	<u>350,000</u>	<u>593,024</u>	<u>490,613</u>	<u>12,426,791</u>
<b>At 31 March 2025</b>	<u>10,993,154</u>	<u>350,000</u>	<u>593,024</u>	<u>490,613</u>	<u>12,426,791</u>
<b>Depreciation</b>					
At 1 April 2024	2,288,970	-	242,829	490,613	3,022,412
Charge for the year	<u>275,494</u>	<u>-</u>	<u>5,390</u>	<u>-</u>	<u>280,884</u>
<b>At 31 March 2025</b>	<u>2,564,464</u>	<u>-</u>	<u>248,219</u>	<u>490,613</u>	<u>3,303,296</u>
<b>At 31 March 2025</b>	<u>8,428,690</u>	<u>350,000</u>	<u>344,805</u>	<u>-</u>	<u>9,123,495</u>
<b>At 31 March 2024</b>	<u>8,704,184</u>	<u>350,000</u>	<u>350,195</u>	<u>-</u>	<u>9,404,379</u>

#### 13. Intangible fixed assets

##### Charity and Group

	Website £
<b>Cost</b>	
Cost brought forward	56,616
Additions	<u>-</u>
At 31 March 2025	<u>56,616</u>
<b>Amortisation</b>	
Amortisation brought forward	56,616
Charge for the year	<u>-</u>
At 31 March 2025	<u>56,616</u>
At 31 March 2025	<u>-</u>
At 31 March 2024	<u>-</u>

**Kiln Theatre****Notes to the financial statements (continued)  
For the year ended 31 March 2025****14. Investments**

**Shares in  
subsidiary  
undertakings  
£**

**Cost**

At 1 April 2024 and 31 March 2025

200**Net book value**

At 1 April 2024 and 31 March 2025

200**Holdings of more than 20%**

The company holds more than 20% of the share capital of the following companies:

<b>Company</b>	<b>Country of corporation</b>	<b>Class</b>	<b>Shares held</b>	<b>%</b>
Tricycle Screen Limited (03077972)	England and Wales	Ordinary	100	100
Kiln London Productions Limited (04807399)	England and Wales	Ordinary	100	100

The result of these companies in the year ended 31 March 2025 have been consolidated into these accounts and are as follows:

<b>Company</b>	<b>Income</b>	<b>Expenditure</b>	<b>Profit/(loss)</b>	<b>Reserves at 31 March 2025</b>
Tricycle Screen Limited (03077972)	245,719	268,012	(22,293)	(30,659)
Kiln London Productions Limited (04807399)	-	-	-	(8,371)

**Kiln Theatre****Notes to the financial statements (continued)  
For the year ended 31 March 2025****15. Stock**

<b>Charity</b>	<b>2024</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
	<u>                    </u>	<u>                    </u>
Stock in hand	<u>          -</u>	<u>          -</u>
<b>Group</b>		
	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
	<u>                    </u>	<u>                    </u>
Stock in hand	<u>      6,976</u>	<u>      8,826</u>

**16. Debtors**

<b>Charity</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade debtors	209,731	10,903
Amounts due from subsidiaries	61,971	32,816
VAT		9,154
Other debtors	5,264	8,971
Prepayments and accrued income	564,839	491,567
	<u>      841,805</u>	<u>      553,411</u>
<b>Group</b>		
	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
	<u>                    </u>	<u>                    </u>
Trade debtors	209,731	11,963
VAT		9,154
Other debtors	5,264	8,971
Prepayments and accrued income	564,840	491,567
	<u>      779,835</u>	<u>      521,655</u>

**Kiln Theatre****Notes to the financial statements (continued)  
For the year ended 31 March 2025****17. Creditors**

<b>Charity</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade creditors	126,226	89,647
Other tax and social security	56,251	48,050
VAT	9,657	-
Accruals	54,843	62,836
VAT provision	166,703	166,703
Other creditors	68,705	62,059
Deferred income	<u>286,283</u>	<u>95,011</u>
	<u>768,668</u>	<u>524,306</u>
<b>Group</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade creditors	127,114	91,548
Other tax and social security	56,251	48,050
VAT	9,657	-
Accruals	54,843	63,301
VAT provision	166,703	166,703
Other creditors	68,705	62,123
Deferred income	<u>286,283</u>	<u>95,011</u>
	<u>769,556</u>	<u>526,736</u>

Deferred income of £286,283 (2024 £95,011) relates to ticket sales for productions taking place after the year end and co production payments received in respect of productions due to take place in 2025/26). All deferred income brought forward at 1 April 2024 was recognised in the year.

**Kiln Theatre****Notes to the financial statements (continued)  
For the year ended 31 March 2025****18. Financial commitments****18.1** Operating leases

As at 31 March 2025, the company had annual commitments under non-cancellable operating leases as follows:

	Land and building		Equipment	
	2025	2024	2025	2024
	£	£	£	£
Expiry date:				
Within 1 year	37,939	37,939	-	-
Within 1 – 2 years	37,939	37,939	-	-
Within 2 – 5 years	113,816	113,817	-	-
In more than 5 years	755,344	793,286	-	-
	<u>945,038</u>	<u>982,981</u>	<u>-</u>	<u>-</u>

Kiln Theatre has 3 leases. The landlords of the first lease are The Trustees of Court Abbey 1940 Branch of the Ancient Order of Foresters and the lease term is until 11 April 2052. The second lease is with Brent Council and is for a period of 125 years from 1995 so will end in 2120. The third is with the Governors of Peabody Trust and the lease term is until 22 August 2042.

**18.2** Capital commitments and contingent liabilities

On 29 February 2016 the Arts Council of England took out a legal charge over the property at 269 Kilburn High Road in respect of the use of its funding for the capital project that runs for 20 years.

## Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2025

## 19. Analysis of funds

	General funds	Designated funds £	Restricted funds £	Total 2025 £
<b>Group</b>				
Fixed assets	-		9,123,495	9,123,495
Current assets	1,887,407	36,598	200,249	2,124,254
Current liabilities	(769,556)			(769,556)
	<u>1,117,851</u>	<u>36,598</u>	<u>9,323,744</u>	<u>10,478,193</u>
<b>Charity</b>				
Fixed assets	200		9,123,495	9,123,695
Current assets	1,925,349	36,598	200,249	2,162,196
Current liabilities	(768,668)	-	-	(768,668)
	<u>1,156,881</u>	<u>36,598</u>	<u>9,323,744</u>	<u>10,517,223</u>
	General Funds	Designated Funds £	Restricted Funds £	Total 2024 £
<b>Group</b>				
Fixed assets	-		9,404,379	9,404,379
Current assets	1,168,653	563,598	396,719	2,128,970
Current liabilities	(526,736)		-	(526,736)
	<u>641,917</u>	<u>563,598</u>	<u>9,801,098</u>	<u>11,006,613</u>
<b>Charity</b>				
Fixed assets	200		9,404,379	9,404,579
Current assets	1,182,760	563,598	396,719	2,143,077
Current liabilities	(524,306)		-	(524,306)
	<u>658,654</u>	<u>563,598</u>	<u>9,801,098</u>	<u>11,023,350</u>

**Kiln Theatre****Notes to the financial statements (continued)  
For the year ended 31 March 2025****20. Pension commitments**

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £45,382 (2024: £48,452). £16,522 (2024: 15,347) was payable to the fund at the balance sheet date.

**21. Analysis of net debt**

	<b>Cash at 1 April 2024</b>	<b>Cash movement</b>	<b>Cash at 31 March 2025</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Cash held	<u>1,598,489</u>	<u>(261,046)</u>	<u>1,337,443</u>

**22. Related party transactions**

At the year end, the company was owed £53,700 (2024: £24,545) from Tricycle Screen Limited and £8,271 (2024: £8,271) from Kiln London Productions Limited. In the year costs of £nil (2024 £nil) were recharged.

No Trustees received any remuneration during the year.

The charity received an aggregate amount of £106,248 in donations from Trustees during the year (2024: £6,134). This included a donation of £100,000 from a family charitable trust of one of the Trustees.

**Kiln Theatre**

England & Wales - Charity number 276892

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# Accounts

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**Company Registration No. 01396429 (England and Wales)**  
**Charity No. 276892**

**Kiln Theatre**

**Trustees' report and financial statements  
for the year ended 31 March 2024**

## Kiln Theatre

### Company information

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<b>Trustees</b>	Phillippa Adamson Michael Berg Sabine Chalmers Louis Charalambous Heather Doughty Natasha Gordon Katie Haines Alastair Levy
<b>Company Secretary</b>	Iain Goosey
<b>Company number</b>	01396429
<b>Charity number</b>	276892
<b>Registered office</b>	269 Kilburn High Road London NW6 7JR
<b>Executive team</b>	
Artistic Director / Chief Executive	Amit Sharma
Executive Director	Iain Goosey
<b>Independent auditors</b>	Nyman Libson Paul LLP 124 Finchley Road London NW3 5JS
<b>Bankers</b>	HSBC 50 – 52 Kilburn High Road London NW6 4HJ

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# Kiln Theatre

## Contents

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	<b>Page</b>
Trustees' report	1-19
Independent auditors' report	20-22
Consolidated statement of financial activities	23
Balance sheets	24-25
Consolidated statement of cash flows	26
Notes to the accounts	27-41

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2024

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The Trustees (who are also Directors of the Company) present their report, together with the audited financial statements of the charitable company, for the year ended 31 March 2024.

#### 1. OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

The charity has the general aim of using different art forms to entertain, educate and stimulate audiences, participants and users to contribute towards a more cohesive community.

In undertaking our charitable aims, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Kiln Theatre is a proudly local theatre with an international vision and reputation. From our Kilburn home, we create high-quality and engaging work, which presents the world through a variety of lenses, bringing unheard and/or ignored voices into the mainstream. We make theatre that tells big stories about human connections across cultures, race and language.

**We believe that everyone should feel welcome and entitled to call this space their own.**

We want people to feel empowered by their engagement with us.

#### **Our Vision**

To uncover our shared humanity, illuminating our connection through stories, and deepening our capacity to empathise with each other.

#### **Our Mission**

To make theatre for all by making space for unheard/ignored voices.

#### **Strategic Plan**

Kiln Theatre's Strategic Plan sets out the organisations objectives and are set around the following main areas of activity:

- Theatre programme
- Creative engagement programme with young people and local communities
- Cinema programme

#### **Artistic Vision and Activity**

In the pursuit of our Vision, we seek out plays that are provocative and entertaining; plays that ask questions about identity with a flavour that is unique and that speak to a wide range of local residents, Londoners and people from further afield. We are committed to continuing to make this work accessible and affordable for our audiences, offering West End quality work at Kilburn prices. Writers and artists choose to make new work at and for Kiln Theatre and actors, technicians and theatremakers feel at home here. This is a reflection of both the high calibre of our team and the strength of the relationships with local communities and audiences.

## 2. ACHIEVEMENTS AND PERFORMANCE



*Mlima's Tale* designed by Amelia Jane Hankin, *Two Strangers (Carry a Cake Across New York)* designed by Soutra Gilmour and *Retrograde* designed by Frankie Bradshaw.

2023/24 marked a further step forward with audiences in a return to pre-pandemic artistic programming. Across the year we reached over 46,000 audience members through our artistic programme of six productions, including over 18,000 for our production of *Two Strangers (Carry a Cake Across New York)*, which has become Kiln's most successful production in the venue's history, and over 10,000 for the smash hit production of *Retrograde*.

### 1. ***Retrograde*** by Ryan Calais-Cameron, directed by Amit Sharma

20 April – 27 May 2023

★★★★★ 'Terrific' **The Guardian**

★★★★★ 'Ivanno Jeremiah gives a career-best performance as Sidney Poitier' **The Independent**

★★★★★ 'Capably directed by Amit Sharma and beautifully acted, propels Ryan Calais Cameron, at a stroke, to the front rank of our playwrights' **The Telegraph**

★★★★★ 'Ryan Calais Cameron's portrait of Sidney Poitier is electrifying' **Evening Standard**

The award-winning writer (Ryan Calais-Cameron) of *For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy*, explosive new play explored identity, resilience, and integrity - examining a true event in 1950's Hollywood and the reality of Sidney Poitier's journey to stardom. Directed by Amit Sharma (who has since been named as new Artistic Director and CEO), this critically acclaimed and Evening Standard Award nominated production received universal acclaim and achieved significant financial success.

### 2. ***Es and Flo*** by Jennifer Lunn, directed by Susie McKenna

05 – 24 June 2023

★★★★★ 'joy and affection seep through at every turn' **The Guardian**

★★★★★ 'a rallying cry for the essential right of women to marry one another' **What's on Stage**

★★★★★ 'a rich and rare tale of two women sharing their lives – in love, loss and contentment' **Time Out**

★★★★★ 'Powerful love story' **The Stage**

This Wales Millennium Centre production of Jennifer Lunn's award-winning new play, directed by Susie McKenna (Kiln's former Associate Artistic Director) transferred to the Kiln after a successful run in Cardiff. The production celebrated the love of an older lesbian relationship and women coming together to fight for what's right and the healing power of chosen family.

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2024

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3. **Modest** written by Ellen Brammar with music by Rachel Barnes, co-directed by Luke Skilbeck and Paul Smith

29 June – 22 July 2023

★★★★ 'Rollicking piece of gig theatre... stonking performances and stunning singing' **The Guardian**

★★★★ 'A potent mix of drag, searing comedy, indignant fury and tenderness' **The Stage**

Presented by Middle Child in collaboration with Milk Presents (*JOAN; Trans Filth; Joy*), *Modest* brought together a cast featuring the UK's hottest drag talent in an electrifying new gig style play combining theatre, music hall and drag king swagger. The production transferred to the Kiln following a UK tour and earned a UK Theatre Award nomination (Best Supporting Performance) for LJ Parkinson.

4. **Mlima's Tale** by Lynn Nottage, directed by Miranda Cromwell

14 September – 21 October 2023

★★★★ 'Remarkable' **The Telegraph**

★★★★ 'A thundering triumph' **The Times**

★★★★ 'A deeply moving production' **Evening Standard**

★★★★ 'Simple, effective, and quietly devastating' **The Stage**

Following its world premiere at the Public Theater in New York, *Mlima's Tale* made its UK premiere at Kiln Theatre in September. Written by Pulitzer Prize-winner Lynn Nottage and directed by Miranda Cromwell, this powerful and unforgettable story of the elephant Mlima explored the ivory trade and global corruption.

5. **Two Strangers (Carry a Cake Across New York)** by Jim Barne and Kit Buchan, directed by Tim Jackson

09 November 2023 – 20 January 2024

★★★★ 'Two-hander musical matches its wide-eyed hero and sardonic heroine with just the right mix of sugar and sour' **The Guardian**

★★★★ 'This fresh new musical romcom is a treat - not too sickly, but perfectly sweet' **Time Out**

★★★★ 'prepare to fall in love with this charming romcom' **London Theatre**

This smash musical, written by Jim Barne and Kit Buchan and directed by Tim Jackson, with musical stars Sam Tutty and Dujonna Gift became an instant hit on its opening. The production sold out, including a three-week extension into January, and went on to become the Kiln's most successful production in its history – earning an instant transfer to the West End.

6. **The Frogs** created by Spymonkey, directed by Joyce Henderson

08 February 2024– 02 March 2024

★★★★ 'As engaging as it is audacious' **The Observer**

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## Kiln Theatre

### Trustees' report

For the year ended 31 March 2024

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#### ★★★★ 'Completely off-the-wall humour' **The Reviews Hub**

The UK's leading physical comedy ensemble Spymonkey presented their new production in a co-production with the Kiln and Royal & Derngate, Northampton. Spymonkey's tragically funny attempt to pull off a classic Greek comedy via the monster-filled Underworld and a classic vaudeville double act thrilled audiences across the spring.

#### **Audiences**

*"The Kiln Theatre plays a vital role in the local community. Why go to the West End when there is a theatre that offers such imaginative productions. I've seen Mlima's Tale, and I cried; I now saw Two Strangers (Carry a Cake Across New York) and I felt so hopeful. The power of theatre!"*

#### **Audience feedback, 2023**

The 2023/24 season broke new ground for Kiln Theatre. *Two Strangers (Carry a Cake Across New York)* became the highest grossing show in the theatre's history. It also achieved an immediate transfer to The Criterion Theatre in the West End with a subsequent extension. Another highlight was the production of *Retrograde* directed by Amit Sharma who was later appointed as Kiln Theatre's new Artistic Director and CEO. The show exceeded expectations, getting to 123% of its financial target whilst gaining widespread critical acclaim.

Last year's theatre season featured a diverse lineup of productions, with varying degrees of financial performance. Overall, the season was a financial success, reaching 108% of its goal with a total value sold of £948,210. The success was driven by a few standout productions like *Retrograde* and *Two Strangers* and on a smaller scale *Es & Flo* and *The Frogs*. Despite some underperformance on other shows, the season exceeded its financial goals, with an average yield of £18.03 per ticket across all productions and 48,758 tickets sold across the six productions.

During the season, 63% of customers bought a Kiln ticket for the first time and the distance that our bookers live within further increased from 8.11km the year before to 9.54km. We also maintained a high percentage of attendees (16%) from lower engaged households. We subsidised over 1,300 tickets to Brent & Camden Residents, 4,500 tickets to young people under 26 years old, 700 tickets to students, 900 tickets to NHS members of staff and 500 tickets to our Creative Engagement network. Additionally, 448 Brent students and young residents received free tickets as part of our City Bridge Trust free ticket scheme.

#### **Artistic Development and Commissioning**

During 2023/24 Kiln engaged 312 contractual or freelance people to work on our artistic and creative engagement programmes - covering actors, creative teams, creative engagement practitioners, technical staff and other contractual roles. This number of freelancers increased versus the number engaged for 2022/23.

We have continued to develop an exciting and diverse portfolio of 14 commissioned playwrights, offering full dramaturgical support through the commissioning cycle. In total, 70% of our commissioned writers identify as female or non-binary, and 70% are from the Global Majority. The commissioned writers include Kiln debuts from the likes of Dipo Baruwa-Etti, Sonia Jalaly and Carmen Nasr, as well new plays from Amy Trigg, Zodwa Nyoni and Suhayla El-Bushra. As many of these plays move into production here at Kiln Theatre, we will be issuing five new commissions as part of Amit's new tenure as Artistic Director and CEO.

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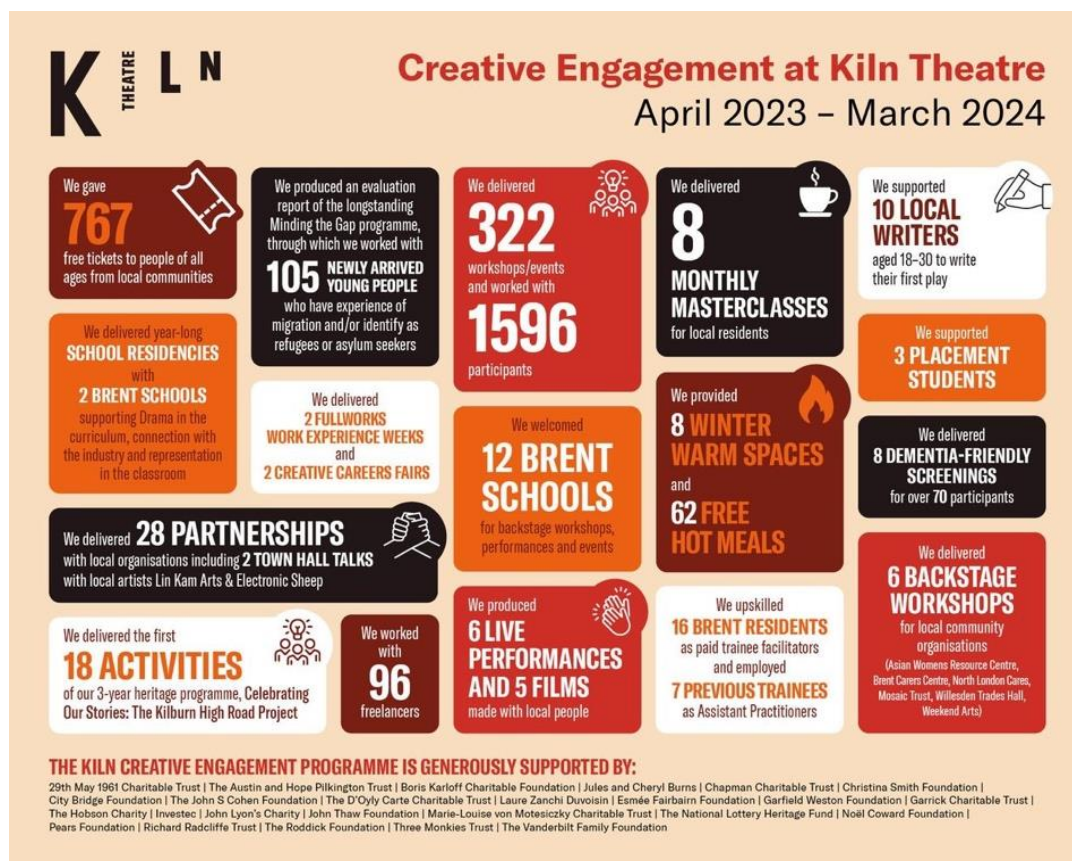
## Kiln Theatre

### Trustees' report For the year ended 31 March 2024

The Kiln-Mackintosh Resident Assistant Director programme began in 2023 to great success. Local director, Jessica Mensah, assisted on four productions at the Kiln Theatre and has since gone on to Associate Direct at the Lyric Hammersmith Theatre, as well as directing the debut production of Kiln's Listen Local Young Writer's graduate Temi Majekodunmi at Soho Theatre. Jessica also shadowed on the cast change of Hamilton for Cameron McIntosh in the West End. We are pleased to have secured a second year of funding from the Mackintosh Foundation, which will support our next Kiln-Mackintosh Resident Assistant Director for 2024/25.

### Creative Engagement programme

Our extensive and award-winning Creative Engagement work sits at the heart of our organisation, fully integrated with the work on our stage. Over the year, we worked with 1,596 participants to devise and deliver creative projects. We also provided free or subsidised tickets to ensure that cost is no barrier, and that everyone can see themselves in the stories on stage and in the audience around them.



#### 1. Minding the Gap ('MTG') & Schools

Across the year we worked with 105 newly arrived (with lived experience of migration or who identify as refugees and asylum seekers) young people across 6 school cohorts and 3 college groups. We worked with 6 MTG Trainees and 11 MTG Young Company members.

Working with three partner schools (Claremont High School Academy, Queen's Park Community School and Ark Elvin Academy), we delivered a programme of workshops for EAL (English as an Additional Language) students to develop their creativity, confidence and spoken English skills – concluding their final

## Kiln Theatre

### Trustees' report For the year ended 31 March 2024

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term by making films with filmmakers from Black Apron Entertainment and the Minding the Gap Practitioners.

In September 2023, a new cohort of students from Queens Park Community School, Claremont School and Ark Elvin Academy started attending weekly creative workshops resulting in the devising of short plays.

From September 2023 – March 2024, ESOL (English for Speakers of Other Languages) students aged 16-19 from the Willesden, Wembley and Maida Vale campuses of the College of North West London attended weekly workshops focused on different types of creative performance, including singing, movement and poetry resulting in the creation of short plays being presented on the Kiln Cinema stage in March 2024.

*For me, I've learnt new words. It boosted my confidence. I was speaking only English and no other languages. On the performance day, we respected each other while other groups performed.*

#### **Participant feedback, Colleges**

During the 2024 Easter holidays, we delivered an additional MTG Young Company project outside of school time after alumni had expressed interest in further engagement. Over the course of two weeks, a group of 11 MTG alumni aged 16-18 (including two current Trainees) collaborated with professional writer and director Emily Aboud, choreographer Fadi Giha and an MTG Trainee to create an original play which explored how we might make the world a better place through teamwork.

Two 2022/23 MTG Trainees concluded their training in July 2023. Both trainees have gone on to further employment at Kiln Theatre. A new cohort of four MTG alumni started their creative facilitator training in October 2023. The MTG Trainees are paid the London Living Wage to attend a training week and monthly upskilling sessions, which cover topics such as drama games, marketing, production and directing (specifically for their peer group and the younger group).

During the 2022/23 academic year, we worked with external evaluator Mita Pujara to evaluate the impact, the successes and the challenges across all the MTG projects. Mita's evaluative process resulted in a 360° evaluation report, publicly shared in 2023, which influenced a great deal of change and learning for the 2023/24 academic year and beyond.

Following learning from the evaluation, we compiled a Resource Pack for teachers outlining our methodology and best practice for creative learning within the Minding the Gap programme, which is being utilised alongside embedding creative approaches in the classroom by teachers working with EAL/ESOL students across London.

We welcomed Brent teachers to a number of our productions across 'Teacher Preview' events and continue to build our relationship and offering to schools across the Borough – including interactive resource packs for productions including *Retrograde* and *Mlima's Tale*.

Developed from learning after Kiln's Schools' Playwriting Programme in 2022/23, we will deliver a School Residencies project with two Brent schools per academic year – offering bespoke curriculum-enriching programmes for GCSE Drama students. Kiln partnered with Preston Manor and Harris Lowe Academy Willesden, with each Residency group comprising 17 students. Both groups' engagement with Kiln spanned the whole academic year encompassing a wide range of show activity and included visits to our productions of *Mlima's Tale*, *Two Strangers (Carry a Cake Across New York)*, *The Frogs* and *The Ballad of Hattie and James*.

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2024

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We also delivered supplementary activity tailored to the schools' needs, including: A set text workshop at Preston Manor (*DNA* by Dennis Kelly); A meeting between Director Lyndsey Turner and the Drama teacher from Harris Lowe to support the teaching of *The Crucible* as a set text; Two text exploration workshops with Director Jenny Bakst in preparation for both groups' exam pieces; a Creative Careers Fair for both groups with representatives from Kiln's Finance, Marketing, Front of House and Fundraising teams; an eight-week programme during which a facilitator worked with the participants and their class teacher to help them devise and rehearse their GCSE exam pieces, which were performed on the Kiln Theatre main stage in July; two Teacher CPD sessions with a focus on projection and presence in the classroom, understanding the importance of representation in the curriculum and the classroom, and overseeing successful group work in a drama setting.

*Having been working in education for a number of years... I have come across and experienced a variety of different projects with a variety of theatres. I can honestly say working with the Kiln this year has been different. The personal nature of this project makes it highly bespoke. The residency itself is wide ranging and truly gives students an insight into theatre and performance that they would not get from a classroom alone.*

### Teacher Feedback

### City Bridge Free Tickets

In 2023/24, 603 tickets were used by Brent schools and young people since April 2023. We only have 80 of the City Bridge funded tickets left. Over 80 students attended a school's specific performance for *English*.

## 2. Youth & Pathways

In the 2023/24 academic year, we delivered five Backstage Workshops for local secondary school groups. These sessions provide a practical opportunity for students to learn about backstage theatre roles and how they are instrumental to the smooth-running of any production. In the last year, we welcomed the following schools to Kiln for a performance and Backstage Workshop: 36 students (aged 14-16) from Ark Academy for *Mlima's Tale*; 25 students (aged 14-15) from Alperton Community School for *Two Strangers (Carry a Cake Across New York)*; 19 students (aged 16-18) from Newman Catholic College for *Two Strangers (Carry a Cake Across New York)*; 29 students from Whitefield School (aged 15-18) for *The Ballad of Hattie and James*; 26 students from Parliament Hill School (aged 13-14) for *English*.

Youth Theatre participants worked with professional filmmakers Black Apron Entertainment to produce and perform in two short films: *Just Eat: The Sequel* (7-11) and *Notified and Lied* (12-15). Between January and July 2024, 25 local young people aged 12-15 attended weekly 2.5-hour sessions at Kiln on Saturday mornings.

This year's Young Company project for young people aged 16-18 was a collaboration with Punchdrunk Enrichment. 22 participants took part in three full-day workshops at Kiln, and subsequently attended weekly three-hour sessions on Monday evenings alongside two directors and two facilitators with a view to devising an immersive piece of theatre. Unfortunately, due to differences in expectations and creative approach, this project was brought to an end early, but the participants continued to take part in weekly skills building sessions with industry professionals and attending theatre trips.

Two week-long work experience programmes (Fullworks) took place during the October 2023 and February 2024 half terms. 23 Year 10 students from Brent schools attended sessions exploring producing, directing, writing, production, acting and marketing. Both instalments culminated in a creative careers fair for young people from across London.

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## Kiln Theatre

### Trustees' report

For the year ended 31 March 2024

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The second cohort of 5 Kiln Collaborators concluded their training at Kiln in July 2023. Two of the Kiln Collaborators from this cohort have gone on to have continued employment with Kiln as Assistant Facilitators. Our third cohort of Kiln Collaborators comprised six young people aged 16-23 with a previous connection to Kiln or the local area. Two of this year's participants came to the programme through the Youth Theatre and Young Company, two have younger siblings in the Youth Theatre, and two previously attended shows in the theatre.

The Kiln Collaborators attended monthly skills building sessions at Kiln. In addition, participants assisted with the delivery of sessions for the Young Company, Youth Theatre, Fullworks and Backstage Workshops. Kiln Collaborators are paid the London Living Wage to attend sessions and to assist with project delivery.

In 2023/24, we hosted 3 Higher Education placement students. The students have had a range of experiences, supporting the facilitation and administration of projects as well as having career development guidance and meetings with Kiln staff across the organisation.

*I have had the best time! I really feel like the Kiln is a fab place for students to learn. It's been a dream and I have learnt so much from the CE team.*

#### **Placement Student feedback**

### **3. Communities & Partnerships**

Our Community offering continues to grow as we engage with more communities than ever before.

We delivered 8 Masterclasses across 2023/24 – led by creatives including Audrey Sheffield, Dadiow Lin, Tom Wright, Pip Terry, Dan Balfour, Taio Lawson, Amit Sharma, Jessica Mensah and Tian Brown-Sampson.

Two cohorts of Listen Local writers aged 18-30 from Brent are supported by Kiln's Artistic and Creative Engagement staff to develop their ideas into their first short play. The 2022/23 cohort had 9 of their brand new plays performed by professional actors on the Kiln Theatre stage in July 2023. We hosted a final 'Whats next...' workshop session (led by Rikki Beadle-Blair) for them where we discussed pursuing their writing, open opportunities and networking.

For the new and final cohort, we hosted four taster workshops after receiving 39 submissions for the programme and are pleased to have welcomed a group of ten new writers to Kiln to write their first play, with a focus on heritage as part of the Kilburn High Road Project.

Our Dementia Friendly Screenings have continued, with the audience growing each time, we now have an audience of over 70 at each screening. Since March, audiences have enjoyed *Mamma Mia*, *Carmen Jones*, *Sister Act*, *Grease*, *Bride & Prejudice*, *Dream Girls*, *Little Shop of Horrors*, a Christmas screening of *Meet Me In St Louis* and *The Commitments*.

The first cohort of three Kiln Community Collaborators (KCC's) were successfully embedded into the organisation, supporting the delivery of Communities programmes as well as supporting on some Youth projects. Two of the 22/23 cohort have gone on to continuous employment at Kiln. The group attended upskilling sessions with Kiln staff on topics such as *Facilitation with EAL/ESOL groups*, *Inclusive Practice*, *Backstage roles* and supported projects including the Community Advisory Board, Monthly Masterclasses, Dementia Friendly Screenings, Tickets Teas & Tours.

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2024

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Tickets, Tea & Tours provides local community groups with a practical pre-show workshop where they explore behind the scenes roles and have a tour of the set. Across the year, we welcomed individuals and groups from many different community settings including from Weekend Arts (a charity who works with people who have experience of or are experiencing homelessness), Mosaic (a local LGBTQ+ young people's organisation) and Asian Women's Resource Centre - among many others.

We successfully received funding from Brent Warm Spaces to deliver Winter Warmers for a second year running. We partnered with Sufra NW London again to offer free meals to attendees and Brent Health Matters, who delivered health information drop-in services at two of the Monday events. We also offered a free warm bank of items such as coats, gloves, scarves etc. Over the course of 8 drop ins, we gave away 62 hot meals.

We delivered the pilot project, Move at the Movies, working with 9 participants aged 50+ who are all either experiencing a health diagnosis and/ or looking for further social interaction and connection within their local community. They attended fortnightly workshops at Kiln, spending time in the cinema watching dance genre movie classics, followed by practical sessions learning choreography inspired by the dance routines they've seen on screen.

We celebrated the end of the Move at the Movies pilot project with a sharing in Kiln Cinema. We had an audience of community members, friends, families and Kiln staff who fed back that *"It was so great to see a demographic that so often faces invisibility and infantilisation have a space to express themselves and be seen."*

Over three years and through co-creation, Kiln Theatre in collaboration with local residents, artists, organisations and community groups will uncover and showcase the hidden stories of Kilburn in a groundbreaking project called **Celebrating our Stories: The Kilburn High Road Project**. Local residents are invited to participate in heritage-inspired activities that will amplify the voices of the communities who call Kilburn home. Platforming stories through theatre, music, movement, poetry, visual art, costume, film and photography. Activity will take place across Kilburn encouraging connection, cultural exchange and a sense of pride along the High Road.

Initial activity includes a new company formed in partnership with Salusbury World for newly arrived adults with experience of migration. *Chronicles of Kilburn*; heritage-inspired workshops in collaboration with local organisations, and artists. *Move at the Movies*; a movement-based cinema programme working with adults referred through social prescribers. Community co-curated *Town Hall Talks* and *Listen Local Young Writers*. The project also includes opportunities for training and pathways for Kilburn residents, including the *Community Advisory Board* (of local volunteers) who will develop activity and *Kiln Collaborators*.

**Chronicles of Kilburn** is a series of workshops through which we partner with local organisations to explore the intangible heritage and histories of Kilburn. Through 10 workshops across the year, an oral historian is working with a different artist and artform to gather the hidden heritage and stories of Kilburn.

In January we welcomed the new **Community Advisory Board** for their first meeting. 14 local community members including local teachers, residents, artists, business owners and volunteers will be working with us over the next three years to support, consult, co-create and advocate for the project.

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## Kiln Theatre

### Trustees' report

For the year ended 31 March 2024

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**Town Hall Talks** is a series of heritage-focused events produced in collaboration with local organisations, residents and artists which explore themes and issues relevant to those who call Brent and North West London home – platforming the heritage, stories and talent of Kilburn with live music, panel discussions, short films and food.

We welcomed over 80 attendees including children from Kilburn Grange Primary to a second Town Hall Talk. Linett Kamala of Lin Kam Art in association with Kiln Theatre presented Bass Tone Regeneration, a full-day event which celebrated sound system culture and the musical heritage of South Kilburn. Events included a DJ workshop, listening stations, panel talks and dance/ meditation workshops.

*Le hÉireannaigh uile Kilburn (The Irish of Kilburn)*, curated by Helen Delany and Brenda Aherne of Electronic Sheep, took place on 14 March at which we welcomed 116 people to enjoy the tapestry exhibition, readings, live Irish music and film screenings.

Over 2022/23, we have partnered with organisations who share our mission in order to reach a wider range of people and/or to advocate for priorities of our local communities. These have included:

#### *Turtle Key Arts Key Club at Kiln*

Since December 2022, we have hosted Turtle Key Arts (a charity supporting young people with autism spectrum conditions) new iteration of Key Club for autistic Brent residents aged 18-30.

#### *Beyond Labels*

Following attendance at the Dementia Friendly Screenings, a group of women from Ashford Place have formed a weekly sociable session for women with experience of dementia.

#### *Light Up Kilburn*

We partnered with Hive Curates in partnership with Love Camden for Light Up Kilburn. Artist, Andy Welland took inspiration from participants who engage with Kiln Theatre, who were asked 'What does Kiln mean to you'? Responses could include text, songs or images. He used these responses to create an art piece which was installed throughout the month of February and was backlit each evening.

#### *Filmscope*

Creative Engagement, Kiln Cinema and Filmscope partnered for two screenings and Q&A's for D/deaf audiences across 23/24; *Name me Lawand* and *The Way of the Dragon* – the only D/deaf friendly screenings that have taken place for such films.

#### *Kilburn Neighborhood Forum Business Consultation*

In partnership with KNPF, One Kilburn, Brent and Camden Council and Kilburn Safer Neighborhood teams, we held a consultation event to hear priorities and share information with business owners and employees on Kilburn High Road.

#### *Casa Latina 24-hour Film Competition*

We hosted CasaLatina in the Kiln cinema as part of their Latin American 24 hour Film competition. Films made as part of the project were screened here and enjoyed by audiences followed by an awards ceremony.

#### *Middlesex University Kilburn Exhibition*

Architecture students from Middlesex University presented an exhibition in the John Lyons Space consisting of their ideas for spaces along Kilburn High Road.

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2024

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#### *SHOUT London*

SHOUT London, delivered by Ashford Place returned this year, an event with film screenings, music and poetry readings centered around mental health awareness.

#### *Shared City Film Screening*

Shared City hosted a community film screening of the film they made last year in collaboration with the OK Club, as part of their National Lottery Heritage Funded project exploring South Kilburn.



## Cinema

Kiln Cinema programmes a wide range of quality British cinema alongside international and art house titles.

Our programming is in conjunction with the Independent Cinema Office and we also host film festivals and other events. We offer Parent and Baby screenings, captioned screenings and dementia friendly screenings as part of our Communities programme in partnership with Ashford Place. For 2023/24, Kiln Cinema was part of the Film London's Cinema Incentive Scheme, and was recognised with a grant of £5,199.39 (confirmed after year end) with 72% of films in Kiln's programme classified as Independent British or Specialised films (in excess of the scheme's threshold target of 68%).

In 2023/24 we continued to invest in the Cinema to improve its positioning and its financial sustainability. We continued to open the cinema for Wednesday – Saturday screenings only, a reduction from pre-Covid 7 days per week opening. Kiln Cinema audiences continued to grow across 2023/24. We had 586 screenings in our cinema and welcomed 11,693 customers who bought £78,796 worth of tickets. This was a significant increase in income (55%) versus the previous financial year.

## Fundraising

Our fundraising efforts continued in 2023/24. During this time we received donations totalling £1,138,707 from a range of individuals, companies, trusts and foundations and statutory funders. We are deeply grateful to all those who supported us during the year.

## Kiln Theatre

### Trustees' report For the year ended 31 March 2024

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#### Individuals

Thank you to all the individuals who have supported Kiln with a donation this year. Our individual giving group, the Kiln Circle, helped us to generate philanthropic income. We remain so grateful to the 16 members of the Kiln Circle and to the small but essential group of major donors who are committed to Kiln's mission.

In addition, 2,250 ticket bookers made a booking donation across the year and 1,535 people Sponsored a Ticket, helping us to provide free or subsidised theatre tickets to people who might not otherwise be able to see a Kiln Theatre production. We are also grateful to the 93 regular giving supporters whose monthly and annual donations provide sustained core income to Kiln Theatre.

#### Events and Companies

We hosted one fundraising event in aid of Kiln Theatre in 2023/24, *Jim Carter in Conversation with Rob Brydon*.

We also received corporate donations from four businesses.

#### Trusts

Throughout 2023/24 we received substantial support from trusts and foundations towards our artistic programme, our core costs and our Creative Engagement programme and we are extremely grateful to have the support of a wide range of organisations.

The Trustees take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on their activities. Kiln Theatre has an Acceptance of Donations Policy, a Whistleblowing and Anti-Bribery Policy which outline the standards and practices for all theatre representatives to follow. We are a paid member of the Fundraising Regulator and we subscribe to the Fundraising Preference Service. We follow the Code of Fundraising Practice and we stay up to date with compliance and regulation around fundraising. We also have a Promise to Supporters which sets out our promise to be transparent, respectful, accountable and approachable in all of our dealings with donors and prospective donors.

The Board of Trustees is regularly updated on fundraising progress. Our Acceptance of Donations Policy outlines the process for accepting and soliciting donations to ensure that fundraised income is raised in accordance with the theatre's ethics as well as other policies and the Code of Fundraising Practice. In the year ended 31 March 2024 no complaints were received in respect of fundraising.

The Executive Director, Finance Director and Fundraising Director have reviewed and monitored all fundraising activity in 2023/24 and can report that there is no evidence of any negligence or non-compliance with the charity's policies.

#### Sustainability

We are proud to report significant progress in our sustainability efforts, building on the successes of previous years. At the start of this year, our goal was to sustain and enhance the momentum gained in our previous environmental responsibility initiatives.

**Key initiatives and highlights:**

**Increased Green Team Meeting Frequency:** We increased the frequency of our Green Team meetings from every six weeks to monthly. This ensured that environmental responsibility remained at the forefront of all our operations. These regular meetings have been instrumental in driving our initiatives forward. Additionally, we welcomed Dominic Cooke to our January meeting to share his insights on environmental responsibility.

**Energy Consumption Reduction:** We achieved a nearly 8% reduction in gas use and a 5% reduction in electricity consumption compared to the previous year. These savings were accomplished through careful scheduling of our Building Management System (BMS), optimising lighting schedules, and reducing the brightness of our programmable LEDs. We anticipate further reductions following the Cinema upgrade in November, which will include a fully LED house lighting rig and a more energy-efficient projector.

**Sustainable Procurement Policy:** We introduced a Sustainable Procurement Policy into our Staff Handbook, encouraging all staff to consider environmental responsibility in their decision-making processes.

**Carbon Literacy Training:** To further upskill our team responsible for driving our environmental initiatives, we sent seven members of our Green Team to Carbon Literacy training this year. We aim to have all members trained by the end of 2024/25.

**Reduction of Disposable Plastics in catering:** Our catering operation transitioned to reusable plastics for audiences to take into the auditorium, significantly reducing the use of disposable plastics.

**Staff engagement:** The Green Team organised a week-long clothes swap for staff and building users, promoting reuse and discouraging fast fashion.

**Planning for Green Book productions:** In February, our co-production of *The Frogs* with Spymonkey featured a set made from 98% recycled materials. We hope that the learnings from this project will influence our Green Book shows in the 2024/25 season.

We are proud of the progress we have made in our environmental responsibility journey in 2023/24 and remain committed to continuous improvement to reduce our environmental impact. As we move forward, we will continue to build on these successes and explore new ways to enhance our sustainability practices.

**The Staff**

The organisation is run day to day by the Executive Team, supported by a senior management team who lead a skilled, experienced and highly committed permanent team of 39 staff (including full-time and part-time roles).

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2024

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#### Plans for the Future

Kiln's 2024/25 season, marking the final tranche of programming under Indhu Rubasingham's leadership of the organisation, opens with the world premiere of *The Ballad of Hattie and James* by Samuel Adamson - a co-production with English Touring Theatre. Directed by Richard Twyman (ETT's Artistic Director), the play is an epic, life-spanning tale of friendship, music, and the moments that change us forever. Both critical ("*A sweeping symphony of sexual identity and music*" The Independent) and audience reception has been strong.

Into 2024/25, the bold artistic work will continue as the transition between Indhu Rubasingham and Amit Sharma (newly appointed Artistic Director and CEO) takes place with a wide-reaching programme including co-productions and partnership working which align with Kiln's mission and values:

- *English* by Sanaz Toossi: this Royal Shakespeare Company production presented in association with Kiln Theatre of the Pulitzer Award-winning play tells the story of four adult classmates as they grapple with learning English as a foreign language in a classroom in Iran. This comic and deeply moving play explores the power of language as the characters come to realise that there is more to their lives than can ever be uttered through language.
- *Peanut Butter and Blueberries* by Suhaiymah Manzoor-Khan directed by Sameena Hussain: this modern love story between two Muslim students explores how to love when the weight of the world is on your shoulders and marks the final production of Indhu Rubasingham's programming.
- *Pins and Needles* by Rob Drummond directed by Amit Sharma: this UK premiere explores the politics around vaccines, and the human stories behind them – as Rob Drummond puts science and scepticism to the test in this new play.
- *The Purists* is a UK premiere of the critically acclaimed US play written by Dan McCabe directed by Amit Sharma: subcultures collide on the stoops of Queens in this New York comedy.
- *The Lonely Londoners* by Sam Selvon and adapted by Roy Williams in a play directed by Ebenezer Bamgboye. The critically acclaimed adaptation of this iconic novel transfers to Kiln Theatre following a sell-out run at Jermyn Street Theatre.

Alongside our work on stage, in 2024/25 our Creative Engagement programme will continue to deliver our mission, champion unheard voices and stories in local communities and increase access to the arts. We will reach young people through the Youth & Pathways programme, embed creative learning via the Minding the Gap (the name of the programme to change to Arrive Build Create in 2024/25) & Schools programme - as well as building on our groundbreaking Kilburn High Road project with communities across Kilburn and beyond.

Following a successful funding application, Kiln's Cinema will undergo a major refurbishment in the autumn of 2024/25 - improving the facilities, technology and underlying equipment which have been in use since the late 1990's. This will increase the financial potential of the cinema space and programme - also opening up opportunities for wider programming (comedy, events, talks) and external hires.

We'll continue to explore other areas to improve income generation to support the work on stage. This is focused on hire of the existing space (to be facilitated by the appointment of a new Senior Events Sales Manager position) and the potential hire of office space to external tenants.

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2024

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Following Indhu Rubasingham's departure as Artistic Director, Kiln's Associate Director Amit Sharma was appointed as her successor - taking up post in December 2023. Of his appointment, Amit said "To become the next Artistic Director and CEO is such a huge honour. The Kiln is a theatre right at the heart of its community – a beacon for the people of Brent, bringing audiences to the borough from across London, the UK and internationally." Iain Goosey (formerly of the Young Vic, Lyric Hammersmith Theatre) was appointed in February 2024 as Executive Director - and took up post alongside Amit in May 2024 completing the new look Executive team. Following six years as Chair, Sita Macintosh announced her decision to step down from the role - with Sabine Chalmers taking over the position in September 2024.

### 3. FINANCIAL REVIEW

The results for the year show net expenditure of £148,007 (2023: net expenditure £537,508). Box office recovery continued in 2023/24 for both the theatre and the cinema, with income of £1,022,606 (2023: £893,183) indicating a return to pre pandemic levels. Co-production income was £207,693 (2022: £268,674) from the co-production of *Two Strangers (Carry a Cake Across New York)* and income received as a result of the US run of *The Wife of Willesden*. Fundraising income remained strong at £1,138,707 (2023: £973,339), due in part to production support for our outgoing Artistic Director's final season. Kiln Theatre continues to be a National Portfolio funded organisation and gratefully received funds from the Arts Council in 2023/24 amounting to £945,901 (2023: £844,782).

Improved financial performance in 2023/24 is encouraging and can be attributed to a number of factors. These include: strict cost control throughout the financial year which helped counter continuing pressure from rising prices; the uptick in box office and theatre attendance, boosting both box office receipts and sales from Tricycle Screen Limited which run the café and bar and; the continued support of our grant making and personal supporters whose generosity and belief in Kiln Theatre allow us to continue both our artistic and community activities. Trustees continue to closely monitor the financial performance of the organisation, with particular focus on developing new income streams, and are confident in the ability of the organisation to continue as a cultural hub in Brent.

The net expenditure of £148,007 in 2023/24 was funded by £144,958 from restricted funds, £13,402 from designated funds and -£(8,353) from general funds.

Reserves of £86,598 have been designated at 31 March 2024. This consists of a £86,598 fund for capital improvements to the building. Trustees intend to use £50,000 of this fund in 2024/25 to supplement funds raised for upgrades and improvements to the cinema space. The balance of the £577,000 designated funds brought forward at 1 April 2023 have been transferred to general reserves.

#### Investment Powers and Policy

Under the Articles of Association, the charity has the power to invest in any way the Trustees wish for the long-term benefit of the theatre. All surplus funds are currently held in cash deposits and are largely held with HSBC on deposit.

#### Reserves Policy

At 31 March 2024 the company held total reserves of £11,006,613 (2023: £11,154,620). Of this reserve £9,801,098 was restricted (2023: £9,944,056), £1,118,917 was held in the general funds (2023: £633,564) and £86,598 in designated funds (2023: £577,000).

## Kiln Theatre

### Trustees' report For the year ended 31 March 2024

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Within restricted funds there is a capital reserve of £9,404,379, largely as a result of improvements to the leasehold property. This is being amortised over the life of the asset.

At the year end, £396,719 was held in restricted income funds for use in Creative Engagement projects, the Bloomberg Digital Accelerator project, commissions through the Bertha Foundation and to support future productions.

The reserves policy was revised in the year with the Trustees determining that it was more appropriate going forward to maintain general reserves at between 3 and 6 months' operating expenses, depending on where the organisation is in the production cycle. As at March 2024, the theatre was programmed to the end of August, giving a minimum general reserve target of £825,000. The general reserve of £1,118,917 held at 31 March 2024 meets this target.

Of the £86,598 designated capital improvement reserve held at 31 March 2024, £50,000 has been committed in the 2024/25 budget.

#### 4. TRUSTEES AND ADMINISTRATIVE DETAILS

##### Trustees:

The Trustees of the charitable company are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the year and since the year-end were as follows:

Phillippa Adamson	
Nicholas Basden	(resigned 1 March 2024)
Michael Berg	(appointed 29 February 2024)
Moyra Brown	(resigned 7 December 2023)
Sabine Chalmers	(appointed 11 September 2024)
Louis Charalambous	
Dominic Cooke	(resigned 30 April 2024)
Heather Doughty	(appointed 27 June 2024)
Natasha Gordon	(appointed 27 June 2024)
Katherine Haines	(appointed 27 June 2024)
Alastair Levy	(appointed 15 December 2023)
Sita McIntosh	(resigned 17 June 2024)
Karen Napier	(resigned 17 June 2024)
Shrina Shah	(resigned 13 October 2024)
Zadie Smith	(resigned 15 December 2023)
Christopher Yu	(resigned 31 July 2024)

##### Brent Council Representatives (Observers):

CLlr Muhammed Butt  
CLlr Fleur Donnelly-Jackson

#### 5. STRUCTURE, GOVERNANCE AND MANAGEMENT

##### Governing Document

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## **Kiln Theatre**

### **Trustees' report**

**For the year ended 31 March 2024**

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Kiln Theatre is a company limited by guarantee. It is also a registered charity and is regulated by the Charity Commission. Kiln Theatre's Memorandum and Articles allow for a maximum of 15 Trustees and a minimum of 3. Trustees serve a maximum term of 3 years and can serve for a maximum of 3 consecutive terms with the option of a final 1-year term in specific circumstances. All Trustees are members of the company and are automatically appointed as such when they are elected to hold office. They cease to be members when their term of office ends. As a company limited by guarantee, all members are liable to pay £1 in the event of winding up or dissolution of the charity.

### **Appointment of Trustees**

New Trustees are elected to the Board by existing members after recruitment process and discussion. The induction process is described below.

Sabine Chalmers was elected Chair of the Trustees on 26 July 2024 and took up office on 11 September 2024.

### **Trustees' Induction and Training**

The Nominations Committee is responsible for reviewing the skills of Trustees and ensuring that any gaps that exist in those skills are addressed as vacancies arise. All potential Trustees are referred to the Nominations Committee as part of the recruitment process to ensure that any appointment fills identified gaps and strengthens the Board. The Committee then makes a recommendation to the full Board, who will decide whether to invite the candidate to become a Trustee.

New Trustees go through an induction process which includes reviewing copies of the current Strategic Plan, recent board meeting minutes, most recent management accounts and statutory accounts as well as meeting with key members of staff, including the Executive team.

Consideration is regularly given to the Charity Governance Code to ensure that the organisation is following best practice.

### **Organisation**

The Board of Trustees is responsible for the strategic direction of the charity. The Board is required to meet at least 3 times a year. It has two sub-committees responsible for looking at specific areas in more detail: 1. Finance and Risk, and 2. Nominations.

The Trustees have delegated the operational day to day running of the charity to the Executive team - the Artistic Director/CEO and Executive Director.

### **Remuneration of Key Management Personnel**

Key management personnel are those that the Trustees have delegated the day-to-day running of the charity to. During the year the Trustees considered the Artistic Director and Executive Director to be the key management personnel. Their remuneration is reviewed annually by the Nominations Committee with reference to industry standards.

### **Related Parties**

## Kiln Theatre

### Trustees' report For the year ended 31 March 2024

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The charity has two wholly owned subsidiary companies; Kiln London Productions Limited (formerly Tricycle London Productions Limited) and Tricycle Screen Limited. There are no other related parties.

#### Risk Management

The Trustees have identified the major risks to which the charity is exposed, and systems have been established to mitigate these risks. The main procedures in place for identifying, evaluating and managing risks are:

- \* A comprehensive budgeting and planning system with an annual budget and strategic plan;
- \* Regular management accounts analysing performance against budgets;
- \* Quarterly review by Finance & Risk committee of risk levels and mitigation measures.

As at 31 March 2024, the Trustees considered the key risks to Kiln Theatre to be the challenging fundraising environment, uncertainty surrounding box office receipts and the ongoing challenge to develop a long-term and sustainable business model.

The Trustees actively monitor risk mitigation strategies for all risks the organisation faces and, in the case of the above key risks, are actively involved in oversight of a 3 year fundraising strategy, support and monitoring of audience development opportunities and exploration of additional commercial opportunities to bring in additional revenue.

#### 6. TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

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**Kiln Theatre**

**Trustees' report**

**For the year ended 31 March 2024**

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- there is no relevant audit information of which the charitable company's auditor is 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 auditor is aware of that information.

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

**7. AUDITORS**

Nyman Libson Paul LLP were appointed as auditors during the year, after a competitive retender process in accordance with our financial procedures.

The Trustees' Report, which incorporates the Strategic Report, has been approved by the Board of Trustees.

*Sabine Chalmers*

**Sabine Chalmers**  
**Chair of the Trustees**  
**14 October 2024**

**Independent auditors' report to the members  
For the year ended 31 March 2024**

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**Opinion**

We have audited the financial statements of Kiln Theatre (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2024 which comprise the consolidated statement of financial activities, the consolidated balance sheet, the charity balance sheet, the consolidated statement of cash flows and the related notes, 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, 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 financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2024 and of the Group's incoming resources and application of resources, including 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 Companies Act 2006 and 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 Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council'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 Group's or the parent charitable company'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 other than the financial statements and our auditors' report thereon. The Trustees are responsible for the other information contained within the annual report. 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

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**Independent auditors' report to the members (continued)**  
**For the year ended 31 March 2024**

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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.

**Opinion on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

**Responsibilities of trustees**

As explained more fully in the trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements 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 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 Group's and the parent charitable company'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 Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

**Auditors' responsibilities for the audit of the financial statements**

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 an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an

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**Independent auditors' report to the members (continued)  
For the year ended 31 March 2024**

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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:

We gained an understanding of the legal and regulatory framework applicable to the charity and the industry in which it operates, and considered the risk of acts by the company that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006. Our tests included agreeing the financial statement disclosures to underlying supporting documentation and enquiries with management. There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud. As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

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](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditors' report.

**Use of our report**

This report is made solely to the charitable company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charitable company's trustees, as a body, Part 4 of the Charities (Accounts and Reports Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company'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 charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew Thomas (senior statutory auditor)



for and on behalf of

**Nyman Libson Paul LLP**

Chartered Accountants

Statutory Auditors

124 Finchley Road, London, NW3 5JS

Date: 23 October 2024

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## Kiln Theatre

### Consolidated statement of financial activities (Incorporating an income and expenditure account) For the year ended 31 March 2024

	Notes	General Fund £	Designated Funds £	Restricted Funds £	2024 Total £	2023 Total £
<b>Income and endowments from:</b>						
Donations and legacies	3	1,427,291	-	657,317	2,084,608	1,819,760
Charitable activities	4	1,282,563			1,282,563	1,210,116
Other trading activities	5	318,696			318,696	281,768
Investments	6	23,346			23,346	15,677
Theatre tax credit	7	370,695			370,695	324,227
<b>Total income</b>		<u>3,422,591</u>	<u>-</u>	<u>657,317</u>	<u>4,079,908</u>	<u>3,651,548</u>
<b>Expenditure on:</b>						
Raising funds						
Raising donations	8	240,533			240,533	255,004
Costs of trading	8	369,491			369,491	406,069
Charitable activities	8	2,817,616		800,275	3,617,891	3,527,983
<b>Total expenditure</b>		<u>3,427,640</u>	<u>-</u>	<u>800,275</u>	<u>4,227,915</u>	<u>4,189,056</u>
<b>Net income / (expenditure) for the year</b>		(5,049)		(142,958)	(148,007)	(537,508)
Transfers between funds	10	490,402	(490,402)			-
Net movements in funds		<u>485,353</u>	<u>(490,402)</u>	<u>(142,958)</u>	<u>(148,007)</u>	<u>(537,508)</u>
Funds brought forward		633,564	577,000	9,944,056	11,154,620	11,692,128
<b>Funds carried forward</b>	10	<u>1,118,917</u>	<u>86,598</u>	<u>9,801,098</u>	<u>11,006,613</u>	<u>11,154,620</u>

The Statement of Financial Activities contains all recognised gains and losses in the year.

All activities relate to continuing operations.

The notes on pages 26 to 40 form part of these financial statements.

**Kiln Theatre**  
**Consolidated Balance Sheet at 31 March 2024**

		2024	2024	2023	2023
	Notes	£	£	£	£
<b>Fixed assets</b>					
Tangible fixed assets	11		9,404,379		9,685,244
<b>Current assets</b>					
Stock	15	8,826		5,143	
Debtors	16	521,655		633,939	
Cash		1,598,489		1,420,283	
		<u>2,128,970</u>		<u>2,059,365</u>	
<b>Creditors: amounts falling due in less than one year</b>	17	<u>(526,736)</u>		<u>(589,989)</u>	
<b>Net current assets</b>			<u>1,602,234</u>		<u>1,469,376</u>
<b>Net assets</b>			<u>11,006,613</u>		<u>11,154,620</u>
<b>Represented by:</b>					
General fund	10		1,118,917		633,564
Designated funds	10		86,598		577,000
Restricted funds:	10				
- Capital funds		9,404,379		9,685,244	
- Income funds		<u>396,719</u>		<u>258,812</u>	
			<u>9,801,098</u>		<u>9,944,056</u>
<b>Net assets</b>	18		<u>11,006,613</u>		<u>11,154,620</u>

The notes on pages 26 to 40 form part of these financial statements

The financial statements were approved by the Board on 14 October 2024.

*Sabine Chalmers*

Sabine Chalmers  
**Chair**

Kiln Theatre  
Charity Balance Sheet at 31 March 2024

		2024	2024	2023	2023
	Notes	£	£	£	£
<b>Fixed assets</b>					
Tangible fixed assets	11		9,404,379		9,685,244
Investments	13		<u>200</u>		<u>200</u>
			9,404,579		9,685,444
<b>Current assets</b>					
Debtors	14	553,411		691,722	
Cash		<u>1,589,666</u>		<u>1,403,590</u>	
		2,143,077		2,095,312	
<b>Creditors: amounts falling due in less than one year</b>	16	<u>(524,306)</u>		<u>(581,114)</u>	
<b>Net current assets</b>			<u>1,618,771</u>		<u>1,514,198</u>
<b>Net assets</b>			<u>11,023,350</u>		<u>11,199,642</u>
<b>Represented by:</b>					
General fund	10		1,135,654		678,586
Designated funds	10		86,598		577,000
Restricted funds:	10				
Capital funds		9,404,379		9,685,244	
Income funds		<u>396,719</u>		<u>258,812</u>	
			<u>9,801,098</u>		<u>9,944,056</u>
<b>Net assets</b>	18		<u>11,023,350</u>		<u>11,199,642</u>

As permitted by s408 Companies Act 2006, the charity has not presented its own profit and loss account and related notes. The charity's net expenditure as defined by the Companies Act 2006 for the year was £176,292 (2023: Net expenditure of £510,507).

The notes on pages 26 to 40 form part of these financial statements

The financial statements were approved by the Board on 14 October 2024.

*Sabine Chalmers*

Sabine Chalmers

Chair

**Kiln Theatre**  
**Consolidated statement of cash flows**  
**For the year ended 31 March 2024**

		2024		2023	
	Notes	£	£	£	£
<b>Cash flows from operating activities:</b>					
Net income (expenditure) for the reporting period		(518,702)		(861,736)	
Tax credit receivable		370,695		324,228	
Depreciation		280,865		319,127	
Amortisation of intangible fixed asset				11,363	
Decrease/(Increase) in stock		(3,683)		2,396	
Decrease/(increase) in debtors		112,284		(261,137)	
(Decrease)/increase in creditors		(63,253)		(9,038)	
<b>Net cash provided by operating Activities</b>		178,206		(474,797)	
<b>Net cash movement</b>		<u>178,206</u>		<u>(474,797)</u>	
Cash at 1 April 2023			1,420,283		1,895,080
Cash at 31 March 2024			<u>1,598,489</u>		<u>1,420,283</u>
<b>Net cash movement</b>	<b>20</b>		<u>178,206</u>		<u>(474,797)</u>

**1. Accounting policies**

**1.1 Accounting convention**

The financial statements have been prepared under the historical cost convention. The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The Charity constitutes a public benefit entity as defined by FRS102.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidate the financial statements of the Charity and its subsidiary undertakings. The results of the subsidiary are consolidated on a line by line basis

**1.2 Going concern**

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The Trustees have reviewed the future cashflow and financial plans of the organisation in detail and, whilst there is always some unpredictability as to the level of earned income, they are comfortable with the underlying assumptions and can therefore confirm that it is appropriate to continue to produce the accounts on a going concern basis.

**1.3 Income**

Income from donations and grants, including capital grants and Arts Council and local authority funding, is included in income when there is entitlement, probability of receipt and the amount can be measured with sufficient reliability, unless the donor has specified that the donation or grant relates to a future period or that certain pre-conditions must be fulfilled before use. In these cases, amounts received are recognised in the relevant period or when the pre-conditions have been met and until then treated as deferred income. Donations and grants for particular purposes are included in incoming resources as restricted funds.

Production Income is included in income in the period in which the relevant performance takes place. Income related to productions in a subsequent period is treated as deferred income.

Grants are included in the Statement of Financial Activities when the Charity is entitled to receive the money.

All other income is recognised on an accruals basis once the charity is legally entitled to receipt.

All income is recorded net of VAT.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2024**

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**1. Accounting policies (continued) (continued)**

**1.4 Expenditure**

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered.

Expenditure is recognised when a liability is incurred. Costs of raising funds are those costs incurred in attracting voluntary income and those incurred in the operation of trading activities which raise funds. Charitable activities include expenditure associated with the operation of the theatre and such directly associated activities as the creative engagement programme (educational and outreach). Cost of charitable activities includes both the direct cost of activities and related support costs. Support costs include central functions and have been allocated to activity costs on a basis consistent with the use of resources. This is frequently on the basis of staff time spent in each area but other bases such as usage are also employed. Support costs also include Governance costs. Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Where performances of a production straddle the balance sheet date, production costs are apportioned in relation to the number of performances falling within each period and the amount relating to performances after the balance sheet date are treated as debtors.

**1.5 Tangible fixed assets and depreciation**

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, once brought into use, as follows:

Leasehold improvements	Over the life of the lease
Freehold land	Nil
Leasehold land	Over the life of the lease
Fixtures, fittings and equipment	25% straight line

**1.6 Intangible fixed assets and amortisation**

Intangible fixed assets are stated at costs less amortisation. Intangible fixed assets held on the balance sheet relate to the costs associated with the website. This is amortised over five years as this is the period deemed to be the life of the website.

**1.7 Leasing**

Rent payable under operating leases is charged against income on a straight-line basis over the lease term.

**1.8 Investments**

The Statement of Recommended Practice requires investments to be included initially at cost and subsequently at fair value, unless a reliable valuation cannot be obtained in which case they should be included at cost.

The investments of Kiln Theatre consist of two subsidiaries, Tricycle Screen Limited and Kiln London Productions Limited. Both companies are unlisted and the Trustees consider it appropriate to include the investments at cost.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2024**

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**1. Accounting policies (continued) (continued)**

**1.9 Stock**

Stock is held in the balance sheet and is valued at the lower of cost and net realisable value.

**1.10 Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the Statement of Financial Activities in the year they are payable.

**1.11 Consolidation**

The consolidated financial statements present information about the company and its wholly owned subsidiary companies Tricycle Screen Limited and Kiln London Productions Limited.

**1.12 Fund accounting**

Funds received for a purpose specified by the donor are credited to restricted funds. Expenditure incurred on these purposes is then charged to the funds as it is incurred.

All other income is treated as unrestricted funds. The Trustees have chosen to designate certain funds for specific future expenditure as explained in the Trustees' Report.

**1.13 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 and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method. The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments

**1.14 Critical accounting judgements and key sources of estimation uncertainty**

In the application of the company's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The directors do not believe that there is a significant risk of a material adjustment being made to the carrying amounts of assets and liabilities included in these financial statements within the next financial year.

**2. Status of company**

The company is a registered charity, limited by guarantee. The total of such guarantees at 31 March 2024 was £9 (2023: £10).

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2024

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#### 3. Income from donations and legacies

	Unrestricted	Restricted	Total 2024
	£	£	£
Creative engagement grant income	-	341,161	341,161
Grant income	276,250	300,322	576,572
Donations	205,140	13,834	218,974
Arts Council England income	945,901	-	945,901
London Borough of Brent	-	2,000	2,000
	<u>1,427,291</u>	<u>657,317</u>	<u>2,084,608</u>
<b>Total 2023</b>	<u>1,286,849</u>	<u>532,911</u>	<u>1,819,760</u>

The Arts Council supported the Theatre with a National Portfolio Organisation grant which amounted to £945,901 in 2023/24 (2023: Total of £844,782). We received £2,000 from Brent Council in 2024 (2023: £1,640). Total government grant funding in the year was £947,901 (2023: £846,422).

Notes to the financial statements (continued)  
For the year ended 31 March 2024

4. Income from charitable activities

	Unrestricted	Restricted	Total 2024
	£	£	£
Production income	1,263,780	-	1,263,780
Workshops and courses	18,783	-	18,783
	<u>1,282,563</u>	<u>-</u>	<u>1,282,563</u>
<b>Total 2023</b>	<u>1,210,116</u>	<u>-</u>	<u>1,210,116</u>

5. Income from other trading activities

	Total/ Unrestricted 2024 £	Total/ Unrestricted 2023 £
Sales and merchandising	287,240	254,805
Sundries	<u>31,456</u>	<u>26,963</u>
	<u>318,696</u>	<u>281,768</u>

6. Investment income

	Unrestricted/ Total 2024 £	Unrestricted/ Total 2023 £
Exchange movement	-	10,311
Interest received	<u>23,346</u>	<u>5,366</u>
	<u>23,346</u>	<u>15,677</u>

7. Taxation

The company is registered as a charity under the Charities Act 2011 and as such is entitled to the exemptions under Income and Corporation Taxes 1988. The tax credit of £370,695 (2023: £324,227) recognised in the Statement of Financial Activities represents the amount receivable for Theatre Tax Relief.

Notes to the financial statements (continued)  
For the year ended 31 March 2024

8. Expenditure

	Direct costs £	Support costs £	Total 2024 £
<b>Raising funds</b>			
Raising donations	155,183	85,350	240,533
Trading	238,382	131,109	369,491
	<u>393,565</u>	<u>216,459</u>	<u>610,024</u>
<b>Charitable activities</b>			
Production	1,920,044	1,056,012	2,976,056
Creative engagement	339,657	186,809	526,466
Cinema	74,432	40,937	115,369
	<u>2,334,133</u>	<u>1,283,758</u>	<u>3,617,891</u>
	<u>2,727,698</u>	<u>1,500,217</u>	<u>4,227,915</u>
<b>Total 2023</b>	<u>2,683,080</u>	<u>1,505,976</u>	<u>4,189,056</u>

<b>Support costs</b>	<b>2024</b>	<b>2023</b>
Advertising, publicity and marketing	271,125	239,546
Administrative staff	127,140	183,497
Premises costs	589,480	532,895
Office costs	132,574	112,439
Professional and financial	34,264	32,090
Governance	2,238	2,721
Audit fee	18,938	27,424
Other fees paid to auditors	3,940	7,944
Depreciation and amortisation	280,865	330,490
Operating lease payments	39,653	36,930
	<u>1,500,217</u>	<u>1,505,976</u>

9. Auditors' remuneration

	<b>2024</b>	<b>2023</b>
Fees payable to the Charity's auditor for the audit of the Charity's annual accounts	£15,250	£21,880

Notes to the financial statements (continued)  
For the year ended 31 March 2024

10. Employees

Number of employees

The average number of employees during the year was 78 (2023: 75).  
This is split as follows:

	<b>2024</b>	<b>2023</b>
	<b>No</b>	<b>No</b>
<b>Number of staff</b>		
Finance and Administration	7	8
Production	13	11
Artistic	4	5
Fundraising	5	4
Front of House and café and bar Staff	23	25
Creative engagement	12	12
Operations	14	10
	<u>78</u>	<u>75</u>
	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Employment costs</b>		
Wages and salaries	1,562,562	1,464,552
Social security costs	135,070	132,190
Other pension costs	48,452	45,311
	<u>1,746,084</u>	<u>1,642,053</u>

No Directors of the company were employed or received any remuneration or reimbursement of expenses.

Salaries over £60,000

	<b>2024</b>	<b>2023</b>
Between £60,000 and £70,000	1	2
Between £70,000 and £80,000	1	

Key management personnel is defined as the Executive Team. Total remuneration of key management personnel in the period was £215,504 (2023: £150,753).

Included within wages and salaries costs are redundancy and termination payments of £51,995 (2023: £nil). There were no outstanding payments at year end (2023 £Nil).

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2024**

**11. General, restricted and designated funds**

Restricted income funds	Balances b/f £	Income £	Expenditure £	Transfers £	Balances c/f £
Creative engagement	100,631	341,161	328,772	-	113,020
National Lottery Heritage Fund	13,301		3,325	-	9,976
Productions	20,000	183,796	58,796	-	145,000
Other	124,880	132,360	128,517	-	128,723
	<u>258,812</u>	<u>657,317</u>	<u>519,410</u>	<u>-</u>	<u>396,719</u>
<b>Restricted capital funds</b>					
Leasehold improvements	8,984,779	-	275,496	-	8,709,283
Freehold land	350,000	-	-	-	350,000
Leasehold premises	350,465	-	5,369	-	345,096
	<u>9,685,244</u>	<u>-</u>	<u>280,865</u>	<u>-</u>	<u>9,404,379</u>
<b>Total restricted funds</b>	<u>9,944,056</u>	<u>657,317</u>	<u>800,275</u>	<u>-</u>	<u>9,801,098</u>
<b>General fund</b>	<u>633,564</u>	<u>3,422,591</u>	<u>3,427,640</u>	<u>490,402</u>	<u>1,118,917</u>
<b>Designated funds</b>					
Capital improvement	100,000	-	-	(13,402)	86,598
Three months operating costs	477,000	-	-	(477,000)	-
<b>Total designated fund</b>	<u>577,000</u>	<u>-</u>	<u>-</u>	<u>(13,402)</u>	<u>563,598</u>
<b>Total</b>	<u>11,154,620</u>	<u>4,079,908</u>	<u>4,227,915</u>	<u>-</u>	<u>11,006,613</u>
<b>Total 2023</b>	<u>11,692,129</u>	<u>3,651,549</u>	<u>4,189,058</u>	<u>-</u>	<u>11,154,620</u>

**Restricted funds**

Restricted funds can only be spent on the projects they were given to support. The income funds held at the 31 March 2024 are primarily to support creative engagement activity, commissions, the Bloomberg Digital Accelerator programme and productions.

Restricted capital funds represent the fundraising carried out for the major capital projects. Covenants in place governing the future use of the building mean that these funds remain restricted even when the work is complete.

**Designated Funds**

The Trustees have maintained one designated fund. £86,598 is set aside as a capital maintenance fund.

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2024

#### 12. Fixed assets

##### Charity and Group

Cost	Leasehold Improvements	Freehold Land	Leasehold Premises	Fixtures, Fittings and Equipment £	Total
	£	£	£		£
At 1 April 2023	10,993,154	350,000	593,024	490,613	12,426,791
<b>At 31 March 2024</b>	<b>10,993,154</b>	<b>350,000</b>	<b>593,024</b>	<b>490,613</b>	<b>12,426,791</b>
<b>Depreciation</b>					
At 1 April 2023	2,013,474	-	237,460	490,613	2,741,547
Charge for the year	275,496	-	5,369	-	280,865
<b>At 31 March 2024</b>	<b>2,288,970</b>	<b>-</b>	<b>242,829</b>	<b>490,613</b>	<b>3,022,412</b>
<b>At 31 March 2024</b>	<b>8,704,184</b>	<b>350,000</b>	<b>350,195</b>	<b>-</b>	<b>9,404,379</b>
<b>At 31 March 2023</b>	<b>8,979,680</b>	<b>350,000</b>	<b>355,564</b>	<b>-</b>	<b>9,685,244</b>

#### 13. Intangible fixed assets

##### Charity and Group

	Website £
<b>Cost</b>	
Cost brought forward	56,616
Additions	-
At 31 March 2024	56,616
<b>Amortisation</b>	
Amortisation brought forward	56,616
Charge for the year	-
At 31 March 2024	56,616
At 31 March 2024	-
At 31 March 2023	-

Notes to the financial statements (continued)  
For the year ended 31 March 2024

14. Investments

	Shares in subsidiary undertakings £
<b>Cost</b>	
At 1 April 2023 and 31 March 2024	<u>200</u>
<b>Net book value</b>	
At 1 April 2023 and 31 March 2024	<u><u>200</u></u>

**Holdings of more than 20%**

The company holds more than 20% of the share capital of the following companies:

Company	Country of corporation	Class	Shares held	%
Tricycle Screen Limited (03077972)	England and Wales	Ordinary	100	100
Kiln London Productions Limited (04807399)	England and Wales	Ordinary	100	100

The result of these companies in the year ended 31 March 2024 have been consolidated into these accounts and are as follows:

Company	Income	Expenditure	Profit/(loss)	Reserves at 31 March 2024
Tricycle Screen Limited (03077972)	266,667	238,382	28,285	(8,366)
Kiln London Productions Limited (04807399)	-	-	-	(8,371)

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2024

15. Stock

<b>Charity</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Stock in hand	-	-
<b>Group</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Stock in hand	8,826	5,143

16. Debtors

<b>Charity</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade debtors	10,903	56,800
Amounts due from subsidiaries	32,816	59,490
VAT	9,154	404
Other debtors	8,971	21,072
Prepayments and accrued income	491,567	553,956
	<u>553,411</u>	<u>691,722</u>
<b>Group</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade debtors	11,963	56,800
VAT	9,154	404
Other debtors	8,971	22,593
Prepayments and accrued income	491,567	554,142
	<u>521,655</u>	<u>633,939</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2024

17. Creditors

<b>Charity</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade creditors	89,647	129,551
Other tax and social security	48,050	31,788
Accruals	62,836	85,539
VAT provision	166,703	165,673
Other creditors	62,059	81,731
Deferred income	95,011	86,832
	<u>524,306</u>	<u>581,114</u>

<b>Group</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade creditors	91,548	132,428
Other tax and social security	48,050	31,002
Accruals	63,301	90,040
VAT provision	166,703	165,673
Other creditors	62,123	84,014
Deferred income	95,011	86,832
	<u>526,736</u>	<u>589,989</u>

Deferred income of £95,011 relates to ticket sales for productions taking place after the year end (2023 £86,832 relates to ticket sales for productions taking place after the year end and co production payments received in respect of productions due to take place in 2023/24). All deferred income brought forward at 1 April 2023 was recognised in the year.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2024**

**18. Financial commitments**

**18.1** Operating leases

As at 31 March 2024, the company had annual commitments under non-cancellable operating leases as follows:

	Land and building		Equipment	
	2024	2023	2024	2023
	£	£	£	£
Expiry date:				
Within 1 year	37,939	37,939	-	176
Within 1 – 2 years	37,939	37,939	-	-
Within 2 – 5 years	113,817	113,817	-	-
In more than 5 years	793,286	831,156	-	-
	<u>982,981</u>	<u>1,020,851</u>	<u>-</u>	<u>176</u>

Kiln Theatre has 3 leases. The landlords of the first lease are The Trustees of Court Abbey 1940 Branch of the Ancient Order of Foresters and the lease term is until 11 April 2052. The second lease is with Brent Council and is for a period of 125 years from 1995 so will end in 2120. The third is with the Governors of Peabody Trust and the lease term is until 22 August 2042.

**18.2** Capital commitments and contingent liabilities

On 29 February 2016 the Arts Council of England took out a legal charge over the property at 269 Kilburn High Road in respect of the use of its funding for the capital project that runs for 20 years.

Notes to the financial statements (continued)  
For the year ended 31 March 2024

19. Analysis of funds

	General funds	Designated funds £	Restricted funds £	Total 2024 £
<b>Group</b>				
Fixed assets	-		9,404,379	9,404,379
Current assets	1,168,653	563,598	396,719	2,128,970
Current liabilities	(526,736)		-	(526,736)
	<u>641,917</u>	<u>563,598</u>	<u>9,801,098</u>	<u>11,006,613</u>
<b>Charity</b>				
Fixed assets	200		9,404,379	9,404,579
Current assets	1,182,760	563,598	396,719	2,143,077
Current liabilities	(524,306)		-	(524,306)
	<u>658,654</u>	<u>563,598</u>	<u>9,801,098</u>	<u>11,023,350</u>
	General Funds	Designated Funds £	Restricted Funds £	Total 2023 £
<b>Group</b>				
Fixed assets	-	-	9,685,244	9,685,244
Current assets	1,223,553	577,000	258,812	2,059,365
Current liabilities	(589,989)	-	-	(589,989)
	<u>633,564</u>	<u>577,000</u>	<u>9,944,056</u>	<u>11,154,620</u>
<b>Charity</b>				
Fixed assets	200	-	9,685,244	9,685,444
Current assets	1,259,500	577,000	258,812	2,095,312
Current liabilities	(581,114)	-	-	(581,114)
	<u>678,586</u>	<u>577,000</u>	<u>9,944,056</u>	<u>11,199,642</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2024

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**20. Pension commitments**

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £48,452 (2023: £45,311). £15,347 (2023: 19,481) was payable to the fund at the balance sheet date.

**21. Analysis of net debt**

	Cash at 1 April 2023	Cash movement	Cash at 31 March 2024
	£	£	£
Cash held	<u>1,420,283</u>	<u>178,206</u>	<u>1,598,489</u>

**22. Related party transactions**

At the year end, the company was owed £24,545 (2023: £51,218) from Tricycle Screen Limited and £8,271 (2023: £8,271) from Kiln London Productions Limited. In the year costs of £nil (2023 £nil) were recharged.

No Trustees received any remuneration during the year

The charity received an aggregate amount of £6,134 in donations from Trustees during the year. (2023: £7,732)

**Kiln Theatre**

England & Wales - Charity number 276892

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# Accounts

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**Kiln Theatre**

**Trustees' report and financial statements  
for the year ended 31 March 2023**

## Kiln Theatre

### Company information

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<b>Trustees</b>	Phillippa Adamson Nicholas Basden Moyra Brown Louis Charalambous Dominic Cooke  Sita McIntosh Karen Napier Shrina Shah Zadie Smith Christopher Yu
<b>Company Secretary</b>	Daisy Heath
<b>Company number</b>	01396429
<b>Charity number</b>	276892
<b>Registered office</b>	269 Kilburn High Road London NW6 7JR
<b>Executive team</b>	
Artistic Director / Chief Executive	Indhu Rubasingham
Executive Director	Daisy Heath
<b>Independent auditors</b>	Saffery LLP 71 Queen Victoria Street London EC4V 4BE
<b>Bankers</b>	HSBC 50 – 52 Kilburn High Road London NW6 4HJ

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# Kiln Theatre

## Contents

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	<b>Page</b>
Trustees' report	1-15
Independent auditors' report	16-19
Consolidated statement of financial activities	20
Balance sheets	21-22
Consolidated statement of cash flows	23
Notes to the accounts	24-44

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2023

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The Trustees (who are also Directors of the Company) present their report, together with the audited financial statements of the charitable company, for the year ended 31 March 2023.

#### 1. TRUSTEES AND ADMINISTRATIVE DETAILS

##### Trustees:

The Trustees of the charitable company are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the year and since the year-end were as follows:

Phillippa Adamson	(appointed 15 December 2022)
Nicholas Basden	
Moyra Brown	
Louis Charalambous	
Dominic Cooke	
Sita McIntosh	
Karen Napier	
Shrina Shah	
Zadie Smith	(appointed 12 April 2022)
Christopher Yu	

##### Brent Council Representatives (Observers):

Cllr Muhammed Butt  
Cllr Fleur Donnelly-Jackson (appointed 18 May 2022)

#### 2. STRUCTURE, GOVERNANCE AND MANAGEMENT

##### Governing Document

Kiln Theatre is a company limited by guarantee. It is also a registered charity and is regulated by the Charity Commission. Kiln Theatre's Memorandum and Articles allow for a maximum of 15 Trustees and a minimum of 3. Trustees serve a maximum term of 3 years and can serve for a maximum of 3 consecutive terms with the option of a final 1-year term in specific circumstances. All Trustees are members of the company and are automatically appointed as such when they are elected to hold office. They cease to be members when their term of office ends. As a company limited by guarantee, all members are liable to pay £1 in the event of winding up or dissolution of the charity.

##### Appointment of Trustees

New Trustees are elected to the Board by existing members after recruitment process and discussion. The induction process is described below.

Sita McIntosh was elected Chair of the Trustees on, and has served since, 8 February 2022.

##### Trustees' Induction and Training

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## **Kiln Theatre**

### **Trustees' report For the year ended 31 March 2023**

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The Nominations Committee is responsible for reviewing the skills of Trustees and ensuring that any gaps that exist in those skills are addressed as vacancies arise. All potential Trustees are referred to the Nominations Committee as part of the recruitment process to ensure that any appointment fills identified gaps and strengthens the Board. The Committee then makes a recommendation to the full Board, who will decide whether to invite the candidate to become a Trustee.

New Trustees go through an induction process which includes reviewing copies of the current Strategic Plan, recent board meeting minutes, most recent management accounts and statutory accounts as well as meeting with key members of staff, including the Executive team.

#### **Organisation**

The Board of Trustees is responsible for the strategic direction of the charity. The Board is required to meet at least 3 times a year. It has two sub-committees responsible for looking at specific areas in more detail: 1. Finance and Risk, and 2. Nominations.

The Trustees have delegated the operational day to day running of the charity to the Executive team - the Artistic Director/CEO and Executive Director.

#### **Related Parties**

The charity has two wholly owned subsidiary companies; Kiln London Productions Limited (formerly Tricycle London Productions Limited) and Tricycle Screen Limited. There are no other related parties.

#### **Risk Management**

The Trustees have identified the major risks to which the charity is exposed, and systems have been established to mitigate these risks. The main procedures in place for identifying, evaluating and managing risks are:

- \* A comprehensive budgeting and planning system with an annual budget and strategic plan;
- \* Regular management accounts analysing performance against budgets;
- \* Quarterly review by Finance & Risk committee of risk levels and mitigation measures.

At the 31 March 2023 the key risks to Kiln Theatre were the continued pressure on theatre audience levels in the context of a post-pandemic world and the cost-of-living crisis as well as the ongoing development of a sustainable business model.

### **3. OBJECTIVES AND ACTIVITIES**

The charity has the general aim of using different art forms to entertain, educate and stimulate audiences, participants and users to contribute towards a more cohesive community.

Kiln Theatre is a proudly local theatre with an international vision and reputation. From our Kilburn home, we create high-quality and engaging work, which presents the world through a variety of lenses, bringing

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2023

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unheard and/or ignored voices into the mainstream. We make theatre that tells big stories about human connections across cultures, race and language.

**We believe that everyone should feel welcome and entitled to call this space their own.**

We want people to feel empowered by their engagement with us.

#### ***Our Vision***

To uncover our shared humanity, illuminating our connection through stories, and deepening our capacity to empathise with each other.

#### ***Our Mission***

To make theatre for all by making space for unheard/ignored voices.

### **Strategic Plan**

Kiln Theatre's Strategic Plan sets out the organisations objectives and are set around the following main areas of activity:

- Theatre programme
- Creative engagement programme with young people and local communities
- Cinema programme

### **Artistic Vision and Activity**

In the pursuit of our Vision, we seek out plays that are provocative and entertaining; plays that ask questions about identity with a flavour that is unique and that speak to a wide range of local residents, Londoners and people from further afield. We are committed to continuing to make this work accessible and affordable for our audiences, offering West End quality work at Kilburn prices. Writers and artists choose to make new work at and for Kiln Theatre and actors, technicians and theatremakers feel at home here. This is a reflection of both the high calibre of our team and the strength of the relationships with local communities and audiences.

## **4. ACHIEVEMENTS AND PERFORMANCE**

This was the first full year of programming after the 14 months covid-related closure period ended in May 2021. During the year we reached over 51,500 audience members through our artistic programme, including 9,784 for our production of *The Wife of Willesden* which did 21 performances at the American Repertory Theater 25 February to 18 March 2023.

1. ***Black Love*** book and lyrics by Chinonyerem Odimba and music by Ben and Max Ringham, directed by Chinonyerem Odimba  
28 March – 23 April 2022

★★★★★ 'Beautiful and essential' The Stage

★★★★★ 'Glorious ode to black culture' The Guardian

Following a five-star, critically acclaimed national tour, *Black Love* came to Kiln in co-production between Kiln Theatre, Paines Plough and tiata fahodzi. Directed by tiata fahodzi's Artistic Director Chinonyerem Odimba, this form-busting explosion of storytelling, celebrated and investigated the Black experience through music, real-life stories and imagined worlds.

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Trustees' report

For the year ended 31 March 2023

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2. ***Girl on an Altar*** by Marina Carr, directed by Annabelle Comyn  
19 May – 25 June 2022

- ★★★★ 'I was gripped from start to finish' Evening Standard
- ★★★★ 'Epic. Pitch perfect cast' The Guardian
- ★★★★ 'Annabelle Comyn's mesmerising staging draws you into a claustrophobic household seething with desire, damage and resentment.' Financial Times

Marina Carr's Kiln commission and first new play in over 15 years, *Girl on an Altar*, produced in partnership with the Abbey Theatre is a retelling of Aeschylus's tragedy *Agamemnon*. It chronicles the feud between Agamemnon and Clytemnestra, after he sacrifices their daughter Iphigenia and returns home after ten years of Trojan warfare. The play brings Clytemnestra's story to the fore and explores a battle of love, grief and power. The co-production had a subsequent run at the Abbey Theatre in Dublin between 8 July and 19 August 2023.

3. ***The Darkest Part of the Night*** by Zodwa Nyoni, directed by Nancy Medina  
14 July – 13 August 2022

- ★★★★ 'Thanks in part to exceptional performances from a multitasking cast, Zodwa Nyoni's time-shifting portrait of the relationship between an autistic boy and his older sister holds your attention to the end.' The Times
- ★★★★ 'There are disappointingly few portrayals of neurodivergence in Black communities in theatre. Black lives are made of multitudes and this piece reflects that.' The Stage
- ★★★★ 'A riveting production' Afridziak

Award-winning playwright Zodwa Nyoni's play centred around a Black family from Leeds: in the present day, siblings Shirley and Dwight recall their upbringing in the 80s – and the racial discrimination, police brutality and poverty that came with it. Kiln actively sought to cast a neurodivergent actor (Lee Phillips) for the play's central neurodivergent character, Dwight. Kiln partnered with disability arts organisation Access All Areas to build knowledge and deliver training to support this inclusive way of working and authentic telling of Dwight's story.

4. ***Handbagged*** by Moira Buffini, directed by Indhu Rubasingham  
10 September – 29 October 2022

- ★★★★★ 'Those coming to terms with the end of an era, and seeking some means to express their devotion too, should queue round the block to see this.' The Telegraph
- ★★★★ 'Serendipitously, this affectionate, playful tribute to the Queen has returned at just the right moment.' The Independent
- ★★★★ 'Moira Buffini's smart, sharp play' Evening Standard

Following its sold-out 2013 run and subsequent West End and New York transfers, Moira Buffini's Olivier Award-winning play *Handbagged* returned to Kiln in 2023. The play's narrative centred around what Margaret Thatcher and Her Majesty Queen Elizabeth II would have talked about behind closed doors. It was programmed to coincide with the Queen's Platinum Jubilee. Unexpectedly, the revival coincided with both the Queen's passing and Liz Truss's resignation as Prime Minister, making it even more poignant and politically relevant for our audiences.

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2023

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5. *Reasons You Should(n't) Love Me* by Amy Trigg, directed by Charlotte Bennett  
5 – 26 November 2022

- ★★★★★ 'A performance of mesmerising intensity' New European
- ★★★★★ 'Trigg is terrific' The Telegraph

Written and performed by Kiln's 2022 Writer-in-Residence Amy Trigg, *Reasons You Should(n't) Love Me* returned to Kiln on the last leg of its 2022 regional tour. Amy's debut play tells the story of Juno, a young woman born with spina bifida, navigating her twenties. We were delighted to bring this brilliant play back to the Kiln stage, allowing a greater number of people to see it without Covid-related audience restrictions in place.

6. *The Wife of Willesden* adapted by Zadie Smith from Chaucer's *The Wife of Bath*, directed by Indhu Rubasingham  
14 December 2022 – 28 January 2023

- ★★★★★ 'Zadie Smith and Indhu Rubasingham have concocted a stunning piece of freewheeling stagecraft' The Times
- ★★★★★ 'Smith has said she will now return to novel-writing; on the evidence of *The Wife of Willesden*, our theatre industry would be mad to let her get away' The Telegraph
- ★★★★★ 'Perkins is power personified' London Theatre

The first run of *The Wife of Willesden* premiered in November 2021 and went on to sell out. The remount of the production, opening in December 2022 before its transfer to the US in 2023, was received with similar enthusiasm. This highly local story was adapted from Chaucer's *Wife of Bath* by Zadie Smith and directed by Artistic Director Indhu Rubasingham. Clare Perkins revived her stunning performance in the central role. The full company took the production to the United States for performances at the American Repertory Theater at Harvard University in March and Brooklyn Academy of Music in April. This second Kiln run also created the opportunity for a live capture intended mainly for use in educational settings, happily we were able to partner with the National Theatre to record a performance in February for their NT at Home and NT Collection services, creating access to a Kiln production for many more audiences.

### Audiences

*"An awesome gem of a small theatre that I feel very fortunate to be able to enjoy very close to my home. All the plays I have been to have been mind-blowingly excellent, hugely entertaining, thought provoking, cleverly created and crafted pieces of theatre with incredibly talented acting from actors that give it their all. The staff are friendly, the atmosphere in the cosy foyer and bar is convivial and relaxed. I like that the audience is always diverse in every respect, reflecting our local neighbourhood. I look forward to seeing many more wonderful offerings at The Kiln!"*

Audience feedback, 2022

The 2022/2023 season was defined by the return of two of the highest grossing and also most impactful productions in the theatre's history: *Handbagged* and *The Wife of Willesden*. The former significantly exceeded its financial target, closing at 110%, and the latter had a record-breaking run which makes it the second highest grossing show in the history of the theatre, just behind the 2018 run of *White Teeth*.

**Trustees' report  
For the year ended 31 March 2023**

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Sales were varied across the year, with audience hesitancy, changing habits and economic uncertainty all playing a role. New writing productions spoke to our mission of giving a platform to unheard voices and brought new audiences into the building. In total, over 42,000 audience members attended a production.

During the season, 55% of customers bought a Kiln ticket for the first time and the distance that our bookers live within increased from 7.16km the year before to 8.11km. We also maintained a high percentage of attendees (16%) from lower engaged households. We subsidised over 2,000 tickets to Brent & Camden Residents, 3,000 tickets to young people under 26 years old, 400 tickets to students, 800 tickets to NHS members of staff and 800 tickets to our Creative Engagement network. Additionally, 253 Brent students and young residents received free tickets as part of our City Bridge Trust free ticket scheme.

**Artistic Development and Commissioning**

During 2022/23 Kiln engaged 297 contractual or freelance people to work on our artistic and creative engagement programmes. This included 142 full-time and 155 part-time roles covering actors, creative teams, creative engagement practitioners, technical staff and other contractual roles. This is nearly double the number of freelancers engaged in the previous 12 months.

We have continued to develop an exciting and diverse portfolio of 14 commissioned playwrights, offering full dramaturgical support through the commissioning cycle. In total, 80% of our commissioned writers identify as female or non-binary, and 70% are from the Global Majority. The commissioned writers include the Bertha-Kiln Writers: Chinonyerem Odimba, Nessah Muthy, Hannah Khalil, Amy Ng and Suhayla El-Bushra, initially commissioned in 2020.

The Backstage Resident Designer Programme continued in 2022/23 to great success. Tom Piper MBE completed his two years as Kiln's Associate Designer early 2022, and the second Resident Assistant Designer, Pip Terry continue her residency working on the first four productions in 2022/23 as well as Creative Engagement projects including *Dear Social Services* in partnership with Brent Care Journeys.

*"Being Associate at the Kiln has meant a great deal to me, especially at a very difficult time for all freelancers coming out of the pandemic. It has given me a sense of belonging and community so often lacking in a theatre artist's career. I have found being part of the senior management team and artistic planning group very stimulating. It has been eye-opening to see how much the management team take on, their care for the values of Kiln and the wellbeing of staff and freelancers. I hope I have been able to offer the perspective of a freelancer and bring experience from other theatres to the table".*

Tom Piper MBE

*"Tom Piper has been a fantastic mentor to me. It's really hard for emerging designers, entering the industry to find community and guidance, and schemes like the RAD at Kiln has helped support designers like me."*

Pip Terry, Resident Assistant Designer

Amit Sharma continued in his role as Associate Director in the Artistic team, alongside New Work Associate, Tom Wright, Associate Designer, Tom Piper and Resident Assistant Designer (Pip Terry). Amit directed his first play at Kiln, *Retrograde* by Ryan Calais-Cameron, with performances commencing in April 2023.

**Creative Engagement programme**

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Our extensive and award-winning Creative Engagement work sits at the heart of our organisation, fully integrated with the work on our stage. Over the year, we worked with 1,292 participants to devise and deliver creative projects. We also provided free or subsidised tickets to ensure that cost is no barrier, and that everyone can see themselves in the stories on stage and in the audience around them.

Highlights from the 22/23 Creative Engagement programme included:

### 1. Minding the Gap & Schools

Across the 2022/23 financial year (which spans two academic years), we delivered 90 drama sessions for 158 children and young people aged 14-19 who are newly arrived in the country, with lived experience of migration or who identify as refugees and asylum seekers, as part of Kiln's longstanding *Minding the Gap* project. Working with three partner schools (Claremont High School Academy, Queen's Park Community School and Ark Elvin Academy) and a partner college (College of North West London), we delivered a programme of workshops for EAL (English as an Additional Language) students to develop their creativity, confidence and spoken English skills.

In the Summer term 2022, one school group took part in a Creative Exchange project with the Royal Opera House. In response to the ROH's new ballet *Like Water for Chocolate*, they created a short film which explored their relationship to food and community and incorporated movement and dance. In the next academic year, the school and college groups worked with creative practitioners to devise six live theatre performances, which were staged at Kiln to an audience of parents, carers, teachers and peers in March.

Across the year, we worked with 5 Minding the Gap Trainees. The young people are alumni of the Minding the Gap schools and colleges programmes, and are paid the London Living Wage to learn facilitation skills through initial training, monthly skills building sessions and supporting the practitioner team in their facilitation across the project.

Across 22/23 we delivered 5 backstage workshops across productions of *Girl on An Altar*, *Handbagged* and *The Wife of Willesden*. These were attended by 58 students and delivered to students from local schools including Ark Elvin Academy, Capital City Academy and Preston Manor.

*"The whole team were so welcoming and giving. We were very grateful. I cannot say thank you enough to you and your colleagues. The effort by so many was richly appreciated by all. It was one of the best workshops I have ever witnessed."*

Teacher feedback on backstage workshop

In October 2022, we delivered a Schools writing programme, engaging 15 participants from Newman Catholic College. It was delivered by writer Sonia Jalaly, facilitator Lashay Green and director Lewis Brown. Lashay has also been a previous participant on the Listen Local Young Writers programme. Participants took part in five theatre writing workshops to create short scripts. The project culminated in a performance of the work performed by professional actors at Kiln Theatre on the 21<sup>st</sup> October 2022.

Our weeklong free Schools' Week event for Brent schools took place in March 2023. The workshops which were attended by 85 young people included two technical workshops hosted by Kiln production team, an exploration of *Inside the Rehearsal Room* led by director Taio Lawson and a Creative Careers Fair. The week also included 6 performances of *He Said She Said* by Magero Otieno-Magero, produced by Synergy Theatre Project with a Q&A after each performance with cast and creatives from the show.

Trustees' report

For the year ended 31 March 2023

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"A big "Thank you" to you and all at the Kiln for giving our students an amazing welcome and opportunity yesterday! It really was an enriching experience for us all." Teacher feedback on Schools' Week

## 2. Youth & Pathways

Between September 2022 and February 2023, the two Youth Theatre groups (ages 7-11 and 12-15) co-devised original productions, using *Handbagged* as a stimulus to explore and develop new ideas. Both groups performed their plays to an audience of their friends and families on the Kiln Cinema stage in February. During the summer term, Youth Theatre participants worked with a professional filmmaker to produce and perform in two short films: *Just Eat: The Sequel* (7-11) and *Notified and Lied* (12-15).

The 16-18 Young Company staged their production *Rise* (co-devised with writer Zia Ahmed and directed by Jo Tyabi) on 5 April 2023. Pip Terry, Resident Assistant Designer, returned to be Set and Costume Designer for the production. The 17 participants performed the piece which covered topics that were important to them and their communities, including protest, gentrification, insecure housing and the cost-of-living crisis to an audience of family, friends and stakeholders.

The Brent Care Journeys Young Company project for care-experienced young people aged 18-25 in Brent culminated in an impactful live exhibition event titled *Dear Social Services* on Thursday 22 September 2022. This included: actors performing monologues; poems written by the young company; dancers performing a movement piece developed with the young company; the premiere of several short films; and a physical exhibition.

Through the Kiln Collaborators programmes across the financial year 22/23, we have worked with two cohorts of young people (10 in total) aged 16-25, who are connected to Brent and have previous connections to Kiln. The participants have come through the Young Company, Youth Theatre, Brent Care Journeys, Listen Local Young Writers and our Front of House team. The participants have attended monthly upskilling masterclasses with Kiln staff and external practitioners. Across 22/23, they have had 17 masterclasses and Future 1:1 Pathway Reviews with the Youth & Pathways Manager. Kiln Collaborators have been trainee facilitators on the 7-11 and 12-15 Youth Theatres, 16-18 Young Company and Minding the Gap. Kiln Collaborators have continued to show their development and growth in facilitation by leading games in sessions, assisting the practitioners and by offering bespoke support to participants in both group and one-to-one contexts.

## 3. Communities & Partnerships

In 22/23, Kiln's post-pandemic reconfiguration of the creative engagement programme allowed an expansion of our provision for local adults, enabling Kiln to reach further and engage with different local communities, overseen by a new Communities Manager. To expand our offer, the team has spent time scoping and building partnerships across local communities as well as running pilot projects.

This year's Listen Local Young Writers programme started in December 2022 with taster workshops taking place both in-person in Brent and online, which were attended by 47 people. Ten local writers aged 18-30 were then selected and were paid to take part in weekly creative workshops developing their first short play, strengthening their writing skills and forging meaningful relationships with fellow artists working in and around Kiln.

Our series of free workshops for local people who are interested in theatre making from North West London continued with Monthly Masterclasses. Subjects included *Directing New Writing*, *Being a*

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## Kiln Theatre

### Trustees' report

For the year ended 31 March 2023

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*Dramaturg and Creating Theatre about the Climate Emergency.* Through participation in the Creative Engagement programme, 117 local theatre-makers learnt from professionals to further develop their skill set and connect with other artists.

The communities programme is now supported by a Kiln Community Collaborator as part of a pilot project aiming to translate the successful Kiln Collaborators youth and pathways programme into an opportunity for adults aged 25+. We are pleased that our first cohort has involved three Brent-based creatives who are all keen to pursue a career in facilitation and are honing their skills supporting the communities programme as well as attending monthly skills building sessions.

The Tickets, Teas & Tours project provides local Brent groups with a practical pre-show workshop where they explore the behind-the-scenes roles and have a tour of the set. The group then take part in a Q&A and communal refreshments break before watching the matinee or evening performance. In September 2022, we hosted 28 participants from Kilburn Older Voices Exchange to *Handbagged*. In November 22, we hosted 10 young people who engage with Brent Inclusion Services to see *Reasons You Should(n't) Love Me*. And in January 2023, we welcomed 12 elders from South Kilburn Trust to see *The Wife of Willesden*.

We have programmed 4 monthly Dementia Friendly Screenings throughout 22/23 through partnership with local charities which support people with dementia and their support networks. From September – March 2023, we welcomed 210 participants to watch films, including *Singin' in the Rain*, *Stormy Weather*, *Mamma Mia* and *Summer Holiday* and enjoy refreshments in a welcoming, social space post screening.

We delivered 7 weekly Winter Warmers sessions across January – March 2023 in partnership with SUFRA, a local food charity. We are pleased to have been able to support 72 participants to enjoy a hot meal and welcoming space in which to socialise, study, relax or refresh in, every Monday. We also partnered with Brent Health Matters for one of the sessions.

This year we launched Meet the Kiln Team in January, delivering 3 monthly meetings sessions across January to March, where different members of staff took time on the last Friday morning of each month to meet members of the local community who wanted advice on a creative project, navigating their creative career or had questions about Kiln.

Over 22/23, we have partnered with organisations who share our mission in order to reach a wider range of people and/or to advocate for priorities of our local communities. These have included:

#### *Groundswell x Cardboard Citizens*

Kiln supported Groundswell and Cardboard Citizens in their project around improving DWP staff awareness in relation to homelessness and their work involving people experiencing or with previous experience of homelessness. Groundswell and Cardboard Citizens used space at Kiln Theatre to host two days of performances and workshops for small, invited audiences of DWP staff and other stakeholders on the 21<sup>st</sup> and 23<sup>rd</sup> June 2022.

#### *Synergy Theatre Project*

We supported Synergy Theatre Project on two projects; Synergy Young Studio and Synergy Comedy writers course. The Young Studio programme was hosted at Kiln for 7 young people with experience of or at risk of the criminal justice system. The participants used *NW Trilogy* as stimulus for a piece they shared with an invited audience. The comedy course was open to adults with experience of the criminal justice system who explored different forms of comedy writing e.g. stand up, sitcoms etc. in order to write a maximum of 10-minute piece, which were performed in a script in hand sharing at the end of the programme in the Kiln Cinema on Monday 7<sup>th</sup> November 2022.

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## Kiln Theatre

### Trustees' report

For the year ended 31 March 2023

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#### *Turtle Key Arts*

Since December 2022, Kiln has hosted Turtle Key Arts new Key Club for autistic Brent residents aged 18-30. TKA hold monthly workshops which explore a range of artistic forms and encourage independence.

#### **Cinema**

Kiln Cinema programmes a wide range of quality British cinema alongside international and art house titles. Our programming is in conjunction with the Independent Cinema Office and we also host film festivals and other events. We offer Parent and Baby screenings, captioned screenings and dementia friendly screenings as part of our Communities programme in partnership with Ashford Place. For 22/23 Kiln Cinema was part of the Film London's Cinema Incentive Scheme, and was recognised with a grant of £11,580 (confirmed after year end) with 68% of films in Kiln's programme classified as Independent British or Specialised films (in excess of the scheme's threshold target of 61%).

In 2022/23 we continued to invest in the Cinema to improve its positioning and its financial sustainability. We continued to open the cinema for Wednesday – Saturday screenings only, a reduction from pre-Covid 7 days per week opening. Audiences grew over the course of the year, and Kiln Cinema did 593 screenings and sold £46,715 worth of tickets which was an increase from previous year, but not yet back to pre-covid levels.

#### **Fundraising**

Our fundraising efforts continued in 2022/23. During this time we received donations totalling £973,338 from a range of individuals, companies, trusts and foundations. We are deeply grateful to all those who supported us during the year.

#### *Individuals*

We are very grateful to all the individuals who have supported Kiln with a donation this year. We express our heartfelt thanks to the small group of major donors who remain committed to Kiln's mission and work on stage, with artists and with local communities. In April 2022, we introduced a new individual giving scheme, the Kiln Circle, with all members giving donations from £2,500 and up. The introduction of this programme has helped us to generate donations from a growing number of individual supporters. We are grateful to the 16 people who joined the Kiln Circle in 2022/23. Our donations from individual supporters totalled £180,519 across the year. In addition, 2,400 ticket bookers made a booking donation over the year or donated their ticket income following cancellations of performances of *The Darkest Part of the Night* in August 2022 or *The Wife of Willesden* in December 2022, contributing £11,104 across the year in total. Throughout the year, 1,484 people sponsored a ticket for those who might not otherwise be able to buy a ticket, providing £13,459 of income towards this. We also remain grateful to the 92 individual regular giving supporters whose monthly and annual donations (totaling £18,631.20 in 2022/23) provide sustained core income to Kiln Theatre.

#### *Events and Companies*

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2023

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We hosted one fundraising event in aid of Kiln Theatre in 2022/23, *Jim Carter and Imelda Staunton in Conversation with the cast of Downton Abbey: A New Era*. This was a screening of the latest Downton Abbey film, followed by a Q&A with cast members. The event raised £3,000 for Kiln Theatre.

We also received corporate donations from 3 businesses. A donation in recognition of the impact of the cost-of-living crisis and the pandemic on theatres from The Agency, a match donation (for support from an individual donor) from Kirkland and Ellis International LLP, and a donation from local company Synergy Vision.

### Trusts

Throughout 2022/23 we received support from trusts and foundations towards our artistic programme, our core costs and our Creative Engagement programme. Our donors in 2022/23 included The Atkin Foundation, Backstage Trust, BBC Children in Need, Bertha Foundation, Chapman Charitable Trust, Christina Smith Foundation, City Bridge Trust, The D'Oyly Carte Charitable Trust, Esmée Fairbairn Foundation, Golden Bottle Trust, The Golsoncott Foundation, John Lyon's Charity, John S Cohen Foundation, The Mackintosh Foundation, Marie-Louise von Motesiczky Charitable Trust, Pears Foundation, Richard Radcliffe Trust, The Roddick Foundation, Royal Victoria Hall Foundation, Stanley Thomas Johnson Foundation, Theatre Artists Fund Pilot Programme and The Vanderbilt Family Foundation.

The Trustees take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on their activities. Kiln Theatre has an Acceptance of Donations Policy, a Whistleblowing and Anti-Bribery Policy which outline the standards and practices for all theatre representatives to follow. We are a paid member of the Fundraising Regulator and we subscribe to the Fundraising Preference Service. We follow the Code of Fundraising Practice and we stay up to date with compliance and regulation around fundraising.

The Board of Trustees is regularly updated on fundraising progress. Our Acceptance of Donations Policy outlines the process for accepting and soliciting donations to ensure that fundraised income is raised in accordance with the theatre's ethics as well as other policies and the Code of Fundraising Practice. In the year ended 31 March 2023 no complaints were received in respect of fundraising.

The Executive Director, Finance Director and Fundraising Director have reviewed and monitored all fundraising activity in 2022/23 and can report that there is no evidence of any negligence or non-compliance with the charity's policies.

### Other Activities

Kiln Theatre continued to explore other areas to improve income generation to support the work on stage. This is focused on hire of the space and opening the building to use by groups from Kiln's local communities.

### Sustainability

We made good progress in our data recording and analysis of our carbon emissions. For the first year we have accurate water data to submit in our annual reporting. We have established regular readings of our electricity and gas meters in which we can monitor our weekly energy use. We use software to investigate the trends and subsequently reduce energy waste. This, with better use of our BMS system has resulted in a slight reduction in our energy use (gas & electricity) compared to the previous year. This is particularly commendable considering the reduced activity in the 2021-22 year. Our gas use has shown a particular

reduction with a 10% decrease on the previous year. This has been particularly important due to the exceptionally high utilities costs we have taken on this year.

We submitted an extensive report and data collection to ACE Creative Green Reporting for the 21/22 financial year. Unfortunately, we learned that the Creative Green Certification scheme will not be brought back following its interruption due to the COVID19 pandemic. We therefore did not get any feedback of our ACE submission and no rating from Julie's Bicycle.

The Kiln's Green Team has met regularly throughout the year, sharing good practice and ideas to promote environmental sustainability across the organisation. Two of the team carried out formal carbon literacy training in December and January. We also carried out an Energy Audit with Groundworks in December 2022 which was supported by Brent Council. This will feed into our planning in the coming years.

### **Health and Safety**

The pandemic played less of a role in our health and safety management and planning as it had in the previous years. From April 2022 the government no longer mandated COVID Risk Assessments to be in place but moved to a framework of 'Living with COVID'. There were still challenges in what prevention methods to keep, and when to relax them.

We navigated the year without any serious Health and Safety issue. There were no reportable issues to notify HSE and only minor accidents and injuries recorded.

Our Health and Safety committee met throughout the year. We carried out regular first aid training and carried out in-house fire warden training for key staff. Our annual fire risk assessment reduced our fire risk rating from 'Moderate' to 'Tolerable'.

### **The Staff**

The organisation is run day to day by the Executive Team, supported by a senior management team who lead a skilled, experienced and highly committed permanent team of 39 staff (including full-time and part-time roles).

### **Remuneration of Key Management Personnel**

Key management personnel are those that the Trustees have delegated the day-to-day running of the charity to. During the year the Trustees considered the Artistic Director and Executive Director to be the key management personnel. Their remuneration is reviewed annually by the Nominations and Remuneration Committee with reference to industry standards.

## **5. FINANCIAL REVIEW**

The results for the year show net expenditure of £537,508 (2022: net expenditure £153,231). Kiln Theatre is a National Portfolio funded organisation and is grateful to the Arts Council for continued funding in 2022/23 which amounted to £844,782. Box office remained challenging in 2022/23 with income of £893,183 (2022: £541,899) and so remains lower than pre pandemic levels. Co-production income was £268,674 (2022: £261,609) from the co-production with the Abbey Theatre of *Girl on an Altar* and income received as a result of the US run of *The Wife of Willesden*. Fundraising income was strong in the year and achieved income of £973,339 (2022: £972,329).

**Trustees' report**

**For the year ended 31 March 2023**

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Costs were under pressure from rising prices, the cost-of-living crisis and recovery from the pandemic. Challenging levels of audience attendance particularly in the first half of 2022/23 had a major impact on the results from Tricycle Screen Limited which run the café and bar. The loss in the year of £27,001 (2022: £8,467) from Tricycle Screen Limited remains a key focus as the business model develops since being brought in house in 2021, when the Theatre re-opened after the pandemic. All of this makes it harder for the Company to break even and therefore future planning is focused on strategy to ensure that activity can be funded.

The net expenditure of £537,508 in 2022/23 was funded by £288,010 from restricted funds and £249,498 from designated funds. The Trustees had set aside £650,000 to be used to support the year. In the end only £249,498 was needed to fund the year and so the remaining £400,502 of this was transferred to unrestricted reserves.

Reserves of £577,000 have been designated at 31 March 2023. This made up of £477,000 to support 3 months operating costs and a £100,000 fund to support capital improvements to the building. £650,000 was transferred from designated reserves brought forward to fund the year ended 2022/23 in line with its designation.

**Investment Powers and Policy**

Under the Articles of Association, the charity has the power to invest in any way the Trustees wish for the long-term benefit of the theatre. All surplus funds are currently held in cash deposits and are largely held with HSBC on deposit.

**Reserves Policy**

At 31 March 2023 the company held total reserves of £11,154,620 (2022: £11,692,128). Of this reserve £9,944,056 was restricted, £633,564 was held in the general funds and £577,000 in designated funds. Within restricted funds there is a capital reserve of £9,685,245, largely as a result of improvements to the leasehold property. This is being amortised over the life of the asset. At the year end, £258,811 was held in restricted income funds for use in Creative Engagement projects, the Bloomberg Digital Accelerator project, commissions through the Bertha Foundation and to support future productions.

The reserves policy of the company is to maintain reserves to cover the costs of 3 months' operating expenses. At the year end, £477,000 was calculated as 3 months operating expenses based on the 2023/24 budget and was designated as a separate fund by Trustees for the purpose of the reserve policy. £100,000 was set aside as a capital maintenance fund for use for emergency repairs to the building.

**6. PLANS FOR THE FUTURE**

Kiln's 23/24 season opens with the world premiere of *Retrograde* by Ryan Calais-Cameron. Directed by Kiln Associate Director, Amit Sharma, the play is an explosive exploration of identity, resilience and integrity and is inspired by true events in the life of Sidney Poitier as an aspiring actor in the 1950s. Both critical ("yes it's that good" The Telegraph) and audience reception has been very strong.

Into 2023/24, the bold artistic work will continue with a wide-reaching programme including co-productions and partnership working which align with Kiln's mission and values:

**Trustees' report**

**For the year ended 31 March 2023**

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- *Es & Flo* by Jennifer Lunn: this Wales Millennium Centre production tells the story of the relationship of an older lesbian couple who met at Greenham Common in the 1980s and explores the impact of dementia on their lives and the loving power of chosen family.
- *Modest* by Ellen Brammar: this Middle Child production in collaboration with Milk Presents, tells the life story of overlooked female Victorian artist, Elizabeth Thompson, through musical hall and drag king swagger.
- *Mlima's Tale* by twice Pulitzer Award-winning playwright Lynn Nottage: this will be the UK premiere following a first run at the Public Theater in New York. A powerful and unforgettable story of the elephant Mlima, the ivory trade and global corruption.
- *Two Strangers (Carry a Cake Across New York)* is a new British musical by rising talents Jim Barne and Kit Buchan. Directed by Tim Jackson, and featuring Dujonna Gift and Sam Tutty.

Alongside our work on stage, in 23/24 our Creative Engagement programme will continue to deliver our mission, champion unheard voices and stories in local communities and increase access to the arts. We will reach young people through the Youth & Pathways programme, embed creative learning via the Minding the Gap & Schools programme and build on successful pilot activities to grow our Communities programme for local adults.

In June 2023, Indhu Rubasingham announced she will step down from her role as Artistic Director/Chief Executive. Recruitment for her successor is currently taking place, with an appointment announcement expected in late Autumn. Indhu Rubasingham said: *"I have been very lucky to be part of its story. It now feels the right moment to pass the baton and herald the next chapter of this unique theatre."* Executive Director, Daisy Heath, will also step down at the end of 2023.

## **7. TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS**

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

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group 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 charitable company's auditor is unaware; and
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**Trustees' report  
For the year ended 31 March 2023**

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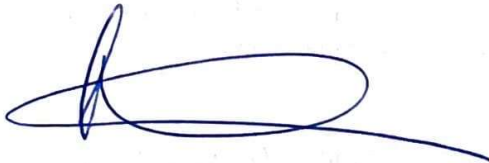
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

**8. AUDITORS**

Saffery LLP were auditors for the year. The Trustees have agreed to a retender process for the 2024/25 audit.

The Trustees' Report, which incorporates the Strategic Report, has been approved by the Board of Trustees.

A handwritten signature in blue ink, consisting of a large, stylized loop followed by a horizontal line extending to the right.

**Sita McIntosh  
Chair of the Trustees  
12 October 2023**

### **Opinion**

We have audited the financial statements of Kiln Theatre (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2023 which comprise the consolidated statement of financial activities, the consolidated and charity balance sheets, the consolidated statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable to 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 financial statements:

- give a true and fair view of the state of the affairs of the group and the parent charitable company as at 31 March 2023 and of the group's incoming resources and application of resources, including 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 Companies Act 2006.

### **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 financial statements section of our report. We are independent of the group and parent charitable company 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 group or the parent charitable company'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 auditor's report 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.

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

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**Independent auditors' report to the members (continued)  
For the year ended 31 March 2023**

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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.

**Other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Annual Report which includes the Directors' Report and the Strategic Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report which includes the Directors' Report and the Strategic Report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the group and the parent charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report and Strategic Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 require us to report to you if, in our opinion:

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

**Responsibilities of Trustees**

As explained more fully in the Statement of Trustees' Responsibilities set out on page 14, the Trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of the financial statements 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 the 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 group and the parent charitable company'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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

**Auditor's responsibilities for the audit of the financial statements**

We have been appointed as auditors under the Companies Act 2006 and report in accordance with regulations made under that Act.

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**Independent auditors' report to the members (continued)  
For the year ended 31 March 2023**

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Our objectives are to obtain reasonable assurance about whether the group and parent financial statements 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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below.

**Identifying and assessing risks related to irregularities:**

We assessed the susceptibility of the group and parent charitable company's financial statements to material misstatement and how fraud might occur, including through discussions with the Trustees, discussions within our audit team planning meeting, updating our record of internal controls and ensuring these controls operated as intended. We evaluated possible incentives and opportunities for fraudulent manipulation of the financial statements. We identified laws and regulations that are of significance in the context of the group and parent charitable company by discussions with Trustees and updating our understanding of the sectors in which the group and parent charitable company operate.

Laws and regulations of direct significance in the context of the group and parent charitable company include The Companies Act 2006 and guidance issued by the Charity Commission for England and Wales.

**Audit response to risks identified:**

We considered the extent of compliance with these laws and regulations as part of our audit procedures on the related financial statement items including a review of financial statement disclosures. We reviewed the parent charitable company's records of breaches of laws and regulations, minutes of meetings and correspondence with relevant authorities to identify potential material misstatements arising. We discussed the parent charitable company's policies and procedures for compliance with laws and regulations with members of management responsible for compliance.

During the planning meeting with the audit team, the engagement partner drew attention to the key areas which might involve non-compliance with laws and regulations or fraud. We enquired of management whether they were aware of any instances of non-compliance with laws and regulations or knowledge of any actual, suspected or alleged fraud. We addressed the risk of fraud through management override of controls by testing the appropriateness of journal entries and identifying any significant transactions that were unusual or outside the normal course of business. We assessed whether judgements made in making accounting estimates gave rise to a possible indication of management bias. At the completion stage of the audit, the engagement partner's review included ensuring that the team had approached their work with appropriate professional scepticism and thus the capacity to identify non-compliance with laws and regulations and fraud.

There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may

**Independent auditors' report to the members (continued)**  
**For the year ended 31 March 2023**

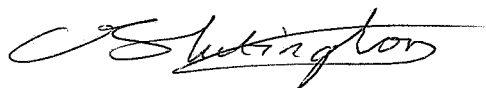
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involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://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 parent charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the parent charitable company's members 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 parent charitable company and the parent charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



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Cara Turtinton (Senior Statutory Auditor)  
for and on behalf of Saffery LLP

Chartered Accountants Statutory Auditors	71 Queen Victoria Street London EC4V 4BE
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Date: 23 October 2023

**Kiln Theatre**

**Consolidated statement of financial activities  
(Incorporating an income and expenditure account)  
For the year ended 31 March 2023**

	Notes	General Fund £	Designated Funds £	Restricted Funds £	2023 Total £	2022 Total £
<b>Income and endowments from:</b>						
Donations and legacies	4	1,286,849	-	532,911	1,819,760	2,271,254
Charitable activities	5	1,210,116	-	-	1,210,116	822,060
Other trading activities	6	281,768	-	-	281,768	217,539
Investments	7	15,677	-	-	15,677	5,520
<b>Total income</b>		<u>2,794,410</u>	<u>-</u>	<u>532,911</u>	<u>3,327,321</u>	<u>3,316,373</u>
<b>Expenditure on:</b>						
Raising funds	8					
Raising donations		255,004	-	-	255,004	189,914
Costs of trading		406,069	-	-	406,069	256,869
Charitable activities	8	2,707,062	-	820,921	3,527,983	3,154,854
<b>Total expenditure</b>		<u>3,368,135</u>	<u>-</u>	<u>820,921</u>	<u>4,189,056</u>	<u>3,601,637</u>
<b>Net income / (expenditure) for the year</b>		(573,725)	-	(288,010)	(861,735)	(285,264)
Taxation – Theatre tax credit	9	324,227	-	-	324,227	132,033
Transfers between funds	10	625,000	(625,000)	-	-	-
<b>Net movements in funds</b>		<u>375,502</u>	<u>(625,000)</u>	<u>(288,010)</u>	<u>(537,508)</u>	<u>(153,231)</u>
Funds brought forward		258,062	1,202,000	10,232,066	11,692,128	11,845,359
<b>Funds carried forward</b>	10	<u>633,564</u>	<u>577,000</u>	<u>9,944,056</u>	<u>11,154,620</u>	<u>11,692,128</u>

The Statement of Financial Activities contains all recognised gains and losses in the year.

All activities relate to continuing operations.

The notes on pages 24 to 44 form part of these financial statements.

Kiln Theatre

Balance sheets  
As at 31 March 2023

	Notes	Charity only		Consolidated		Charity only		Consolidated	
		2023	2023	2023	2023	2022	2022	2022	2022
		£	£	£	£	£	£	£	£
<b>Fixed assets</b>									
Tangible fixed assets	11		9,685,244	9,685,244		10,004,371		10,004,371	
Intangible fixed assets	12		-	-		11,363		11,363	
Investments	13		200	-		200		-	
			<u>9,685,444</u>	<u>9,685,244</u>		<u>10,015,934</u>		<u>10,015,734</u>	
<b>Current assets</b>									
Debtors	14	691,722		633,939		475,013		372,802	
Cash		1,403,590		1,420,283		1,806,109		1,895,080	
Stock	15	-		5,143		-		7,539	
		<u>2,095,312</u>		<u>2,059,365</u>		<u>2,281,122</u>		<u>2,275,421</u>	
<b>Creditors: amounts falling due in less than one year</b>	16	<u>(581,114)</u>		<u>(589,989)</u>		<u>(586,906)</u>		<u>(599,027)</u>	
<b>Net current assets</b>			<u>1,514,198</u>	<u>1,469,376</u>		<u>1,694,216</u>		<u>1,676,394</u>	
<b>Net assets</b>			<u>11,199,642</u>	<u>11,154,620</u>		<u>11,710,150</u>		<u>11,692,128</u>	

Kiln Theatre

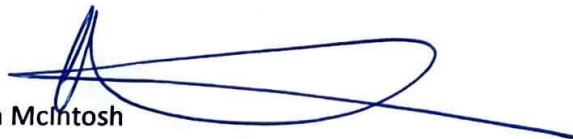
Balance sheets (continued)  
As at 31 March 2023

	Notes	Charity only		Consolidated		Charity only		Consolidated	
		2023	2023	2023	2023	2022	2022	2022	2022
		£	£	£	£	£	£	£	£
<b>Represented by:</b>									
General fund	10		678,586		633,564		276,084		258,062
Designated funds	10		577,000		577,000		1,202,000		1,202,000
Restricted funds:	10								
- Capital funds		9,685,244		9,685,244		10,015,734		10,015,734	
- Income funds		<u>258,812</u>		<u>258,812</u>		<u>216,332</u>		<u>216,332</u>	
			<u>9,944,056</u>		<u>9,944,056</u>		<u>10,232,066</u>		<u>10,232,066</u>
<b>Net assets</b>	<b>19</b>		<u>11,199,642</u>		<u>11,154,620</u>		<u>11,710,150</u>		<u>11,692,128</u>

As permitted by s408 Companies Act 2006, the charity has not presented its own profit and loss account and related notes. The charity's net expenditure as defined by the Companies Act 2006 for the year was £510,507 (2022: Net expenditure of £144,989).

The notes on pages 24 to 44 form part of these financial statements

The financial statements were approved by the Board on 12 October 2023.

  
 Sita McIntosh  
 Chair

Kiln Theatre

**Consolidated statement of cash flows**  
**For the year ended 31 March 2023**

		2023		2022	
	Notes	£	£	£	£
<b>Cash flows from operating activities:</b>					
Net income (expenditure) for the reporting period		(861,736)		(285,264)	
Tax credit receivable		324,228		132,033	
Depreciation		319,127		421,159	
Amortisation of intangible fixed asset		11,363		11,324	
Decrease/(Increase) in stock		2,396		(7,539)	
Disposal of fixed assets		-		17,193	
Decrease/(increase) in debtors		(261,137)		(12,040)	
(Decrease)/increase in creditors		(9,038)		25,935	
<b>Net cash provided by operating Activities</b>			(474,797)		302,801
<b>Cash flows from investing Activities</b>					
Purchase of fixed assets			-		(6,402)
<b>Net cash used in financing Activities</b>			-		-
<b>Net cash movement</b>			(474,797)		296,399
Cash at 1 April 2022			1,895,080		1,598,681
Cash at 31 March 2023			1,420,283		1,895,080
<b>Net cash movement</b>	20		(474,797)		296,399

**Notes to the financial statements  
For the year ended 31 March 2023**

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**1. Accounting policies**

**1.1 Accounting convention**

The financial statements have been prepared under the historical cost convention. The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The Charity constitutes a public benefit entity as defined by FRS102.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

**1.2 Going concern**

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in the operational existence for the foreseeable future. The Trustees have prepared financial plans until 31 March 2026, and while there is some unpredictability to the level of earned income in financial year 2023/24 and beyond, Trustees will ensure that activity plans sit within the resources available. The Trustees therefore confirm that it is appropriate to continue to produce the accounts on a going concern basis.

**1.3 Income**

Income from donations and grants, including capital grants, is included in income when there is entitlement, probability of receipt and the amount can be measured with sufficient reliability, unless the donor has specified that the donation or grant relates to a future period or that certain pre-conditions must be fulfilled before use. In these cases, amounts received are recognised in the relevant period or when the pre-conditions have been met and until then treated as deferred income. Donations and grants for particular purposes are included in incoming resources as restricted funds.

Production Income is included in income in the period in which the relevant performance takes place. Income related to productions in a subsequent period is treated as deferred income.

All other income is recognised on an accruals basis once the charity is legally entitled to receipt.

All income is recorded net of VAT.

Notes to the financial statements (continued)  
For the year ended 31 March 2023

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**1. Accounting policies (continued) (continued)**

**1.4 Expenditure**

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered.

Expenditure is recognised when a liability is incurred. Costs of raising funds are those costs incurred in attracting voluntary income and those incurred in the operation of trading activities which raise funds. Charitable activities include expenditure associated with the operation of the theatre and such directly associated activities as the creative engagement programme (educational and outreach). Cost of charitable activities includes both the direct cost of activities and related support costs. Support costs include central functions and have been allocated to activity costs on a basis consistent with the use of resources. This is frequently on the basis of staff time spent in each area but other bases such as usage are also employed. Support costs also include Governance costs. Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Where performances of a production straddle the balance sheet date, production costs are apportioned in relation to the number of performances falling within each period and the amount relating to performances after the balance sheet date are treated as debtors.

**1.5 Tangible fixed assets and depreciation**

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, once brought into use, as follows:

Leasehold improvements	Over the life of the lease
Leasehold land	Over the life of the lease
Fixtures, fittings and equipment	25% straight line*

\* In the year ended 31 March 2022 the depreciation policy for fixtures, fittings and equipment was changed from reducing balance to straight line. This led to an additional £47,012 of depreciation charged in the year ended 31 March 2022 relating to previous financial years.

**1.6 Intangible fixed assets and amortisation**

Intangible fixed assets are stated at costs less amortisation. Intangible fixed assets held on the balance sheet relate to the costs associated with the website. This is amortised over five years as this is the period deemed to be the life of the website and ensure the costs are reflected over the useful life of the asset.

**1.7 Leasing**

Rent payable under operating leases is charged against income on a straight-line basis over the lease term.

**1. Accounting policies (continued)**

**(continued)**

**1.8 Investments**

The Statement of Recommended Practice requires investments to be stated at market value. The investments of Kiln Theatre consist of two subsidiaries, Tricycle Screen Limited and Kiln London Productions Limited. Both companies are not quoted and the directors consider it appropriate to include the investments at cost.

**1.9 Stock**

Stock is held in the balance sheet and is valued at the lower of cost and net realisable value.

**1.10 Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the Statement of Financial Activities in the year they are payable.

**1.11 Consolidation**

The consolidated financial statements present information about the company and its wholly owned subsidiary companies Tricycle Screen Limited and Kiln London Productions Limited.

**1.12 Fund accounting**

Funds received for a purpose specified by the donor are credited to restricted funds. Expenditure incurred on these purposes is then charged to the funds as it is incurred.

All other income is treated as unrestricted funds. The Trustees have chosen to designate certain funds for specific future expenditure as explained in the Trustees' Report.

**1.13 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 and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method. The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

**1.13.1 Impairment of financial assets**

Financial assets, other than those held at fair value through the statement of financial activities, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. The impairment loss is recognised in the statement of financial activities.

**1.13.2 Derecognition of financial assets**

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire, or when it transfers the financial asset and substantially all the risks and rewards of ownership to another entity.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2023**

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**1. Accounting policies (continued)**

**1.13.3 Derecognition of financial liabilities**

Financial liabilities are derecognised when, and only when, the company's obligations are discharged, cancelled, or they expire.

**2. Critical accounting judgements and key sources of estimation uncertainty**

In the application of the company's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The directors do not believe that there is a significant risk of a material adjustment being made to the carrying amounts of assets and liabilities included in these financial statements within the next financial year.

**3. Status of company**

The company is a registered charity, limited by guarantee. The total of such guarantees at 31 March 2023 was £10 (2022: £9).

Notes to the financial statements (continued)  
For the year ended 31 March 2023

4. Income from donations and legacies

	Unrestricted	Restricted	Total 2023
	£	£	£
Creative engagement grant income	-	256,605	256,605
Grant income	215,687	237,768	453,455
Donations	224,740	38,538	263,278
Arts Council England income	844,782	-	844,782
London Borough of Brent	1,640	-	1,640
	<u>1,286,849</u>	<u>532,911</u>	<u>1,819,760</u>

The Arts Council supported the Theatre with an extension year to its 2018-2022 National Portfolio Organisation grant which amounted to £844,782 in 2022/23 (2022: Total of £1,208,782 received from the Arts Council made up of one off Covid Recovery grants and the NPO grant). We received £1,640 from Brent Council in 2023 (2022: £24,000). Total government grant funding in the year was £846,422 (2022: £1,296,925).

Comparative year

	Unrestricted	Restricted	Total 2022
	£	£	£
Creative engagement grant income	-	235,504	235,504
Grant income	11,500	391,803	403,303
Donations	205,158	128,364	333,522
Arts Council England income	844,782	364,000	1,208,782
London Borough of Brent	24,000	-	24,000
Heritage Lottery Fund	-	27,583	27,583
Coronavirus job retention scheme grant	38,560	-	38,560
	<u>1,124,000</u>	<u>1,147,254</u>	<u>2,271,254</u>

5. Income from charitable activities

	Unrestricted	Restricted	Total 2023
	£	£	£
Production income	1,186,043	-	1,186,043
Workshops and courses	24,073	-	24,073
	<u>1,210,116</u>	<u>-</u>	<u>1,210,116</u>

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2023

5. Income from charitable activities (continued)

	Unrestricted	Restricted	Total 2022
	£	£	£
Production income	820,320	-	820,320
Workshops and courses	1,740	-	1,740
	<u>822,060</u>	<u>-</u>	<u>822,060</u>

6. Income from other trading activities

	Total/ Unrestricted 2023 £	Total/ Unrestricted 2022 £
Sales and merchandising	254,805	199,299
Sundries	<u>26,963</u>	<u>18,240</u>
	<u>281,768</u>	<u>217,539</u>

7. Investment income

	Unrestricted/ Total 2023 £	Unrestricted/ Total 2022 £
Exchange movement	10,311	5,329
Interest received	<u>5,366</u>	<u>191</u>
	<u>15,677</u>	<u>5,520</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2023

8. Expenditure

	Direct costs £	Support costs £	Total 2023 £
<b>Raising funds</b>			
Raising donations	163,330	91,674	255,004
Trading	260,086	145,983	406,069
	<u>423,416</u>	<u>237,657</u>	<u>661,073</u>
<b>Charitable activities</b>			
Production	1,919,496	1,077,388	2,996,884
Creative engagement	283,075	158,886	441,961
Cinema	57,093	32,045	89,138
	<u>2,259,664</u>	<u>1,268,319</u>	<u>3,527,983</u>
	<u>2,683,080</u>	<u>1,505,976</u>	<u>4,189,056</u>
<b>Support costs</b>			
Advertising, publicity and Marketing			239,546
Administrative staff			183,497
Premises costs			532,895
Office costs			112,439
Professional and financial Governance			32,090
Audit fee			2,721
Audit fee			27,424
Other fees paid to auditors			7,944
Depreciation and amortisation			330,490
Operating lease payments			36,930
			<u>1,505,976</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2023

8. Expenditure (continued)

	Direct costs £	Support costs £	Total 2022 £
<b>Raising funds</b>			
Raising donations	115,229	74,685	189,914
Trading	155,854	101,015	256,869
	<u>271,083</u>	<u>175,700</u>	<u>446,783</u>
<b>Charitable activities</b>			
Production	1,587,014	1,028,615	2,615,629
Creative engagement	278,452	180,477	458,929
A Friendly Society Project	10,957	7,102	18,059
Cinema	37,762	24,475	62,237
	<u>1,914,185</u>	<u>1,240,669</u>	<u>3,154,854</u>
	<u>2,185,268</u>	<u>1,416,369</u>	<u>3,601,637</u>
<b>Support costs</b>			
Advertising, publicity and Marketing			221,718
Administrative staff			185,668
Premises costs			356,929
Office costs			119,069
Professional and financial Governance			45,927
Audit fee			1,125
Other fees paid to auditors			16,178
Depreciation and amortisation			5,163
Operating lease payments			432,483
			<u>32,109</u>
			<u>1,416,369</u>

9. Taxation

The company is registered as a charity under the Charities Act 2011 and as such is entitled to the exemptions under Income and Corporation Taxes 1988. The tax credit of £324,227 (2022: £132,033) recognised in the Statement of Financial Activities represents the amount receivable for Theatre Tax Relief.

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2023

10. General, restricted and designated funds	Balances brought forward	Income	Expenditure	Transfers	Taxation	Balances carried forward
	£	£	£	£	£	£
<b>Restricted income funds</b>						
Creative engagement	71,911	271,605	242,885	-	-	100,631
National Lottery Heritage Fund Productions	16,626	-	3,325	-	-	13,301
Arts Council England	-	42,296	22,296	-	-	20,000
Other	127,795	219,010	221,925	-	-	124,880
	<u>216,332</u>	<u>532,911</u>	<u>490,431</u>	<u>-</u>	<u>-</u>	<u>258,812</u>
<b>Restricted capital funds</b>						
Leasehold improvements	9,251,906	-	267,127	-	-	8,984,779
Freehold land	350,000	-	-	-	-	350,000
Leasehold premises	355,564	-	5,099	-	-	350,465
Fixtures, fittings and equipment	46,901	-	46,901	-	-	-
Website	11,363	-	11,363	-	-	-
	<u>10,015,734</u>	<u>-</u>	<u>330,490</u>	<u>-</u>	<u>-</u>	<u>9,685,244</u>
<b>Total restricted funds</b>	<u>10,232,066</u>	<u>532,911</u>	<u>820,921</u>	<u>-</u>	<u>-</u>	<u>9,944,056</u>
<b>General fund</b>	<u>258,062</u>	<u>2,794,410</u>	<u>3,368,136</u>	<u>625,000</u>	<u>324,228</u>	<u>633,564</u>
<b>Designated funds</b>						
Capital improvement	100,000	-	-	-	-	100,000
Three months operating costs	452,000	-	-	25,000	-	477,000
Investment in 2022/23 programme	650,000	-	-	(650,000)	-	-
<b>Total designated fund</b>	<u>1,202,000</u>	<u>-</u>	<u>-</u>	<u>(625,000)</u>	<u>-</u>	<u>577,000</u>
<b>Total</b>	<u>11,692,128</u>	<u>3,327,321</u>	<u>4,189,057</u>	<u>-</u>	<u>324,228</u>	<u>11,154,620</u>

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2023

10. General, restricted and designated funds (continued)	Balances Brought Forward 2021		Income		Expenditure		Transfers		Taxation		Balances Carried forward 2022	
	£	£	£	£	£	£	£	£	£	£	£	£
<b>Restricted income funds</b>												
Creative engagement	131,410		268,807		328,306		-					71,911
National Lottery Heritage Fund Productions	-	120,000	27,583	322,257	10,957	442,257	-					16,626
Arts Council England	-		364,000		364,000		-					-
Other	392,291		164,607		429,103		-					127,795
	<u>643,701</u>	<u>1,147,254</u>	<u>1,147,254</u>	<u>1,574,623</u>	<u>1,574,623</u>		<u>-</u>					<u>216,332</u>
<b>Restricted capital funds</b>												
Leasehold improvements	9,543,995		-	274,896			(17,193)					9,251,906
Freehold land	350,000		-	-			-					350,000
Leasehold premises	360,663		-	5,099			-					355,564
Fixtures, fittings and equipment	181,663		-	141,164			6,402					46,901
Website	22,687		-	11,324			-					11,363
	<u>10,459,008</u>		<u>-</u>	<u>432,483</u>			<u>(10,791)</u>					<u>10,015,734</u>
<b>Total restricted funds</b>	<u>11,102,709</u>	<u>1,147,254</u>	<u>1,147,254</u>	<u>2,007,106</u>			<u>(10,791)</u>					<u>10,232,066</u>
<b>General fund</b>	295,650		2,169,119	1,594,531			(744,209)			132,033		258,062
<b>Designated funds</b>												
Capital improvement	50,000		-	-			50,000					100,000
Three months operating costs	397,000		-	-			55,000					452,000
Investment in 2022/23 programme	-		-	-			650,000					650,000
<b>Total designated fund</b>	<u>447,000</u>		<u>-</u>	<u>-</u>			<u>755,000</u>					<u>1,202,000</u>
<b>Total</b>	<u>11,845,359</u>	<u>3,316,373</u>	<u>3,316,373</u>	<u>3,601,637</u>			<u>-</u>			<u>132,033</u>		<u>11,692,128</u>

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2023**

**10. General, restricted and designated funds (continued)**

**Restricted funds**

Restricted funds can only be spent on the projects they were given to support. The income funds held at the 31 March 2023 are primarily to support creative engagement activity, commissions, the Bloomberg Digital Accelerator programme and productions.

Restricted capital funds represent the fundraising carried out for the major capital projects. Covenants in place governing the future use of the building mean that these funds remain restricted even when the work is complete.

**Designated Funds**

The Trustees have established 3 designated funds. £477,000 is set aside as 3 months operating expenses in line with its reserves policy. There is a fund for £100,000 was set aside as a capital maintenance fund to ensure funds are available for capital repairs to the building. In 2022 the Trustees designated £650,000 to support the budget for 2022/23 as the organisation recovered from the pandemic and this was fully transferred to general fund and utilised in the year.

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2023

11. Fixed assets

Charity and Group

	Leasehold Improvements	Freehold land	Leasehold premises	Fixtures, fittings and equipment	Total
	£	£	£	£	£
<b>Cost</b>					
At 1 April 2022	10,993,154	350,000	593,024	490,613	12,426,791
Additions	-	-	-	-	-
Disposal	-	-	-	-	-
<b>At 31 March 2023</b>	<b>10,993,154</b>	<b>350,000</b>	<b>593,024</b>	<b>490,613</b>	<b>12,426,791</b>
<b>Depreciation</b>					
At 1 April 2022	1,746,347	-	232,361	443,712	2,422,420
Charge for the year	267,127	-	5,099	46,901	319,127
Removed on disposal	-	-	-	-	-
<b>At 31 March 2023</b>	<b>2,013,474</b>	<b>-</b>	<b>237,460</b>	<b>490,613</b>	<b>2,741,547</b>
<b>At 31 March 2023</b>	<b>8,979,680</b>	<b>350,000</b>	<b>355,564</b>	<b>-</b>	<b>9,685,244</b>
<b>At 31 March 2022</b>	<b>9,246,807</b>	<b>350,000</b>	<b>360,663</b>	<b>46,901</b>	<b>10,004,371</b>

Notes to the financial statements (continued)  
For the year ended 31 March 2023

12. Intangible fixed assets

Charity and Group

	<b>Website</b>
	<b>£</b>
<b>Cost</b>	
Cost brought forward	56,616
Additions	<u>-</u>
At 31 March 2023	<u>56,616</u>
<b>Amortisation</b>	
Amortisation brought forward	45,253
Charge for the year	<u>11,363</u>
At 31 March 2023	<u>56,616</u>
At 31 March 2023	<u>-</u>
At 31 March 2022	<u>11,363</u>

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2023**

**13. Investments**

	Shares in subsidiary undertakings £
<b>Cost</b>	
At 1 April 2022 and 31 March 2023	<u>200</u>
<b>Net book value</b>	
At 1 April 2022 and 31 March 2023	<u>200</u>

**Holdings of more than 20%**

The company holds more than 20% of the share capital of the following companies:

<b>Company</b>	<b>Country of corporation</b>	<b>Class</b>	<b>Shares held</b>	<b>%</b>
Tricycle Screen Limited (03077972)	England and Wales	Ordinary	100	100
Kiln London Productions Limited (04807399)	England and Wales	Ordinary	100	100

The result of these companies in the year ended 31 March 2023 have been consolidated into these accounts and are as follows:

<b>Company</b>	<b>Income</b>	<b>Expenditure</b>	<b>Profit/(loss)</b>	<b>Reserves at 31 March 2023</b>
Tricycle Screen Limited (03077972)	233,085	260,086	(27,001)	(36,651)
Kiln London Productions Limited (04807399)	-	-	-	(8,371)

Notes to the financial statements (continued)  
For the year ended 31 March 2023

14. Debtors

Charity	2023 £	2022 £
Trade debtors	56,800	77,349
Amounts due from subsidiaries	59,490	105,291
Prepayments and accrued income	553,956	267,529
VAT	404	-
Other debtors	21,072	24,844
	<u>691,722</u>	<u>475,013</u>

Group

	2023 £	2022 £
Trade debtors	56,800	77,349
Prepayments and accrued income	554,142	270,609
VAT	404	-
Other debtors	22,593	24,844
	<u>633,939</u>	<u>372,802</u>

15. Stock

Charity

	2023 £	2022 £
Stock in hand	-	-

Group

	2023 £	2022 £
Stock in hand	<u>5,143</u>	<u>7,539</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2023

16. Creditors

Charity	2023 £	2022 £
Trade creditors	129,551	64,278
Other tax and social security	31,788	38,573
Accruals	85,539	93,322
Deferred income	86,832	118,887
VAT provision	165,673	174,696
Other creditors	81,731	97,150
	<u>581,114</u>	<u>586,906</u>

Group	2023 £	2022 £
Trade creditors	132,428	70,501
Other tax and social security	31,002	41,458
Accruals	90,040	95,250
Deferred income	86,832	118,887
VAT provision	165,673	174,696
Other creditors	84,014	98,235
	<u>589,989</u>	<u>599,027</u>

Deferred income of £86,832 (2022 £118,887) relates to ticket sales for productions taking place after the year end and co production payments received in respect of productions due to take place in 2023/24.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2023**

**17. Financial commitments**

**17.1 Operating leases**

As at 31 March 2022, the company had annual commitments under non-cancellable operating leases as follows:

	Land and building		Equipment	
	2023	2022	2023	2022
	£	£	£	£
Expiry date:				
Within 1 year	37,939	30,001	176	2,108
Within 1 – 2 years	37,939	30,001	-	176
Within 2 – 5 years	113,817	90,003	-	-
In more than 5 years	831,156	750,025	-	-
	<u>1,020,851</u>	<u>900,030</u>	<u>176</u>	<u>2,284</u>

Kiln Theatre has 3 leases. The landlords of the first lease are The Trustees of Court Abbey 1940 Branch of the Ancient Order of Foresters and the lease term is until 11 April 2052. The second lease is with Brent Council and is for a period of 125 years from 1995 so will end in 2120. The third is with the Governors of Peabody Trust and the lease term is until 22 August 2042.

**17.2 Capital commitments and contingent liabilities**

On 29 February 2016 the Arts Council of England took out a legal charge over the property at 269 Kilburn High Road in respect of the use of its funding for the capital project that runs for 20 years.

Notes to the financial statements (continued)  
For the year ended 31 March 2023

18. Employees

Number of employees

The average number of employees during the year was 75 (2022: 66).  
This is split as follows:

	2023 No	2022 No
<b>Number of staff</b>		
Finance and Administration	8	7
Production	11	4
Artistic	5	2
Fundraising	4	3
Front of House and café and bar Staff	25	23
Creative engagement	12	17
Operations	10	10
	<u>75</u>	<u>66</u>
	2023 £	2022 £
<b>Employment costs</b>		
Wages and salaries	1,464,552	1,252,811
Social security costs	132,190	108,182
Other pension costs	45,311	27,582
	<u>1,642,053</u>	<u>1,388,575</u>

No Directors of the company were employed or received any remuneration or reimbursement of expenses.

Salaries over £60,000

	2023	2022
Between £60,000 and £70,000	2	2

Key management personnel is defined as the Executive Team. Total remuneration of key management personnel in the period was £150,753 (2022: £125,740).

Included within wages and salaries costs are redundancy and termination payments of £nil (2022: £1,000).

Notes to the financial statements (continued)  
For the year ended 31 March 2023

## 19. Analysis of funds

	General funds	Designated funds	Restricted funds	Total 2023
		£	£	£
<b>Group</b>				
Fixed assets	-	-	9,685,244	9,685,244
Current assets	1,223,553	577,000	258,812	2,059,365
Current liabilities	(589,989)	-	-	(589,989)
	<u>633,564</u>	<u>577,000</u>	<u>9,944,056</u>	<u>11,154,620</u>
<b>Charity</b>				
Fixed assets	200	-	9,685,244	9,685,444
Current assets	1,259,500	577,000	258,812	2,095,312
Current liabilities	(581,114)	-	-	(581,114)
	<u>678,586</u>	<u>577,000</u>	<u>9,944,056</u>	<u>11,199,642</u>
	<b>General Funds</b>	<b>Designated Funds</b>	<b>Restricted Funds</b>	<b>Total 2022</b>
		£	£	£
<b>Group</b>				
Fixed assets	-	-	10,015,734	10,015,734
Current assets	857,089	1,202,000	216,332	2,275,421
Current liabilities	(599,027)	-	-	(599,027)
	<u>258,062</u>	<u>1,202,000</u>	<u>10,232,066</u>	<u>11,692,128</u>
<b>Charity</b>				
Fixed assets	200	-	10,015,734	10,015,934
Current assets	862,790	1,202,000	216,332	2,281,122
Current liabilities	(586,906)	-	-	(586,906)
	<u>276,084</u>	<u>1,202,000</u>	<u>10,232,066</u>	<u>11,710,150</u>

## 20. Analysis of net debt

	Cash at 1 April 2022	Cash movement	Cash at 31 March 2023
	£	£	£
Cash held	<u>1,895,080</u>	<u>(474,797)</u>	<u>1,420,283</u>

**21. Related party transactions**

At the year end, the company was owed £51,218 (2022: £99,176) from Tricycle Screen Limited and £8,271 (2022: £6,114) from Kiln London Productions Limited. In the year costs of £nil (2022: £nil) were recharged.

No Trustees received any remuneration during the year. Zadie Smith received royalties and payment of rights in association with the production the Wife of Willesden in the year of £32,291 (2022: £20,537).

The charity received an aggregate amount of £7,732 in donations from Trustees during the year. (2022: £2,914)

Notes to the financial statements (continued)  
For the year ended 31 March 2023

## 22. Comparative statement of financial activities

	Unrestricted funds £	Designated Funds £	Restricted Funds £	2022 Total £
<b>Income and endowments from:</b>				
Donations and legacies	1,124,000	-	1,147,254	2,271,254
Charitable activities	822,060	-	-	822,060
Other trading activities	217,539	-	-	217,539
Investments	5,520	-	-	5,520
<b>Total income</b>	<u>2,169,119</u>	<u>-</u>	<u>1,147,254</u>	<u>3,316,373</u>
<b>Expenditure on:</b>				
Raising funds	446,783	-	-	446,783
Charitable activities	1,147,748	-	2,007,106	3,154,854
<b>Total expenditure</b>	<u>1,594,531</u>	<u>-</u>	<u>2,007,106</u>	<u>3,601,637</u>
Net income for the year	574,588	-	(859,852)	(285,264)
Taxation – theatre tax credit	132,033	-	-	132,033
Transfers between funds	(744,209)	755,000	(10,791)	-
Net movements in funds	<u>(37,588)</u>	<u>755,000</u>	<u>(870,643)</u>	<u>(153,231)</u>
Funds brought forward	295,650	447,000	11,102,709	11,845,359
<b>Funds carried forward</b>	<u>258,062</u>	<u>1,202,000</u>	<u>10,232,066</u>	<u>11,692,128</u>

**Kiln Theatre**

England & Wales - Charity number 276892

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# Accounts

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**Company Registration No. 01396429 (England and Wales)**  
**Charity No. 276892**

**Kiln Theatre**

**Trustees' report and financial statements**  
**for the year ended 31 March 2022**

## Kiln Theatre

### Company information

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<b>Trustees</b>	Nicholas Basden Louis Charalambous Dominic Cooke Moyra Brown Sita McIntosh Karen Napier Shrina Shah Zadie Smith Christopher Yu
<b>Company Secretary</b>	Daisy Heath
<b>Company number</b>	01396429
<b>Charity number</b>	276892
<b>Registered office</b>	269 Kilburn High Road London NW6 7JR
<b>Executive team</b>	
Artistic Director / Chief Executive	Indhu Rubasingham
Executive Director	Daisy Heath
<b>Independent auditors</b>	Saffery Champness LLP 71 Queen Victoria Street London EC4V 4BE
<b>Bankers</b>	HSBC 50 – 52 Kilburn High Road London NW6 4HJ

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# Kiln Theatre

## Contents

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	<b>Page</b>
Trustees' report	1-13
Independent auditors' report	14-17
Consolidated statement of financial activities	18
Balance sheets	19-20
Consolidated statement of cash flows	21
Notes to the accounts	22-42

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2022

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The Trustees (who are also Directors of the Company) present their report, together with the audited financial statements of the charitable company, for the year ended 31 March 2022.

#### 1. TRUSTEES AND ADMINISTRATIVE DETAILS

##### Trustees:

The Trustees of the charitable company are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the year and since the year-end were as follows:

Dawn Austwick	(resigned 8 November 2021)
Nicholas Basden	
Louis Charalambous	(appointed 8 February 2022)
Dominic Cooke	
Moyra Brown (previously Doyle)	
Sita McIntosh	
Anneke Mendelsohn	(resigned 7 October 2021)
Karen Napier	
Shrina Shah	
Zadie Smith	(appointed 12 April 2022)
Christopher Yu	(appointed 1 April 2021)

##### Brent Council Representatives (Observers):

Cllr Muhammed Butt  
Cllr Rita Conneely

#### 2. STRUCTURE, GOVERNANCE AND MANAGEMENT

##### Governing Document

Kiln Theatre is a company limited by guarantee. It is also a registered charity and is regulated by the Charity Commission. Kiln Theatre's Memorandum and Articles allow for a maximum of 15 Trustees and a minimum of 3. Trustees serve a maximum term of 3 years and can serve for a maximum of 3 consecutive terms with the option of a final 1-year term in specific circumstances. All Trustees are members of the company and are automatically appointed as such when they are elected to hold office. They cease to be members when their term of office ends. As a company limited by guarantee, all members are liable to pay £1 in the event of winding up or dissolution of the charity.

##### Appointment of Trustees

New Trustees are elected to the Board by existing members after recruitment process and discussion. The induction process is described below.

Dawn Austwick resigned as Chair of Trustees in November 2021. Moyra Brown stood in as interim chair until the Board were able to hold elections. Sita McIntosh was elected Chair of the Trustees on, and has served since, 8 February 2022.

## **Kiln Theatre**

### **Trustees' report For the year ended 31 March 2022**

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#### **Trustees' Induction and Training**

The Nominations Committee is responsible for reviewing the skills of Trustees and ensuring that any gaps that exist in those skills are addressed as vacancies arise. All potential Trustees are referred to the Nominations Committee as part of the recruitment process to ensure that any appointment fills identified gaps and strengthens the Board. The Committee then makes a recommendation to the full Board, who will decide whether to invite the candidate to become a Trustee.

New Trustees go through an induction process which includes reviewing copies of the current Strategic Plan, recent board meeting minutes, most recent management accounts and statutory accounts as well as meeting with key members of staff, including the Executive team.

#### **Organisation**

The Board of Trustees is responsible for the strategic direction of the charity. The Board is required to meet at least 3 times a year. It has two sub-committees responsible for looking at specific areas in more detail: 1. Finance and Risk, and 2. Nominations.

The Trustees have delegated the operational day to day running of the charity to the Executive team - the Artistic Director and Executive Director.

#### **Related Parties**

The charity has two wholly owned subsidiary companies; Kiln London Productions Limited (formerly Tricycle London Productions Limited) and Tricycle Screen Limited. There are no other related parties.

#### **Risk Management**

The Trustees have identified the major risks to which the charity is exposed, and systems have been established to mitigate these risks. The main procedures in place for identifying, evaluating and managing risks are:

- \* A comprehensive budgeting and planning system with an annual budget and strategic plan;
- \* Regular management accounts analysing performance against budgets;
- \* Quarterly review by Finance & Risk committee of risk levels and mitigation measures.

At the 31 March 2022 the key risk facing Kiln Theatre was the recovery of the organisation after the Covid-19 pandemic and ensuring the return of audiences to the theatre alongside building a sustainable business model.

### **3. OBJECTIVES AND ACTIVITIES**

The charity has the general aim of using different art forms to entertain, educate and stimulate audiences, participants and users to contribute towards a more cohesive community.

Kiln Theatre is a proudly local theatre with an international vision and reputation. From our Kilburn home, we create high-quality and engaging work, which presents the world through a variety of lenses, bringing

## Kiln Theatre

### Trustees' report For the year ended 31 March 2022

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unheard and/or ignored voices into the mainstream. We make theatre that tells big stories about human connections across cultures, race and language.

#### **We believe that everyone should feel welcome and entitled to call this space their own.**

We want people to feel empowered by their engagement with us.

#### ***Our Vision***

To uncover our shared humanity, illuminating our connection through stories, and deepening our capacity to empathise with each other

#### ***Our Mission***

To make theatre for all by making space for unheard/ignored voices.

### **Strategic Plan**

Kiln Theatre's Strategic Plan 2020-22 (refreshed in April 2021) sets out the organisations objectives organised around four Goals: 1) Artistic Excellence, 2) Celebrating People, 3) Promoting Place and 4) Financial Sustainability. Progress against SMART targets is monitored quarterly and reported to the Board.

Kiln Theatre's main areas of activity are as follows:

- Theatre programme
- Creative engagement programme with young people and local communities
- Cinema programme

### **Artistic Vision and Activity**

In the pursuit of our Vision, we seek out plays that are provocative and entertaining; plays that ask questions about identity with a flavour that is unique and that speaks to a wide range of local residents, Londoners and people from further afield. Since re-opening as Kiln in 2019, we aim to stage six to eight first-class productions per year in our flexible, revitalised theatre. We are committed to continuing to make this work accessible and affordable for our audiences, offering West End quality work at Kilburn prices. Writers and artists choose to make new work at and for Kiln Theatre and actors, technicians and theatremakers feel at home here. This is a reflection of both the high calibre of our team and the strength of the relationships with local communities and audiences.

## **4. ACHIEVEMENTS AND PERFORMANCE**

After 14 months of closure, the 2021/22 season began in May 2021 and featured three mission-driven new plays and one revival. In total, we reached over 24,000 audience members through our artistic programme (this number was reduced reflecting sales lost due to Omicron-related cancellations in December 2021 – January 2022) and made just over £518,000 in ticketing income over this 9 months period of programming. Due to timings alongside the financial year, this includes capitalisation and running costs plus £8,000 box office income for first four days of performances for *Black Love*, which was our first production in the 22/23 season and therefore not covered in detail in this report.

### **1. *Reasons You Should(n't) Love Me* by Amy Trigg, directed by Charlotte Bennett**

★★★★ 'A tour de force performance.' The Telegraph

★★★★ 'Enormously entertaining.' The Guardian

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2022

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★★★★★ 'Hilarious, honest, heart-warming' WhatsOnStage

★★★★★ 'Challenges prejudice with audacity' New European

Amy Trigg's debut play *Reasons You Should(n't) Love Me* was a hilarious, heart-warming play about Juno, a young woman with spina bifida navigating her twenties. The production was a collaboration between four female-led organisations: Ellie Keel for The Women's Prize for Playwriting; Paines Plough's artistic directors Charlotte Bennett and Katie Posner; Jessica Rose McVay at 45North; and Kiln Theatre led by Indhu Rubasingham and Daisy Heath. The play had previously won the Women's Prize for Playwriting and, following the successful run, Amy Trigg was awarded the 2022 Playwright Scheme Bursary from the Peggy Ramsay Foundation, Film 4 and Maria Bjornson Memorial Fund. As part of this Scheme Amy has now joined Kiln Theatre as our 2022 playwright in residence.

*"I came to the Kiln as a debut writer. I didn't realise it at the time, but it turns out that I struck gold. My play was a one person show about a disabled woman – it could have easily been programmed in a small studio space for a very short run with little artistic support or budget. It could have become a 'tick' on the theatre's diversity quota...or taken in a different direction in order to fit a company's view on disability/disabled playwrights. How lucky I was to find myself in a theatre that thrives on intersectionality and artist led authenticity - a theatre that supports all artists to produce high quality theatre."*

Amy Trigg, writer and performer

After the run of performances, we released three Digital Encore performances from 18 - 20 June to increase the accessibility of the production for audiences around the country and those not yet able to return to live theatre.

#### 2. *The Invisible Hand* by Ayad Akhtar, directed by Indhu Rubasingham

★★★★★ 'Since 2016, Brexit negotiations, Trump's presidency and Biden's subsequent election, and the pandemic have shifted the dynamics of global politics and made the play even more timely' The Telegraph

★★★★★ 'Indhu Rubasingham excels in her directorial signatures of pacy staging combined with clarity of narrative and characterisation.' The Guardian

★★★★★ 'The world has changed, but this story of self-interest in a time of crisis still bites.' Financial Times

*The Invisible Hand* was a pertinent and timely revival of Ayad Akhtar's thriller, directed by Indhu Rubasingham. The production had a sold out run in 2016 at Kiln and far exceeded its sales target in revival in 2021. *The Invisible Hand* was nominated for a prestigious Olivier Award in 2022 and was filmed and broadcast on Kiln Theatre channels digitally and then released by Sky Arts as part of their Sky Originals season.

#### 3. *NW Trilogy* by Moira Buffini, Suhayla El-Bushra and Roy Williams, directed by Taio Lawson and Susie McKenna

★★★★★ 'Sensational. A brilliant trio of powerful stories.' The Guardian

★★★★★ 'A thrilling, if bittersweet, journey back through the history of a borough that has welcomed people from all over the world to help rebuild the nation.' Theatre Weekly

★★★★★ 'Local stories with a universal resonance.' The Times

★★★★★ 'Excellent. Absolutely engrossing.' WhatsOnStage

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## Kiln Theatre

### Trustees' report For the year ended 31 March 2022

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*NW Trilogy* was originally commissioned as part of Brent, London Borough of Culture 2020. After the original run was cancelled due to the Covid-19 pandemic, the production consequently played from 6 September – 9 October 2021 to positive critical and public reception. Co-directed by Kiln Associate Directors Susie McKenna and Taio Lawson and with a cast of 9 actors, this production was a collection of three short plays, by three acclaimed playwrights. Each paid homage to and celebrated three different migrant communities in 20<sup>th</sup> Century Brent, all of whom played a crucial role in shaping the diversity and politics of London and the UK. The plays epitomised Kiln's mission to put local stories under an international spotlight and, by doing so, to celebrate and uplift the people and communities of Brent and Northwest London.

The three plays were:

- Moira Buffini's *Dance Floor* which was set in an Irish dance hall in Kilburn, exploring how Irish migrants created a home in what came to be known amongst the Irish community in London as "County Kilburn".
- Roy Williams' *Life of Riley* detailed a young woman called Paulette who connects with her estranged father Riley, a reggae musician who was part of the famous reggae record label Trojan Records, originally based in Willesden, Brent.
- Suhayla El-Bushra's *Waking/Walking* introduced us to Anjali, newly arrived from Uganda, who is torn between keeping her head down and taking a political stand as the Grunwick factory strike unfolds.

**4. *The Wife of Willesden*** adapted by Zadie Smith from Chaucer's *The Wife of Bath*, directed by Indhu Rubasingham

- ★★★★★ 'Glorious...Zadie Smith and Indhu Rubasingham have concocted a stunning piece of freewheeling stagecraft. Clare Perkins is magnificent.' The Times
- ★★★★ 'Irresistibly rambunctious theatrical debut...Smith has said she will now return to novel-writing; on the evidence of [The Wife of Willesden], our theatre industry would be mad to let her get away.' The Telegraph
- ★★★★ 'The Wife of Willesden is a celebration of community and local legends, of telling a good story and living a life worth telling.' The Observer

*The Wife of Willesden* became the fastest selling, highest grossing production in the venue's history, selling out before opening night (despite the ongoing impact of Covid-19 and the slow rise in audience confidence experienced as they returned). The debut play by world-renowned author Zadie Smith, this production had also originally been programmed as part of the Brent London Borough of Culture programme in 2020. In April 2022, Zadie Smith was awarded 'Most Promising Playwright' for *The Wife of Willesden* by The Critics' Circle Theatre Awards. Rob Jones' design transformed Kiln's auditorium into the Colin Campbell pub, utilising the new auditorium's flexibility created by the capital project. The production garnered local, national and international positive public reception and critical praise.

### Audiences

*"Thank you for creating the most diverse theatre I have yet to go to. In terms of race, culture, class, age – everything, not only in the selection of shows and the actors, but in the audience. I sometimes felt a wave of embarrassment going to the theatre with my mum, in her broken English, us dressed in nothing special. I see others like us at your shows. Many of the shows I've seen at Kiln have been the most touching for me."*  
Audience member, 2021

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**Trustees' report**  
**For the year ended 31 March 2022**

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When budgeting for the 2021/22 season, we were cautious in our projections of box office income and our planning incorporated socially distanced performances for the first 5 months of the year. The levels of social distancing during the season were phased, from *Reasons You Should(n't) Love Me* where the audience was 1.5 metres socially distanced in household bubbles, building gradually up to the run of *The Wife of Willesden* which was full capacity. We offered two socially distanced performances during the run of *The Wife of Willesden* to accommodate our audiences who weren't able or didn't feel comfortable to return to a sold-out capacity auditorium. Mask-wearing and lateral flow testing prior to visits have been strongly recommended throughout, with high levels of adherence from our returning audiences. Feedback for the way that our operation and FOH teams have welcomed and managed audiences during this time has been extremely positive.

*The Wife of Willesden* was the first show of the year to be back to normal audience levels, and the run had completely sold out and reached £383k in revenue, which made it the highest grossing show in the venue's history. Unfortunately, we were forced to cancel 14 performances due to Covid-19 amongst the company and, when administering the cancelled performances, we finished the run on £292k but this was still in line with the original budget.

In the reopening season over 50% of bookers were from Brent (up 20% than usual). 2,000 tickets were sold at a reduced rate to Brent residents, 400 local students came with a school group (where we also offered onstage tours), 1,000 £10 tickets given to Under 26-year-olds, and 400 free tickets given to Brent NHS Frontline workers. 217 Brent students and young residents received free tickets as part of our City Bridge Trust free ticket scheme. Young Brent Foundation bought 200 tickets to distribute, and we worked with Ashford Place (a charity working with people with addiction, experiencing homelessness, and with those struggling with mental health, dementia and age-related issues) to offer free tickets to matinee performances. Our audience feedback about their experiences of productions during 2021/22 was overwhelming positive including the most common: 'entertaining', 'absorbing', 'thought provoking', and 'engaging'.

Initial data from our reopening season has shown that audiences were hyper local, c.60% audience from Brent & Camden (usually 35%), they are returning to the venue, with only 40% first-time attenders (previously 60%) and 18% are from lower engaged households (usually 12%) (Kaleidoscope Creativity demographic).

**Artistic Development and Commissioning**

During the pandemic, Kiln Theatre has continued to support and invest in pathways for emerging talent as well as helping theatre artists and other freelancers to find an inclusive and supportive home for their work. Covid's devastating consequences for freelancers have brought into sharper focus the importance of Kiln's links with the freelance community, and in 2021/22 we focused on creating working opportunities, new commissions and embedding freelancers in our staff team wherever possible.

During 2021/22 Kiln engaged 153 freelancers to work on our artistic and creative engagement programmes. We have continued to develop an exciting and diverse portfolio of 14 commissioned playwrights, offering full dramaturgical support through the commissioning cycle. In total, 80% of our commissioned writers identify as female or non-binary, and 80% are from the Global Majority. The commissioned writers include the Bertha-Kiln Writers: Chinonyerem Odimba, Nessah Muthy, Hannah Khalil, Amy Ng and Suhayla El-Bushra, initially commissioned in 2020. In addition, Zodwa Nyoni's commissioned play *The Darkest Part of the Night* will be staged as part of the 2022/23 season.

## Kiln Theatre

### Trustees' report

#### For the year ended 31 March 2022

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The Artistic team purposefully includes freelance creatives in direct response to the freelancer-based crisis the pandemic exacerbated. In 2021/22, we successfully piloted the Backstage Resident Designer Programme, welcoming multi award-winning theatre and heritage designer Tom Piper MBE to our team as Associate Designer for two years. In addition, two early career Resident Assistant Designers (Ruth Badila and Pip Terry) were consecutively appointed for eight/nine months each, Pip will conclude her residency in 2022/23.

Taio Lawson and Susie McKenna were joint Associate Directors from July 2019 to January 2022. Both of these artists enriched the Artistic team with their experience and perspective, exemplified in their co-direction of *NW Trilogy*. Susie also represented Kiln as part of the Freelancers' Task Force during the Covid-19 pandemic.

In February 2022, Amit Sharma joined Kiln Theatre as our new Associate Director. He joins the Artistic team alongside our Playwright-in-Residence (Amy Trigg), New Work Associate (Tom Wright), Associate Designer (Tom Piper) and Pip Terry (Resident Assistant Designer)– in terms of protected characteristics one of the strongest teams in British Theatre. Both Amit and Amy are two of the disabled artists' communities' leading figures. Tom Piper's and Amit's membership of the Senior team has ensured the continued presence of the freelancer voice right at the heart of the organisation's management and strategic planning.

### Creative Engagement programme

Our extensive Creative Engagement work sits at the heart of our organisation, fully integrated with the work on our stage. The programme continued online for the first part of the 2021/22 financial year, with workshops and activity returning in person from September 2021 onwards. Over the year, we worked with hundreds of young people and adults from our local area each year to devise and deliver creative projects. We also provided free or subsidised tickets to ensure that cost is no barrier, and that everyone can see themselves in the stories on stage and in the audience around them.

Highlights over the year included:

- **Minding the Gap:** 58 drama sessions for 102 children and young people aged 14-19 who are newly arrived in the country, with lived experience of migration or who identify as refugees and asylum seekers. Working with two partner schools and a partner college, we delivered a programme of workshops for EAL students (English as an Additional Language) to develop their creativity, confidence and spoken English skills. The school groups created a short film based on their own ideas, which were shared in a celebratory event in the Kiln Cinema. Our college groups devised short live performances which were shared on the Kiln Cinema stage to an audience of peers and Kiln staff.
- **Youth Theatre:** Feb – July 2021, 32 participants across both 7-11 and 12-15 age groups participated online through weekly Zoom sessions as they could not meet in person due to Covid-19 restrictions. They created two digital productions, *An Unexpected Adventure* and *Returning the Fire*, which were screened in-person at Kiln Cinema before their family and friends. Session focuses included storytelling, becoming a theatre technician, physical characterisation, and designing your Zoom space.

From September 2021 – Feb 2022, we delivered weekly in-person workshops for the 7-11 and 12-15 age groups. They devised two original theatre productions, *The Forest Awakens* and *Code & Dagger* which were performed on the Kiln stage in February 2022. Session focuses included puppetry, ensemble skills, vocal projection and movement and body language.

## Kiln Theatre

### Trustees' report

#### For the year ended 31 March 2022

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- Young Company: April – August 2021, we delivered a project that supported 20 young people aged 16-18 to write, direct and perform their own production. On the 19 August 2021, the cohort performed their show *A New Beginning* on the Kiln Theatre stage. Session focuses include sharing your artistic voice, creating dialogue, moving from page to stage, dialogue rehearsal techniques, and exploring audience experience.
- Listen Local Writers' Programme: this programme provided 10 writers aged 18-30 with a paid training opportunity to write their first short play. These were then performed by professional actors on the Kiln Theatre stage on 26 and 27 February 2022. The writers were selected from a cohort of 55 who took part in taster workshops delivered across Brent in September 2021. They were all paid the London Living Wage for their participation
- Emerging Writers' Workshops: an open access and free programme for people living, working or learning in North West London and aimed at mid-career writers. Across two workshops in January and February 2022, 40 people attended our workshops 'What's the Form' and 'What's the Story'. Both workshops were led by our New Work Associate, Tom Wright, and allowed participants to explore their own creativity and develop their understanding of the playwrighting form.
- Free theatre tickets for schools: 217 young people from Brent Schools and Youth Groups received free tickets to attend productions at Kiln Theatre during 2021/22.

### Cinema

In 2021/22 we invested in staffing, infrastructure, and positioning of the Cinema to improve its financial sustainability. Functionality was improved with automated projection, rewiring and a brand-new screen and masking.

Kiln Cinema reopened at the end of September 2021. Despite a slow start, current sales remain relatively healthy within industry context. Our advance sales have increased, but our door sales which our cinema relies upon have not increased. We remain focused on improving the visitor experience and further local promotion of the venue.

We continue to largely sell out on NT Live broadcasts, with over 280 people attending Tom Stoppard's *Leopoldstadt*, and hosted screenings as part of the Irish Film Festival and Irish Film London, including screening the UK premier of Stacey Gregg's *Here Before*, a special Q&A with Damien Dempsey following a screening of *Love Yourself Today* and worked with the International Asian Film Festival. We work with BFI and Into Film to offer special screenings for school groups and are working with Ashford Place to develop a new programme of Dementia Friendly screenings.

The Cinema is also used for our Creative Engagement projects ranging from our Minding The Gap film screenings, to being used as a flexible space for Youth Theatre and Young Company work. We also gave the space to Phosphoros Theatre for their production of *All The Beds I have Slept In*. This was seen by over 250 local students, all of whom had recently arrived to the UK. We also supported The Mono Box to run workshops for freelancers using the Cinema.

### Fundraising

Despite the ongoing impact of the Covid-19 pandemic, our fundraising efforts in 2021/22 continued. During this time, and as we welcomed audiences back through our building, we received donations totaling almost

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## Kiln Theatre

### Trustees' report

#### For the year ended 31 March 2022

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£999,912 from a range of individuals, companies, trusts and foundations. Our heartfelt thanks to everyone who supported us during the year.

#### Individuals

We give grateful thanks to a small group of major donors for their continued support as we reopened and welcomed audiences and artists back to the building. We also received donations from a growing portfolio of individual supporters, raising £173,209 across the year. In addition, 2,786 ticket bookers made a booking donation across the season, or donated their ticket income following cancellations of performances of *The Wife Of Willesden* in December 2021 and January 2022, contributing £18,359 across the year in total. Throughout the year, 1,490 sponsored a ticket for those who might not otherwise be able to attend, providing £14,348 of income towards this. The Kiln Community campaign finally closed in June 2021 and raised an additional £2,207 in this financial year, and our *NW Trilogy* campaign, which was launched in support of a production platforming local histories about Brent, raised over £1,000. We also remain grateful to the 105 individual regular giving supporters whose monthly and annual donations (totalling £18,270 in 2021/22) provided crucial core income during 2021/22.

#### Events and Companies

We ran two fundraising events in aid of Kiln Theatre in 2021/22. In December, we held a Gala performance of *The Wife of Willesden*. In February, our exciting Q&A fundraiser, *Jim Carter in Conversation with the cast of Bridgerton*, was held in the Cinema. Between them, these events raised a total of £15,016.

We also received a corporate donation from local company Synergy Vision in support of our work and impact in our local communities. We were awarded £135,000 (some of which was received in the 21/22 year) to establish a Bloomberg Philanthropies Tech Fellow to work with Bloomberg and the Arts Council to improve digital technologies as part of their Digital Accelerator Programme. We remain grateful to Bloomberg Philanthropies for this support of our organisational development at this critical time

#### Trusts

During the year, we received support from trusts and foundations in support of our artistic programme, our core costs, artistic development initiatives and training, and our Creative Engagement projects. Support from Backstage Trust saw the first year of the Backstage Designer Residencies (including the support of our Associate Designer and Resident Assistant Designer roles), and work with the Bertha Foundation on the Bertha Kiln Writers programme (the commission and dramaturgical development of five new plays from an extraordinary group of Global Majority female playwrights, ensuring that we were able to open up pathways for emerging talent and develop new writing) continued. Other donors include 29<sup>th</sup> May 1961 Charitable Trust, The Austin and Hope Pilkington Charitable Trust, BBC Children in Need, Boris Karloff Charitable Foundation, City Bridge Trust, Esmée Fairbairn Foundation, Foyle Foundation, John Lyon's Charity, John Thaw Foundation, The Marie-Louise von Motesiczky Charitable Trust, Pears Foundation, The Stanley Thomas Johnson Foundation, Vanderbilt Family Foundation, Wellington Management UK Foundation and the Young Londoners Fund.

The Trustees take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on their activities. Kiln Theatre has an Acceptance of Donations Policy, a Whistleblowing and Anti-Bribery Policy which outline the standards and practices for all theatre representatives to follow. We are a paid member of the Fundraising Regulator and we subscribe to

## **Kiln Theatre**

### **Trustees' report For the year ended 31 March 2022**

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the Fundraising Preference Service. We follow the Code of Fundraising Practice and we stay up to date with compliance and regulation around fundraising.

The Board of Trustees is regularly updated on fundraising progress. Our Acceptance of Donations Policy outlines the process for accepting and soliciting donations to ensure that fundraised income is raised in accordance with the theatre's ethics as well as other policies and the Code of Fundraising Practice. In the year ended 31 March 2022 no complaints were received in respect of fundraising.

The Executive Director, Finance Director and Fundraising Director have reviewed and monitored all fundraising activity in 2021/22 and can report that there is no evidence of any negligence or non-compliance with the charity's policies.

### **Other Activities**

#### **Sustainability**

Following the post-lockdown reopening in May 2021, the Kiln Theatre reaffirmed its participation in Julie's Bicycle and the London Theatre Consortium partnership. We submitted 2020/21 carbon-tracking data to Creative Green despite the building being closed to the public for much of the year. No Creative Green ratings/certification were issued for 2020/21 due to the pandemic disruption. Under our new Head of Operations & Front of House, we refreshed our approaches to environmental responsibility, utilised our Building Management System (BMS) and energy tracking software to limit wastage, set up our Green Team, and carried out a sustainability awareness campaign. In early 2022/23 our Environmental Responsibility Policy and Action Plan will be refreshed, and carbon data will be issued to Creative Green.

#### **Health and Safety**

Throughout 2021/22 the coronavirus pandemic played a key role in our health and safety management and planning. A comprehensive Covid-19 risk assessment was maintained throughout this period. This was managed and adapted in accordance with changes to government guidance/legislation. Despite the disruption we maintained key service contracts, PPM (planned preventative maintenance), and routine checks. A full Fire Risk Assessment was carried out by a competent person and recommendations actioned. Our Health and Safety committee met regularly throughout the year to review our practices and procedures.

#### **The Staff**

The organisation is run day to day by the Executive Team, supported by a senior management team who lead a skilled, experienced and highly committed permanent team of 34 staff. In 2021 a small number of staff remained on furlough and Kiln Theatre received £38,560 (2020/21 £355,210) in support from the Coronavirus Job retention scheme which enabled redundancies to be kept to a minimum and for us to retain the majority of our highly skilled and committed staff team through the pandemic.

#### **Remuneration of Key Management Personnel**

Key management personnel are those that the Trustees have delegated the day-to-day running of the charity to. During the year the Trustees considered the Artistic Director and Executive Director to be the key management personnel. Their remuneration is reviewed annually by the Nominations and Remuneration Committee with reference to industry standards.

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## 5. FINANCIAL REVIEW

The results for the year show net expenditure of £153,231 (2021: net income £813,227). The Theatre received substantial support in the year from the Arts Council England and DCMS in the form of two additional grants. The first was the Culture Recovery Fund grant (round 2) and the second was the Culture Recovery Fund Continuity Grant both amounting to £182,000 each. This funding alongside our NPO grant (we are grateful to Arts Council England for our continued NPO funding which amounts to £844,782 in the year), the funding from the Coronavirus Job Retention scheme of £38,560 and an £24,000 grant from Brent Council to support businesses coming out of the pandemic was crucial to support the reduced box office as a result of continuing social distancing and the impact of the pandemic on audience confidence. We also received £27,583 from Heritage Lottery Fund (now the National Lottery Heritage Fund) to complete the ongoing legacy of the *A Friendly Society* project which concluded in 2021.

Reserves of £1,202,000 have been designated at 31 March 2022. These are £452,000 to support 3 months operating costs, £650,000 designated to support the 2022/23 budget and a £100,000 fund to support capital improvements to the building.

Kiln Theatre continues to strive to achieve its mission of bringing unheard voices to the stage at a challenging time as the country and the theatre industry continue to recover from the pandemic. Audience levels at the start of 2022-23 have been lower than expected and so the Trustees are monitoring the situation cautiously. They designated £650,000 of reserves at the end of 2021/22 to be used to support the budget for the 2022-23 financial year. Trustees are focussing on improving Kiln's financial sustainability as the organisation navigates the significant challenges in the months and years ahead.

### Investment Powers and Policy

Under the Articles of Association, the charity has the power to invest in any way the Trustees wish for the long-term benefit of the theatre. All surplus funds are currently held in cash deposits and are largely held with HSBC on deposit.

### Reserves Policy

At 31 March 2022 the company held total reserves of £11,692,128. Of this reserve £10,232,066 was restricted, £258,062 was held in the general funds and £1,202,000 in designated funds. Within restricted funds there is a capital reserve of £10,015,734, largely as a result of improvements to the leasehold property. This is being amortised over the life of the asset. At the year end, £216,332 was held in restricted income funds for use in Creative Engagement projects, the Bloomberg Digital Accelerator project, commissions through the Bertha Foundation and to support future productions.

The reserves policy of the company is to maintain reserves to cover the costs of 3 months' operating expenses. At the yearend, £452,000 was calculated as 3 months operating expenses and was designated as a separate fund by Trustees for the purpose of the reserve policy. £100,000 was set aside as a capital maintenance fund for use for emergency repairs to the building. At the end of 2021/22 the Trustees agreed to designate a further £650,000 to support the 2022/23 budget as the organisation recovers from the pandemic. In addition to these designated reserves totalling £1,202,000, at 31 March 2022 free reserves stood at £258,062.

## 6. PLANS FOR THE FUTURE

Whilst Chinonyerem Odimba's 'beautiful ode to Black culture (The Stage)' *Black Love* was produced in 2021/22, the majority of its running went into the 2022-23 financial year. This will be followed by Marina Carr's Kiln commission and first new play in over 15 years, *Girl on an Altar*, a re-telling of the Clytemnestra myth produced in partnership with the Abbey Theatre; Zodwa Nyoni's beautiful and ground-breaking Kiln commission, *The Darkest Part of the Night*; and a timely revival of Moira Buffini's acclaimed play *Handbagged*, a comedy which imagines what Margaret Thatcher and Her Majesty The Queen Elizabeth II would have talked about behind closed palace doors. Towards the end of the year, we have announced a return of Amy Trigg's brilliant debut *Reasons You Should(n't) Love Me* and Zadie Smith's smash hit, *The Wife of Willesden*.

We will build on our work with local communities into 2022-23 and beyond. If possible financially, planned projects include supporting members of our communities at risk of diabetes, projects to support people suffering with dementia, co-curating projects with care experienced young people in Brent, and a continuation of our writing programmes for local people wanting to develop their writing skills.

We also plan to continue to build on our cinema and the café and bar activities to ensure they are financially successful and can provide a source of income to continue to provide a support to our core activities.

We are currently waiting for the decision on the next round of Arts Council England funding, as the 2023 – 2026 National Portfolio is set to be announced at the end of October 2022. The main challenge facing us in the context of this funding is the expected cut in funding from Arts Council England to London from 2023 onwards. In total, across the next three-year period, arts and culture funding in London will be reduced by £24m (representing a 15% cut to public funding for the arts in London) and so this could have an impact on our funding. As we plan ahead into 2023 and beyond we will be dependent on the results of this decision in our planning for our activities into 2023/24 and beyond.

## 7. TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period.

In preparing these financial statements, the Trustees are required to:

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

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

## **Kiln Theatre**

### **Trustees' report For the year ended 31 March 2022**

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the charitable company and the group 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 charitable company's auditor is 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 auditor is aware of that information.

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

#### **8. AUDITORS**

Saffery Champness LLP were re-appointed as auditors. A resolution was passed at the Annual General Meeting that Saffery Champness LLP continue as auditors to the charity for the ensuing year.

The Trustees' Report, which incorporates the Strategic Report, has been approved by the Board of Trustees.



**Sita McIntosh  
Chair of the Trustees  
13 October 2022**

**Independent auditors' report to the members  
For the year ended 31 March 2022**

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**Opinion**

We have audited the financial statements of Kiln Theatre (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2022 which comprise the consolidated statement of financial activities, the consolidated and charity balance sheets, the consolidated statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable to 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 financial statements:

- give a true and fair view of the state of the affairs of the group and the parent charitable company as at 31 March 2022 and of the group's incoming resources and application of resources, including 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 Companies Act 2006.

**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 financial statements section of our report. We are independent of the group and parent charitable company 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 group or the parent charitable company'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 auditor's report 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.

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

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**Independent auditors' report to the members (continued)  
For the year ended 31 March 2022**

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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.

**Other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Annual Report which includes the Directors' Report and the Strategic Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report which includes the Directors' Report and the Strategic Report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the group and the parent charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report and Strategic Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 require us to report to you if, in our opinion:

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

**Responsibilities of Trustees**

As explained more fully in the Statement of Trustees' Responsibilities set out on page 12, the Trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of the financial statements 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 the 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 group and the parent charitable company'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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

**Auditor's responsibilities for the audit of the financial statements**

We have been appointed as auditors under the Companies Act 2006 and report in accordance with regulations made under that Act.

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**Independent auditors' report to the members (continued)**  
**For the year ended 31 March 2022**

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Our objectives are to obtain reasonable assurance about whether the group and parent financial statements 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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below.

Identifying and assessing risks related to irregularities:

We assessed the susceptibility of the group and parent charitable company's financial statements to material misstatement and how fraud might occur, including through discussions with the Trustees, discussions within our audit team planning meeting, updating our record of internal controls and ensuring these controls operated as intended. We evaluated possible incentives and opportunities for fraudulent manipulation of the financial statements. We identified laws and regulations that are of significance in the context of the group and parent charitable company by discussions with Trustees and updating our understanding of the sectors in which the group and parent charitable company operate.

Laws and regulations of direct significance in the context of the group and parent charitable company include The Companies Act 2006 and guidance issued by the Charity Commission for England and Wales.

Audit response to risks identified:

We considered the extent of compliance with these laws and regulations as part of our audit procedures on the related financial statement items including a review of financial statement disclosures. We reviewed the parent charitable company's records of breaches of laws and regulations, minutes of meetings and correspondence with relevant authorities to identify potential material misstatements arising. We discussed the parent charitable company's policies and procedures for compliance with laws and regulations with members of management responsible for compliance.

During the planning meeting with the audit team, the engagement partner drew attention to the key areas which might involve non-compliance with laws and regulations or fraud. We enquired of management whether they were aware of any instances of non-compliance with laws and regulations or knowledge of any actual, suspected or alleged fraud. We addressed the risk of fraud through management override of controls by testing the appropriateness of journal entries and identifying any significant transactions that were unusual or outside the normal course of business. We assessed whether judgements made in making accounting estimates gave rise to a possible indication of management bias. At the completion stage of the audit, the engagement partner's review included ensuring that the team had approached their work with appropriate professional scepticism and thus the capacity to identify non-compliance with laws and regulations and fraud.

There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may

**Independent auditors' report to the members (continued)**  
**For the year ended 31 March 2022**

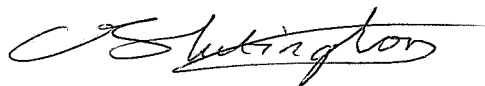
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involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://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 parent charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the parent charitable company's members 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 parent charitable company and the parent charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



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Cara Turtington (Senior Statutory Auditor)  
for and on behalf of Saffery Champness LLP

Chartered Accountants      71 Queen Victoria Street  
Statutory Auditors        London  
   EC4V 4BE

Date: 15 November 2022

## Kiln Theatre

### Consolidated statement of financial activities (Incorporating an income and expenditure account) For the year ended 31 March 2022

	Notes	General Fund £	Designated Funds £	Restricted Funds £	2022 Total £	2021 Total £
<b>Income and endowments from:</b>						
Donations and legacies	4	1,124,000	-	1,147,254	2,271,254	2,875,554
Charitable activities	5	822,060	-	-	822,060	97,742
Other trading activities	6	217,539	-	-	217,539	2,433
Investments	7	5,520	-	-	5,520	266
<b>Total income</b>		<u>2,169,119</u>	<u>-</u>	<u>1,147,254</u>	<u>3,316,373</u>	<u>2,975,995</u>
<b>Expenditure on:</b>						
Raising funds	8	446,783	-	-	446,783	221,452
Charitable activities	8	1,147,748	-	2,007,106	3,154,854	1,941,316
<b>Total expenditure</b>		<u>1,594,531</u>	<u>-</u>	<u>2,007,106</u>	<u>3,601,637</u>	<u>2,162,768</u>
<b>Net income / (expenditure) for the year</b>		574,588	-	(859,852)	(285,264)	813,227
Taxation – Theatre tax credit	9	132,033	-	-	132,033	-
Transfers between funds	10	(744,209)	755,000	(10,791)	-	-
Net movements in funds		<u>(37,588)</u>	<u>755,000</u>	<u>(870,643)</u>	<u>(153,231)</u>	<u>813,227</u>
Funds brought forward		295,650	447,000	11,102,709	11,845,359	11,032,132
<b>Funds carried forward</b>	10	<u>258,062</u>	<u>1,202,000</u>	<u>10,232,066</u>	<u>11,692,128</u>	<u>11,845,359</u>

The Statement of Financial Activities contains all recognised gains and losses in the year.

All activities relate to continuing operations.

The notes on pages 22 to 42 form part of these financial statements.

Kiln Theatre

Balance sheets  
As at 31 March 2022

	Notes	Charity only		Consolidated		Charity only		Consolidated	
		2022	2022	2022	2022	2021	2021	2021	2021
		£	£	£	£	£	£	£	£
<b>Fixed assets</b>									
Tangible fixed assets	11		10,004,371	10,004,371	10,004,371	10,436,321	10,436,321	10,436,321	10,436,321
Intangible fixed assets	12		11,363	11,363	11,363	22,687	22,687	22,687	22,687
Investments	13		200	-	-	200	200	-	-
			10,015,934	10,015,734	10,015,734	10,459,208	10,459,208	10,459,008	10,459,008
<b>Current assets</b>									
Debtors	14	475,013		372,802	372,802	368,383	368,383	360,762	360,762
Cash		1,806,109		1,895,080	1,895,080	1,596,733	1,596,733	1,598,681	1,598,681
Stock	15	-		7,539	7,539	-	-	-	-
		2,281,122		2,275,421	2,275,421	1,965,116	1,965,116	1,959,443	1,959,443
<b>Creditors: amounts falling due in less than one year</b>	16	(586,906)		(599,027)	(599,027)	(569,185)	(569,185)	(573,092)	(573,092)
<b>Net current assets</b>			1,694,216	1,676,394	1,676,394	1,395,931	1,395,931	1,386,351	1,386,351
<b>Net assets</b>			11,710,150	11,692,128	11,692,128	11,855,139	11,855,139	11,845,359	11,845,359

Kiln Theatre

Balance sheets (continued)  
As at 31 March 2022

	Notes	Charity only		Consolidated		Charity only		Consolidated	
		2022	2022	2022	2022	2021	2021	2021	2021
		£	£	£	£	£	£	£	£
<b>Represented by:</b>									
General fund	10		276,084		258,062		305,430		295,650
Designated funds	10		1,202,000		1,202,000		447,000		447,000
Restricted funds:	10								
- Capital funds		10,015,734		10,015,734		10,459,008		10,459,008	
- Income funds		<u>216,332</u>		<u>216,332</u>		<u>643,701</u>		<u>643,701</u>	
			<u>10,232,066</u>		<u>10,232,066</u>		<u>11,102,709</u>		<u>11,102,709</u>
<b>Net assets</b>	<b>20</b>		<u>11,710,150</u>		<u>11,692,128</u>		<u>11,855,139</u>		<u>11,845,359</u>

As permitted by s408 Companies Act 2006, the charity has not presented its own profit and loss account and related notes. The charity's net expenditure as defined by the Companies Act 2006 for the year was £144,989 (2021: Net income of £813,934).

The notes on pages 22 to 42 form part of these financial statements

The financial statements were approved by the Board on 13 October 2022.



Sita McIntosh  
Chair

**Kiln Theatre****Consolidated statement of cash flows  
For the year ended 31 March 2022**

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		2022		2021	
	Notes	£	£	£	£
<b>Cash flows from operating activities:</b>					
Net income (expenditure) for the reporting period		(285,264)		813,227	
Tax credit receivable		132,033		-	
Depreciation		421,159		331,119	
Amortisation of intangible fixed asset		11,324		11,323	
Increase in stock		(7,539)		-	
Disposal of fixed assets		17,193		8,791	
Decrease/(increase) in debtors		(12,040)		127,183	
(Decrease)/increase in creditors		25,935		(403,357)	
<b>Net cash provided by operating Activities</b>			302,801		888,286
<b>Cash flows from investing Activities</b>					
Purchase of fixed assets		(6,402)		-	
<b>Net cash used in financing Activities</b>			-		-
<b>Net cash movement</b>			296,399		888,286
Cash at 1 April 2021			1,598,681		710,395
Cash at 31 March 2022			1,895,080		1,598,681
<b>Net cash movement</b>	<b>20</b>		296,399		888,286

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**Notes to the financial statements  
For the year ended 31 March 2022**

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**1. Accounting policies**

**1.1 Accounting convention**

The financial statements have been prepared under the historical cost convention. The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The Charity constitutes a public benefit entity as defined by FRS102.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

**1.2 Going concern**

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in the operational existence for the foreseeable future. The Trustees have prepared financial plans to 31 March 2023, and while there is some unpredictability to the level of earned income in financial year 2022/23, Trustees will ensure that activity plans sit within the resources available. The company has come out of the pandemic in a strong financial position due to the support of the Arts Council and the generosity of its donors which has enabled a stable financial position as we rebuild after the pandemic. The Trustees therefore confirm that it is appropriate to continue to produce the accounts on a going concern basis.

**1.3 Income**

Income from donations and grants, including capital grants, is included in income when there is entitlement, probability of receipt and the amount can be measured with sufficient reliability, unless the donor has specified that the donation or grant relates to a future period or that certain pre-conditions must be fulfilled before use. In these cases amounts received are recognised in the relevant period or when the pre-conditions have been met and until then treated as deferred income. Donations and grants for particular purposes are included in incoming resources as restricted funds.

Production Income is included in income in the period in which the relevant performance takes place. Income related to productions in a subsequent period is treated as deferred income.

All other income is recognised on an accruals basis once the charity is legally entitled to receipt.

All income is recorded net of VAT.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2022**

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**1. Accounting policies (continued) (continued)**

**1.4 Expenditure**

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered.

Expenditure is recognised when a liability is incurred. Costs of raising funds are those costs incurred in attracting voluntary income and those incurred in the operation of trading activities which raise funds. Charitable activities include expenditure associated with the operation of the theatre and such directly associated activities as the creative engagement programme (educational and outreach). Cost of charitable activities includes both the direct cost of activities and related support costs. Support costs include central functions and have been allocated to activity costs on a basis consistent with the use of resources. This is frequently on the basis of staff time spent in each area but other bases such as usage are also employed. Support costs also include Governance costs. Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Where performances of a production straddle the balance sheet date, production costs are apportioned in relation to the number of performances falling within each period and the amount relating to performances after the balance sheet date are treated as debtors.

**1.5 Tangible fixed assets and depreciation**

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, once brought into use, as follows:

Leasehold improvements	Over the life of the lease
Leasehold land	Over the life of the lease
Fixtures, fittings and equipment	25% straight line*

\* In the year ended 31 March 2022 the depreciation policy for fixtures, fittings and equipment was changed from reducing balance to straight line. This led to an additional £47,012 of depreciation charged in the year ended 31 March 2022 relating to previous financial years.

**1.6 Intangible fixed assets and amortisation**

Intangible fixed assets are stated at costs less amortisation. Intangible fixed assets held on the balance sheet relate to the costs associated with the website. This is amortised over five years as this is the period deemed to be the life of the website and ensure the costs are reflected over the useful life of the asset.

**1.7 Leasing**

Rent payable under operating leases is charged against income on a straight-line basis over the lease term.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2022**

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**1. Accounting policies (continued) (continued)**

**1.8 Investments**

The Statement of Recommended Practice requires investments to be stated at market value. The investments of Kiln Theatre consist of two subsidiaries, Tricycle Screen Limited and Kiln London Productions Limited. Both companies are not quoted and the directors consider it appropriate to include the investments at cost.

**1.9 Stock**

Stock is held in the balance sheet and is valued at the lower of cost and net realisable value.

**1.10 Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the Statement of Financial Activities in the year they are payable.

**1.11 Consolidation**

The consolidated financial statements present information about the company and its wholly owned subsidiary companies Tricycle Screen Limited and Kiln London Productions Limited.

**1.12 Fund accounting**

Funds received for a purpose specified by the donor are credited to restricted funds. Expenditure incurred on these purposes is then charged to the funds as it is incurred.

All other income is treated as unrestricted funds. The Trustees have chosen to designate certain funds for specific future expenditure as explained in the Trustees' Report.

**1.13 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 and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method. The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

**1.13.1 Impairment of financial assets**

Financial assets, other than those held at fair value through the statement of financial activities, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. The impairment loss is recognised in the statement of financial activities.

**1.13.2 Derecognition of financial assets**

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire, or when it transfers the financial asset and substantially all the risks and rewards of ownership to another entity.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2022**

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**1. Accounting policies (continued)**

1.13.3 Derecognition of financial liabilities

Financial liabilities are derecognised when, and only when, the company's obligations are discharged, cancelled, or they expire.

**2. Critical accounting judgements and key sources of estimation uncertainty**

In the application of the company's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The directors do not believe that there is a significant risk of a material adjustment being made to the carrying amounts of assets and liabilities included in these financial statements within the next financial year.

**3. Status of company**

The company is a registered charity, limited by guarantee. The total of such guarantees at 31 March 2022 was £9 (2021: £8).

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2022**

**4. Income from donations and legacies**

	Unrestricted	Restricted	Total 2022
	£	£	£
Creative engagement grant income	-	235,504	235,504
Grant income	11,500	391,803	403,303
Donations	205,158	128,364	333,522
Arts Council England income	844,782	364,000	1,208,782
London Borough of Brent	24,000	-	24,000
Heritage Lottery Fund	-	27,583	27,583
Coronavirus job retention scheme grant	38,560	-	38,560
	<u>1,124,000</u>	<u>1,147,254</u>	<u>2,271,254</u>

The Arts Council supported the Theatre with 2 additional grants (the Culture Recovery Fund and the Emergency Funding Grant) to the value of £362,000 which was in excess of the £844,782 received in National Portfolio Organisation Grant. In total Kiln Theatre received £1,208,782 in funding from the Arts Council. In addition to this £90,143 was received from Brent Council, Heritage Lottery Fund and from the Coronavirus Job Retention Scheme. This means that total government grant funding was £1,296,925.

**4. Income from donations and legacies**

	Unrestricted	Restricted	Total 2021
	£	£	£
Creative engagement grant income	-	234,256	234,256
Grant income	130,100	361,000	491,100
Donations	203,338	102,529	305,867
Arts Council England income	844,782	644,338	1,489,120
Coronavirus job retention scheme grant	355,210	-	355,210
	<u>1,533,430</u>	<u>1,342,123</u>	<u>2,875,553</u>

**5. Income from charitable activities**

	Unrestricted	Restricted	Total 2022
	£	£	£
Production income	820,320	-	820,320
Workshops and courses	1,740	-	1,740
	<u>822,060</u>	<u>-</u>	<u>822,060</u>

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2022

5. Income from charitable activities (continued)

	Unrestricted	Restricted	Total 2021
	£	£	£
Production income	36,887	-	36,887
Workshops and courses	55,216	-	55,216
Theatre Tax Relief from co-producers	5,639	-	5,639
	<u>97,742</u>	<u>-</u>	<u>97,742</u>

6. Income from other trading activities

	Total/ Unrestricted 2022 £	Total/ Unrestricted 2021 £
Sales and merchandising	199,299	69
Sundries	18,240	2,364
	<u>217,539</u>	<u>2,433</u>

7. Investment income

	Unrestricted/ Total 2022 £	Unrestricted/ Total 2021 £
Exchange movement	5,329	-
Interest received	191	266
	<u>5,520</u>	<u>266</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2022

8. Expenditure	Direct costs £	Support costs £	Total 2022 £
<b>Raising funds</b>			
Raising donations	115,229	74,685	189,914
Trading	155,854	101,015	256,869
	<u>271,083</u>	<u>175,700</u>	<u>446,783</u>
<b>Charitable activities</b>			
Production	1,587,014	1,028,615	2,615,629
Creative engagement	278,452	180,477	458,929
A Friendly Society project	10,957	7,102	18,059
Cinema	37,762	24,475	62,237
	<u>1,914,185</u>	<u>1,240,669</u>	<u>3,154,854</u>
	<u>2,185,268</u>	<u>1,416,369</u>	<u>3,601,637</u>
<b>Support costs</b>			
Advertising, publicity and Marketing			221,718
Administrative staff			185,668
Premises costs			356,929
Office costs			119,069
Professional and financial Governance			45,927
Audit fee			1,125
Other fees paid to auditors			16,178
Depreciation and amortisation			5,163
Operating lease payments			432,483
			<u>32,109</u>
			<u>1,416,369</u>

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2022**

**8. Expenditure (continued)**

	Direct costs £	Support costs £	Total 2021 £
<b>Raising funds</b>			
Raising donations	119,160	101,586	220,746
Trading	706	-	706
	<u>119,866</u>	<u>101,586</u>	<u>221,452</u>
<b>Charitable activities</b>			
Production	726,401	619,263	1,345,664
Creative engagement	305,787	260,687	566,474
A Friendly Society Project	12,063	10,284	22,347
Cinema	3,687	3,143	6,830
	<u>1,047,938</u>	<u>893,377</u>	<u>1,941,315</u>
	<u>1,167,804</u>	<u>994,963</u>	<u>2,162,767</u>
<b>Support costs</b>			
Advertising, publicity and Marketing			113,906
Administrative staff			208,138
Premises costs			176,498
Office costs			84,368
Professional and financial			17,735
Governance			2,994
Audit fee			13,881
Other fees paid to auditors			4,589
Depreciation and amortisation			342,442
Operating lease payments			28,358
Loss on exchange			2,054
			<u>994,963</u>

**9. Taxation**

The company is registered as a charity under the Charities Act 2011 and as such is entitled to the exemptions under Income and Corporation Taxes 1988. The tax credit of £132,033 (2021: £nil) recognised in the Statement of Financial Activities represents the amount receivable for Theatre Tax Relief.

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2022

10. General, restricted and designated funds

	Balances brought forward £	Income £	Expenditure £	Transfers £	Taxation £	Balances carried forward £
<b>Restricted income funds</b>						
Creative engagement	131,410	268,807	328,306	-	-	71,911
National Lottery Heritage Fund	-	27,583	10,957	-	-	16,626
Productions	120,000	322,257	442,257	-	-	-
Arts Council England	-	364,000	364,000	-	-	-
Other	392,291	164,607	429,103	-	-	127,795
	<u>643,701</u>	<u>1,147,254</u>	<u>1,574,623</u>	<u>-</u>	<u>-</u>	<u>216,332</u>
<b>Restricted capital funds</b>						
Leasehold improvements	9,543,995	-	274,896	(17,193)	-	9,251,906
Freehold land	350,000	-	-	-	-	350,000
Leasehold premises	360,663	-	5,099	-	-	355,564
Fixtures, fittings and equipment	181,663	-	141,164	6,402	-	46,901
Website	22,687	-	11,324	-	-	11,363
	<u>10,459,008</u>	<u>-</u>	<u>432,483</u>	<u>(10,791)</u>	<u>-</u>	<u>10,015,734</u>
<b>Total restricted funds</b>	<u>11,102,709</u>	<u>1,147,254</u>	<u>2,007,106</u>	<u>(10,791)</u>	<u>-</u>	<u>10,232,066</u>
	295,650	2,169,119	1,594,531	(744,209)	132,033	258,062
<b>General fund</b>						
<b>Designated funds</b>						
Capital improvement	50,000	-	-	50,000	-	100,000
Three months operating costs	397,000	-	-	55,000	-	452,000
Investment in 2022/23 programme	-	-	-	650,000	-	650,000
<b>Total designated fund</b>	<u>447,000</u>	<u>-</u>	<u>-</u>	<u>755,000</u>	<u>-</u>	<u>1,202,000</u>
<b>Total</b>	<u>11,845,359</u>	<u>3,316,373</u>	<u>3,601,637</u>	<u>-</u>	<u>132,033</u>	<u>11,692,128</u>

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2022

10. General, restricted and designated funds (continued)

	Balances Brought Forward 2020 £	Income £	Expenditure £	Transfers £	Taxation £	Balances Carried forward 2021 £
<b>Restricted income funds</b>						
Creative engagement	44,418	224,256	137,264	-	-	131,410
Productions	5,000	25,000	10,000	-	-	20,000
Other	150,259	1,113,045	771,013	-	-	492,291
	<u>199,678</u>	<u>1,362,301</u>	<u>918,277</u>	<u>-</u>	<u>-</u>	<u>643,701</u>
<b>Restricted capital funds</b>						
Leasehold improvements	9,792,482	-	274,257	25,770	-	9,543,995
Freehold land	350,000	-	-	-	-	350,000
Leasehold premises	365,762	-	5,099	-	-	360,663
Fixtures, fittings and equipment	242,217	-	60,554	-	-	181,663
Website	34,010	-	11,323	-	-	22,687
	<u>10,784,471</u>	<u>-</u>	<u>351,233</u>	<u>25,770</u>	<u>-</u>	<u>10,459,008</u>
<b>Total restricted funds</b>	<u>10,984,149</u>	<u>1,362,301</u>	<u>1,269,510</u>	<u>25,770</u>	<u>-</u>	<u>11,102,709</u>
<b>General fund</b>	47,983	1,613,694	893,258	(472,770)	-	295,650
<b>Designated funds</b>						
Capital improvement	-	-	-	50,000	-	50,000
Three months operating costs	-	-	-	397,000	-	397,000
<b>Total designated fund</b>	<u>-</u>	<u>-</u>	<u>-</u>	<u>447,000</u>	<u>-</u>	<u>447,000</u>
<b>Total</b>	<u>11,032,132</u>	<u>2,975,995</u>	<u>2,162,768</u>	<u>-</u>	<u>-</u>	<u>11,845,359</u>

**10. General, restricted and designated funds (continued)**

**Restricted funds**

Restricted funds can only be spent on the projects they were given to support. The income funds held at the 31 March 2022 are primarily to support creative engagement activity, commissions, the Bloomberg Digital Accelerator programme and productions.

Restricted capital funds represent the fundraising carried out for the major capital projects. Covenants in place governing the future use of the building mean that these funds remain restricted even when the work is complete.

**Designated Funds**

The Trustees have established 3 designated funds. £452,000 is set aside as 3 months operating expenses in line with its reserves policy. There is a fund for £100,000 was set aside as a capital maintenance fund to ensure funds are available for capital repairs to the building. In 2022 the Trustees have designated £650,000 to support the budget for 2022/23 as the organisation recovers from the pandemic.

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2022

11. Fixed assets

Charity and Group

	Leasehold Improvements	Freehold land	Leasehold premises	Fixtures, fittings and equipment	Total
	£	£	£	£	£
<b>Cost</b>					
At 1 April 2021	11,010,347	350,000	593,024	484,211	12,437,582
Additions	-	-	-	6,402	6,402
Disposal	(17,193)	-	-	-	(17,193)
<b>At 31 March 2022</b>	<u>10,993,154</u>	<u>350,000</u>	<u>593,024</u>	<u>490,613</u>	<u>12,426,791</u>
<b>Depreciation</b>					
At 1 April 2021	1,471,451	-	227,262	302,548	2,001,261
Charge for the year	274,896	-	5,099	141,164	421,159
Removed on disposal	-	-	-	-	-
<b>At 31 March 2022</b>	<u>1,746,347</u>	<u>-</u>	<u>232,361</u>	<u>443,712</u>	<u>2,422,420</u>
<b>At 31 March 2022</b>	<u>9,246,807</u>	<u>350,000</u>	<u>360,663</u>	<u>46,901</u>	<u>10,004,371</u>
<b>At 31 March 2021</b>	<u>9,538,896</u>	<u>350,000</u>	<u>365,762</u>	<u>181,663</u>	<u>10,436,321</u>

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2022

---

12. Intangible fixed assets

Charity and Group

Website

£

**Cost**

Cost brought forward

56,616

Additions

-

At 31 March 2022

56,616

**Amortisation**

Amortisation brought forward

33,929

Charge for the year

11,324

At 31 March 2022

45,253

At 31 March 2022

11,363

At 31 March 2021

22,687

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2022**

**13. Investments**

**Shares in  
subsidiary  
undertakings  
£**

**Cost**

At 1 April 2021 and 31 March 2022 200

**Net book value**

At 1 April 2021 and 31 March 2022 200

**Holdings of more than 20%**

The company holds more than 20% of the share capital of the following companies:

<b>Company</b>	<b>Country of corporation</b>	<b>Class</b>	<b>Shares held</b>	<b>%</b>
Tricycle Screen Limited (03077972)	England and Wales	Ordinary	100	100
Kiln London Productions Limited (04807399)	England and Wales	Ordinary	100	100

The result of these companies in the year ended 31 March 2022 have been consolidated into these accounts and are as follows:

<b>Company</b>	<b>Income</b>	<b>Expenditure</b>	<b>Profit/loss</b>	<b>Reserves at 31 March 2022</b>
Tricycle Screen Limited (03077972)	147,611	156,078	(8,467)	(£482)
Kiln London Productions Limited (04807399)	-	264	(264)	(£7,888)

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2022

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14. Debtors

<b>Charity</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Trade debtors	77,349	39,915
Amounts due from subsidiaries	105,291	7,621
Prepayments and accrued income	267,529	267,925
VAT	-	33,953
Other debtors	24,844	18,969
	<u>475,013</u>	<u>368,383</u>
<b>Group</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Trade debtors	77,349	39,915
Prepayments and accrued income	270,609	267,925
VAT	-	33,953
Other debtors	24,844	18,969
	<u>372,802</u>	<u>360,762</u>

15. Stock

<b>Charity</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Stock in hand	<u>-</u>	<u>-</u>
<b>Group</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Stock in hand	<u>7,539</u>	<u>-</u>

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Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2022

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16. Creditors

Charity	2022 £	2021 £
Trade creditors	64,278	87,347
Other tax and social security	38,573	26,331
Accruals	93,322	122,712
Deferred income	118,887	103,459
VAT provision	174,696	174,696
Other creditors	97,150	54,640
	<u>586,906</u>	<u>569,185</u>

Group	2022 £	2021 £
Trade creditors	70,501	91,256
Other tax and social security	41,458	26,331
Accruals	95,250	122,710
Deferred income	118,887	103,459
VAT provision	174,696	174,696
Other creditors	98,235	54,640
	<u>599,027</u>	<u>573,092</u>

Deferred income of £118,887 relates to ticket sales for productions taking place after the year end and co production payments received in respect of productions due to take place in 2022/23.

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2022

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#### 17. Financial commitments

##### 17.1 Operating leases

As at 31 March 2022, the company had annual commitments under non-cancellable operating leases as follows:

	Land and building		Equipment	
	2022	2021	2022	2021
	£	£	£	£
Expiry date:				
Within 1 year	30,001	30,001	2,108	2,108
Within 1 – 2 years	30,001	30,001	176	2,108
Within 2 – 5 years	90,003	90,003	-	176
In more than 5 years	750,025	780,096	-	-
	<u>900,030</u>	<u>930,101</u>	<u>2,284</u>	<u>4,392</u>

Kiln Theatre has 2 leases. The landlords of the first lease are The Trustees of Court Abbey 1940 Branch of the Ancient Order of Foresters and the lease term is until 11 April 2052. The second lease is with Brent Council and is for a period of 125 years from 1995 so will end in 2120.

##### 17.2 Capital commitments and contingent liabilities

On 29 February 2016 the Arts Council of England took out a legal charge over the property at 269 Kilburn High Road in respect of the use of its funding for the capital project that runs for 20 years.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2022**

**18. Employees****Number of employees**

The average number of employees during the year was 66 (2021: 66).  
This is split as follows:

	<b>2022</b>	<b>2021</b>
	<b>No</b>	<b>No</b>
<b>Number of staff</b>		
Finance and Administration	7	6
Production	4	4
Artistic	2	3
Fundraising	3	4
Front of House Staff	23	23
Creative engagement	17	17
Operations	10	9
	<u>66</u>	<u>66</u>
	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Employment costs</b>		
Wages and salaries	1,252,811	1,042,979
Social security costs	108,182	81,035
Other pension costs	27,582	24,353
	<u>1,388,575</u>	<u>1,148,367</u>

No Directors of the company were employed or received any remuneration or reimbursement of expenses.

Salaries over £60,000

	<b>2022</b>	<b>2021</b>
Between £60,000 and £70,000	2	-

Key management personnel is defined as the Executive Team. Total remuneration of key management personnel in the period was £125,740 (2021: £116,426).

Included within wages and salaries costs are redundancy and termination payments of £1,000 (2021: £36,609).

Notes to the financial statements (continued)  
For the year ended 31 March 2022

## 19. Analysis of funds

	General funds	Designated funds £	Restricted funds £	Total 2022 £
<b>Group</b>				
Fixed assets	-	-	10,015,734	10,015,734
Current assets	857,089	1,202,000	216,332	2,275,421
Current liabilities	(599,027)	-	-	(599,027)
	<u>258,062</u>	<u>1,202,000</u>	<u>10,232,066</u>	<u>11,692,128</u>
<b>Charity</b>				
Fixed assets	200	-	10,015,734	10,015,934
Current assets	862,790	1,202,000	216,332	2,281,122
Current liabilities	(586,906)	-	-	(586,906)
	<u>276,084</u>	<u>1,202,000</u>	<u>10,232,066</u>	<u>11,710,150</u>
	General Funds £	Designated Funds £	Restricted Funds £	Total 2021 £
<b>Group</b>				
Fixed assets	-	-	10,459,008	10,459,008
Current assets	868,742	447,000	643,701	1,959,443
Current liabilities	(573,092)	-	-	(573,092)
	<u>295,650</u>	<u>447,000</u>	<u>11,102,709</u>	<u>11,845,359</u>
<b>Charity</b>				
Fixed assets	200	-	10,459,008	10,459,208
Current assets	874,415	447,000	643,701	1,965,116
Current liabilities	(569,185)	-	-	(569,185)
	<u>305,430</u>	<u>447,000</u>	<u>11,102,709</u>	<u>11,855,139</u>

## 20. Analysis of net debt

	Cash at 1 April 2021 £	Cash movement £	Cash at 31 March 2022 £
Cash held	<u>1,598,681</u>	<u>296,399</u>	<u>1,895,080</u>

**21. Related party transactions**

At the year end, the company was owed £99,176 (2021: £1,663) from Tricycle Screen Limited and £6,114 (2021: £5,958) from Kiln London Productions Limited. In the year costs of £nil (2021 £nil) were recharged.

No Trustees received any remuneration during the year.

The charity received an aggregate amount of £2,914 in donations from Trustees during the year. (2021: £11,339)

Notes to the financial statements (continued)  
For the year ended 31 March 2022

22. Comparative statement of financial activities

	Unrestricted funds £	Designated Funds £	Restricted Funds £	2021 Total £
<b>Income and endowments from:</b>				
Donations and legacies	1,513,253	-	1,362,301	2,875,554
Charitable activities	97,742	-	-	97,742
Other trading activities	2,433	-	-	2,433
Investments	266	-	-	266
<b>Total income</b>	<b>1,613,694</b>	<b>-</b>	<b>1,362,301</b>	<b>2,975,995</b>
<b>Expenditure on:</b>				
Raising funds	211,452	-	-	211,452
Charitable activities	671,806	-	1,269,510	1,941,316
<b>Total expenditure</b>	<b>893,258</b>	<b>-</b>	<b>1,269,510</b>	<b>2,162,768</b>
Net income for the year	720,436	-	92,791	813,227
Taxation – theatre tax credit	-	-	-	-
Transfers between funds	(472,770)	447,000	25,770	-
Net movements in funds	247,666	447,000	118,561	813,227
Funds brought forward	47,984	-	10,984,148	11,032,132
<b>Funds carried forward</b>	<b>295,650</b>	<b>447,000</b>	<b>11,102,709</b>	<b>11,845,359</b>

**Kiln Theatre**

England & Wales - Charity number 276892

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# Accounts

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**Company Registration No. 01396429 (England and Wales)**  
**Charity No. 276892**

**Kiln Theatre**

**Trustees' report and financial statements  
for the year ended 31 March 2021**

## Kiln Theatre

### Company information

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<b>Trustees</b>	Dawn Austwick Nicholas Basden Dominic Cooke Moyra Brown Sita McIntosh Karen Napier Shrina Shah Christopher Yu
<b>Company Secretary</b>	Daisy Heath
<b>Company number</b>	01396429
<b>Charity number</b>	276892
<b>Registered office</b>	269 Kilburn High Road London NW6 7JR
<b>Executive Team</b>	
Artistic Director / Chief Executive	Indhu Rubasingham
Executive Director	Daisy Heath
<b>Independent auditors</b>	Saffery Champness LLP 71 Queen Victoria Street London EC4V 4BE
<b>Bankers</b>	HSBC 50 – 52 Kilburn High Road London NW6 4HJ

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# Kiln Theatre

## Contents

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	<b>Page</b>
Trustees' report	1
Independent auditors' report	12
Consolidated statement of financial activities	16
Balance sheets	17-18
Consolidated statement of cash flows	19
Notes to the accounts	20-39

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## **Kiln Theatre**

### **Trustees' report For the year ended 31 March 2021**

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The Trustees (who are also Directors of the Company) present their report, together with the audited financial statements of the charitable company, for the year ended 31 March 2021.

#### **1. TRUSTEES AND ADMINISTRATIVE DETAILS**

##### **Trustees:**

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

The Trustees who served during the year and since the year-end were as follows:

Dawn Austwick	
Nicholas Basden	
Dominic Cooke	
Moyra (Doyle) Brown	
Sita McIntosh	
Anneke Mendelsohn	(resigned 7 October 2021)
Karen Napier	
Shrina Shah	(appointed 21 April 2020)
Barrie Tankel	(resigned 25 February 2021)
Christopher Yu	(appointed 1 April 2021)

##### **Brent Council Representatives (Observers):**

Cllr Muhammed Butt  
Cllr Rita Conneely

#### **2. STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Governing Document**

The Kiln Theatre is a company limited by guarantee. It is also a registered charity and is regulated by the Charity Commission. On 10 June 2019 the previous Memorandum and Articles of the company were revised. The revised governing document allows for a maximum of 15 Trustees and a minimum of 3. Trustees serve a maximum term of 3 years and can serve for a maximum of 3 consecutive terms. All Trustees are members of the company and are automatically appointed as such when they are elected to hold office. They cease to be members when their term of office as a Trustee ends. As a company limited by guarantee, all members are liable to pay £1 in the event of winding up or dissolution of the charity.

##### **Appointment of Trustees**

New trustees are elected to the Board by existing members after discussion and the induction process is described below.

Dawn Austwick has been Chair of the Trustees since 1 January 2020.

## **Kiln Theatre**

### **Trustees' report For the year ended 31 March 2021**

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#### **Trustees Induction and Training**

The Nominations Committee is responsible for reviewing the skills of Trustees and ensuring that any gaps that exist in those skills are addressed as vacancies arise. All potential Trustees are referred to the Nominations Committee to ensure that any appointment fills identified gaps. The Committee will then make its recommendation to the full Board, who will then decide whether to invite him or her to become a Trustee.

New Trustees go through an induction process which includes seeing copies of the current business plan, recent board meeting minutes, most recent management accounts and statutory accounts and meeting with key members of staff.

#### **Organisation**

The Board of Trustees is responsible for the strategic direction of the charity. The Board is required to meet at least 3 times a year. It has two sub-committees responsible for looking at specific areas in more detail; Finance, Risk & Remuneration and Nominations.

The Trustees have delegated the operational day to day running of the charity to the Executive Team; the Artistic Director and Executive Director.

#### **Related Parties**

The charity has two wholly owned subsidiary companies; Kiln London Productions Limited (formerly Tricycle London Productions Limited) and Tricycle Screen Limited. There are no other related parties.

#### **Risk Management**

The Trustees have identified the major risks to which the charity is exposed, and systems have been established to mitigate these risks. The main procedures in place for identifying, evaluating and managing risks are:

- \* A comprehensive budgeting and planning system with an annual budget and strategic plan;
- \* Regular management accounts analysing performance against budgets;
- \* Quarterly review of risk and strategies to mitigate those risks.

At the 31 March 2021 the key risk facing Kiln Theatre was the continuing situation around Covid-19 and its impact on the theatre being able to open and operate in a way that enables it to continue its mission.

### **3. OBJECTIVES AND ACTIVITIES**

The charity has the general aim of using different art forms to entertain, educate and stimulate audiences, participants and users to contribute towards a more cohesive community.

Kiln Theatre sits in the heart of Kilburn in Brent, a unique and culturally diverse area of London where over 140 languages are spoken. We are a newly refurbished, welcoming and proudly local venue, with an internationally acclaimed programme of world and UK premieres. Our work presents the world through a variety of lenses, amplifying unheard / ignored voices into the mainstream, exploring and examining the threads of human connection that cross race, culture and identity.

## Kiln Theatre

### Trustees' report For the year ended 31 March 2021

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We believe that theatre is for all and want everyone to feel welcome and entitled to call the Kiln their own. We are committed to nurturing the talent of young people and providing a platform for their voices to be heard.

#### ***Our Vision***

To uncover our shared humanity, illuminating our connection through stories and deepening our capacity to empathise with each other

#### ***Our Mission***

To make theatre for all by making space for unheard/ignored voices

Kiln Theatre encourages artists of all ages and backgrounds. Our ambitious Creative Engagement programme aims to champion the imagination, aspiration and potential of the Brent community young and old. We invest in creating meaningful relationships with young people to inspire and encourage their creativity, their confidence and self-esteem. We work with older people to create a thriving community around our theatre.

As a National Portfolio Organisation of Arts Council England, the charity has also subscribed to the following objectives as set out in its funding agreement with Arts Council England: that talent and artistic excellence are thriving and celebrated; that more people experience and are inspired by the Arts; and that the Arts are sustainable, resilient and innovative.

Kiln Theatre's main areas of activity are as follows:

- Theatrical performance;
- A programme of creative engagement with young people and the community;
- Cinema.

#### **Artistic Programme**

As 2020 began, Kiln had really hit its stride with productions such as ***Blues in the Night***, Anupama Chandrasekhar's ***When the Crows Visit*** and ***Pass Over*** by Antoinette Nwandu attracting some of the most diverse audiences in London. Our 19/20 season included four Kiln commissions: half by female playwrights, all directed by women. They tackled contemporary issues including colonisation and empire; how women can perpetuate misogyny in patriarchal societies and police brutality on Black men in America. On 16 March 2020 we cancelled all Theatre and Cinema performances due to the COVID-19 nationwide lockdown. This meant that our critically acclaimed production of ***Pass Over*** was cut short and future productions ***A Museum in Baghdad*** by Hannah Khalil (a co-production with the RSC), ***The Glee Club*** by Richard Cameron (a co-production with Out of Joint and Cast) were cancelled. When offered a refund, over a third of customers offered to donate their ticket amount to the theatre as a gift.

In 2020, Brent was the Mayor of London's Borough of Culture which was a year-long celebration of London's most diverse and exciting borough. It was a fantastic opportunity to celebrate Brent and everyone who lives and works in the borough and was to be an excellent opportunity for audience development and engagement. Kiln Theatre was integral to the delivery of a number of cultural projects. Due to Covid-19, many events of Brent 2020 were unfortunately cancelled or taken online. Through support from Brent and the Brent2020 legacy charity Metroland, Kiln Theatre will continue to develop and support these projects through 2020 and 2021. We are committed to produce our two Brent-focussed plays NW Trilogy by Moira Buffini, Suhayla El-Bushra and Roy Williams and Zadie Smith's playwriting debut *The Wife of Willesden*. For

## Kiln Theatre

### Trustees' report For the year ended 31 March 2021

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us, this is the focus to reengage and support our local audiences and offer outstanding work on their doorstep about their communities. NW Trilogy will be presented as part of the Mayor's London Borough of Culture, Brent 2020 with support from Airbnb Community Tourism Programme and will sit alongside the Listen Local Young Writers Programme, giving young potential writers an opportunity to begin learn how to write a play. *The Wife of Willesden* is presented by Kiln Theatre in association with Brent 2020, London Borough of Culture.

As we couldn't produce anything on our stage for a physical audience, we decided to offer the following programme of work online for free to you.

**Kiln Insight** was a programme of ways for us to keep in touch with our audiences and for them to learn more about, and get involved in our artistic output. This was a programme of exclusive interviews, webinars, filmed content and workshops available for free to everyone.

Highlights from our Kiln Insight series was a Directing workshop with Artistic Director Indhu Rubasingham, Musical Theatre workshop with Associate Director Susie McKenna, interviews with Sharon D Clarke, Rakie Ayola, Roy Williams and Suhayla El Bushra and a series of webinars with freelancers about how they collaborate with one another.

Our New Work Associate led a number of free workshops sessions for young budding playwrights from Brent which evolved into a larger Young Writer Playwriting course, their final plays of which were performed by professional actors and live streamed from the Kiln stage.

Our most successful digital output were the live streams of our rehearsed readings of Ayad Akhtar's *The Invisible Hand* directed by Indhu Rubasingham in December and Marina Carr's *Girl on an Altar* in March, directed by Susie McKenna and Indhu Rubasingham.

### **Creative Engagement programme**

The pandemic has made us even more committed to Kiln's mission, which feels like it is needed more than ever. It has made us dig deep into our values and to explore what Kiln's contribution can be to Brent's recovery and renewal. We collaborated with a brilliant charity Food for All, to provide free meals every Tuesday lunchtime for those in need in the local area from January to May. We have remained committed to young people in our community throughout this period, producing two online productions to great success and continuing to deliver The Agency which is a social change project to support Brent-based young people between 15-25 years old develop ideas for their area, turning their passion into projects.

In addition, our Minding the Gap project which supports young people newly arrived in the UK, to develop the language skills and confidence through drama has been continuing and will do so throughout the school term. We have had to tailor it and adapt it for the changing circumstances, so currently it's more of a satellite scheme where we visit individual schools and colleges, but we're determined to keep it running for those young people who need it.

We have also launched our Young Writers Programme to engage with young people from Brent with something to say, but who have never written for theatre before; giving a platform and amplifying the voices of the next generation. As the pandemic progressed we pursued different ways of connecting with local communities, including an English language project for parents in February half term in collaboration with Salusbury World and we worked with our neighbours Brondesbury Medical Centre to forge closer links even becoming a vaccination hub for a day at the end of May 2021.

## Kiln Theatre

### Trustees' report

For the year ended 31 March 2021

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On 21 May 2021, Kiln Theatre reopened for socially distanced performances of the award-winning debut play *Reasons You Should(n't) Love Me*, in co-production with Paines Plough, the Women's Prize for Playwrighting and 45 North.

### Cinema

The cinema was closed for the entire financial year. Following some refurbishment we hope to reopen the cinema in late August 2021.

In planning the charity's activities, the trustees confirm that they have paid due regard to the Charity Commission's guidance on public benefit.

## 4. ACHIEVEMENTS AND PERFORMANCE

Throughout the financial year Kiln Theatre remained closed. The key focus of the Executive team through the year was to ensure the survival of the Theatre so that it was ready and able to reopen when allowed. Kiln was successful in receiving 3 grants from the Arts Council and DCMS during this period with the emergency funding grant and the first Culture Recovery Fund supporting it through the year and then the Culture Recovery Grant 2 supporting the reopening of the theatre in the first quarter of 2021/22. The majority of staff were put on furlough in the year and whilst redundancies had to be made these were much reduced by the furlough scheme and cost control.

The Trustees were delighted that Kiln Theatre was awarded the Best London Theatre in 2021 by The Stage.

*"In 2020, a year like no other, Kiln Theatre not only enjoyed runs of critically acclaimed shows but also recommitted to its core mission - serving its local community. It is devoted to young people and has had Brent's recovery and renewal firmly at the heart of its initiatives"*

### Kiln Community

Kiln Community work included:

- Kiln Theatre's Young Writers Programme supporting local young people - new to writing for theatre - to develop their skills
- Kiln Theatre's year-long Creative Engagement programme which includes Youth Theatres, Young Companies and their Minding the Gap project which supports young people newly arrived in the UK to develop their language skills and confidence through drama
- A free English language project for adults in Brent, with free childcare
- A collaboration with a local GP surgery to support people living with diabetes in Brent
- A collaboration with charity Food for All to provide free hot meals once a week during the pandemic
- Subsidising tickets for a season of socially distanced theatre from May 2021
- The reopening of Kiln Cinema with low ticket prices to enable access for all

"I absolutely loved watching these incredible young people devise and perform such moving pieces about the climate change emergency we are having!" Tweet in praise of *Dear Future Generations*

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## Kiln Theatre

### Trustees' report

For the year ended 31 March 2021

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"My goodness, this live stream of Marina Carr's new play is absolute fire!" Tweet in praise of ***Girl on an Altar***

"Great writing and powerful performances. I miss being in the room but was gripped by this livestream and would love to see the full production. Also offered for FREE but well worth the donation." Tweet in praise of ***Girl on an Altar***

"Watching the enthralling live-stream reading of The Invisible Hand. Thank you, Kiln Theatre!" Tweet in praise of ***The Invisible Hand***

### Fundraising

Our fundraising efforts in 2020-21 were both heavily influenced by and carried out in response to the COVID-19 pandemic.

Within days of our building's closure, we launched our Solidarity and Support fundraising appeal, encouraging all those who were able to support us with a donation of any size as we navigated those deeply uncertain times. 284 individuals gave a total of £46,400 to this appeal. In addition, 418 ticket-bookers kindly allowed us to retain some or all of their ticket refund as a donation, contributing a further £16,000. Finally, Backstage Trust, Esmée Fairbairn Foundation and Wellington Management UK Foundation made emergency grants to Kiln Theatre totalling £180,000. This combined support played a fundamental role in supporting us during the early months of the COVID-19 pandemic.

In November 2020 we launched our second fundraising appeal: Kiln Community. Funds raised supported our many different communities during the pandemic, including freelance creatives, young people, aspiring playwrights, members of our local community, and many others. 260 donors contributed £79,700 to this appeal in just four months, enabling us to employ freelance creatives for two free live-streamed rehearsed readings, continue our drama workshops with young people, offer free hot meals for those in need from our building each week, reopen our building safely, and much more. Through donations large and small, over the entire campaign Kiln Theatre supporters gave £97,487.95 to our Kiln Community Appeal. Which exceeded the original target of £70,000.

We are indebted to the trusts and foundations whose continued support enabled us to undertake as much of our core activity as possible, including our Creative Engagement projects. These include Marie-Louise von Motesiczky Charitable Trust, Bertha Foundation, John Lyon's Charity, Wellington Management UK Foundation, Roddick Foundation, Foyle Foundation, Pears Foundation, Young Londoners Fund, Cockayne – Grants for the Arts and London Community Foundation, BBC Children in Need, Brent London Borough of Culture 2020, 29<sup>th</sup> May 1961 Charitable Trust, Vanderbilt Family Foundation, Noël Coward Foundation and John Thaw Foundation.

We are also grateful to the 105 individual supporters whose monthly and annual donations became more important than ever as core income during COVID-19. We also received a generous legacy from local resident Harry Frank Rose and we are proud to have named a seat in our auditorium in his memory. We are indebted to our Visionaries group whose guidance, generosity and commitment to our mission made a uniquely significant contribution to our reopening plans.

Finally, support from Backstage Trust and Bertha Foundation enabled us to recruit an Associate Designer, create Kiln's new Resident Assistant Designer scheme and commission five new plays from an extraordinary group of Global Majority women, ensuring that we were able to open up pathways for emerging talent and develop new writing in a year in which so much was paused or cancelled in the theatre industry.

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## **Kiln Theatre**

### **Trustees' report For the year ended 31 March 2021**

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The support of our donors in 2020-21 cannot be underestimated. Our heartfelt thanks to each and every person and organisation who supported us during the year with gifts both small and large.

The Trustees take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on their activities. Kiln Theatre has an Acceptance of Donations Policy, an Ethics Policy and a Whistleblowing and Anti-Bribery Policy which outline the standards and practices for all theatre representatives to follow. We are a paid member of the Fundraising Regulator and we subscribe to the Fundraising Preference Service. We follow the Code of Fundraising Practice and we stay up to date with compliance and regulation around fundraising.

The Board of Trustees is regularly updated on fundraising progress. Our Acceptance of Donations Policy outlines the process for accepting and soliciting donations to ensure that fundraised income is raised in accordance with the theatre's ethics as well as other policies and the Code of Fundraising Practice. It also contains guidelines for fundraising involving vulnerable people. In the year ended 31 March 2021 no complaints were received in respect of fundraising.

Kiln Theatre has a Safeguarding and Vulnerable People Policy which includes guidelines for fundraising involving vulnerable young adults. Kiln Theatre seeks to ensure that all supporters are well informed and if there is any due cause to be concerned about a donor experiencing circumstances that may lead to a poorly informed decision any donation would not be accepted at that time.

The Executive Director, Finance Director and Director of Fundraising have reviewed and monitored all fundraising activity in 2020-21 against these policies and can report that there is no evidence of any negligence or non-compliance with the charity's policies.

### **Other Activities**

#### **Sustainability**

Kiln Theatre continues to be an active participant in Julie's Bicycle/London Theatre Consortium partnership. Kiln Theatre was awarded a 3\* Creative Green rating for 2019/20, which is one star less than the rating received for the previous year. This was because the baseline date for data capture was reset by Julie's Bicycle and it is not necessarily a reflection of practices within the organisation. It is hoped that the new plant equipment will lead to a reduction of carbon emissions for the next year, and all recommendations from Julie's Bicycle's 18/19 report have been reviewed and incorporated in an action plan.

#### **Health and Safety**

As part of the capital project we installed an integrated fire alarm system which covers both the Theatre and Cinema sides of the building, where previously we had two separate systems. The intruder alarm has been upgraded so that it conforms to current regulations and a modern 26-camera CCTV system has been installed throughout the building. To ensure that all our health and safety systems meet current standards following the completion of the capital project Kiln Theatre has undertaken a through fire risk assessment and commissioned a fire risk strategy for the new building. The Health and Safety policy has also been thoroughly reviewed and updated. Kiln Theatre was inspected by Brent Council and no concerns were raised about our health and safety procedures or practices. We are currently putting in measures according to new guidelines as a result of Covid-19.

## **The Staff**

The organisation is run day to day by the Executive Team, supported by a senior management team who lead a skilled, experienced and highly committed permanent team of 30 staff. Over the course of the year the majority of our staff were furloughed for some of the time. The team are also supported by a casual workforce. This team were furloughed until October 2020 when unfortunately the decision was taken with no confirmed prospect of reopening at that point to make the all the Ushers and the majority of Box Office Assistants redundant. We retained 10 casual workers, Box Office Assistants and Duty Managers, who continued to be furloughed for the rest of the financial year. Kiln Theatre received £355,210 in support from the Coronavirus Job retention scheme which enabled redundancies to be kept to a minimum and for us to retain the majority of our highly skilled and committed staff team through the pandemic.

## **The Remuneration of Key Management Personnel**

Key management personnel are those that the Trustees have delegated the day-to-day running of the charity to. During the year the Trustees considered the Artistic Director and Executive Director to be the key management personnel. Their remuneration is reviewed annually by the Finance, Risk & Remuneration Committee with reference to industry standards. As a result of the conditions surrounding the receipt of the CRF grant from the Arts Council, a pay freeze has been applied to the salary of the Chief Executive, Executive Director and Finance Director until 31 March 2023.

## **5. FINANCIAL REVIEW**

The results for the year show net income of £813,227. With the Theatre and Cinema being closed for the entire year box office income was zero. The Theatre received substantial support in the year from the Arts Council England and DCMS in the form of 2 additional grants. The first was the emergency funding grant of £280,000 and the second was the Cultural Recovery Fund grant (round 1) amounting to £364,000. This funding alongside our NPO grant, the funding from the Coronavirus Job Retention scheme of £355,000 and considerable support of our donors enabled the theatre to cover its costs of £2,162,767 with no other income. We received in excess of £1 million in fundraising income with the majority of it restricted to be used to reopen the theatre and support productions from April 2021. At the year end restricted income funds amounted to £623,000 and were largely restricted to support our work post reopening.

Costs were considerably lower this year than in the previous year due to all production ceasing. Costs were associated largely with running the building whilst it was closed, our community and creative engagement work and our staff costs. The support of the Coronavirus Job Retention Scheme meant that we were able to hold off on redundancies until October and November 2020. Unfortunately we had to take the difficult decision to make 22 people redundant, including 4 from our permanent team. The cancellation of the 2 shows planned for early in the year led to net costs being incurred of £67,000. In addition to this other full time staff who were not furloughed voluntarily reduced their contract to 80% for a number of months which supported further cost savings.

The support of our donors and the Arts Council has meant that we were in a position to reflate our reserves to 3 months operating expenses which has proved a vital support to the Kiln as it opens post pandemic. At the start of the crisis the future of the Kiln was uncertain but it has come out of the pandemic stronger due to the action taken to control costs and the support received from our funders and supporters.

## Kiln Theatre

### Trustees' report For the year ended 31 March 2021

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#### Investment Powers and Policy

Under the Articles of Association, the charity has the power to invest in any way the trustees wish for the long term benefit of the theatre. All surplus funds are currently held in cash deposits and are largely held with HSBC on deposit.

#### Reserves Policy

At 31 March 2021 the company held total reserves of £11,845,359. Of this reserve £11,082,531 was restricted, £315,828 was held in the general funds and £447,000 in designated funds. Within restricted funds there is a capital reserve of £10,459,008 largely as a result of improvements to the leasehold property. This is being amortised over the life of the asset. At the year end £623,523 was held in restricted income funds and was largely to support the reopening of the Theatre which took place in May 2021.

The reserves policy of the company is to maintain free reserves to cover the costs of 3 months' operating expenses. At the year end £397,000 was calculated as 3 months operating expenses and was designated as a separate fund by Trustees for the purpose of the reserve policy. In addition £50,000 was set aside as a capital maintenance fund for use for emergency repairs to the building. In addition to these designated reserves of £447,000, at 31 March 2021 free reserves stood at £315,828.

## 6. PLANS FOR THE FUTURE

The Kiln re-opened its doors to the public on 4<sup>th</sup> May with our café opening for drinks and snacks. As a result of the pandemic the catering operation had been brought in house and now operates through the trading subsidiary, Tricycle Screen Limited. On 21<sup>st</sup> May 2021 the Theatre re-opened its doors to audiences for the first time since 16<sup>th</sup> March 2020 [check date of final uncanceled perf]. Our reopening season began with Amy Trigg's award-winning debut play, *Reasons You Should(n't) Love Me*, a heart-breaking yet hilarious tour-de-force performance about a young woman navigating her 20s with spina bifida. The production is directed by Charlotte Bennett and co-produced with all female-led production companies The Women's Prize for Playwriting, Paines Plough and 45North.

Next the revival of Ayad Akhtar's thrilling *The Invisible Hand*, directed by Indhu Rubasingham played in July 2021 and received a glowing critical and public reception.

Both *Reasons You Should(n't) Love Me* and *The Invisible Hand* were played to a socially distanced auditorium capacity with other Covid measures in place such as face masks, one way system and social distancing in line with government guidance in place at the time.

Our ambitious productions celebrating our local communities *NW Trilogy* by Moira Buffini, Suhayla El-Bushra and Roy Williams and Zadie Smith's playwriting debut *The Wife of Willesden*, will play from September 2021. *NW Trilogy* will be directed by Kiln Associate Directors Susie McKenna and Taio Lawson and will tell three local stories that changed the world and the bawdy *The Wife of Willesden* will be directed by Indhu Rubasingham and is a contemporary retelling of Chaucer's *The Wife of Bath*.

**7. TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS**

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

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the trustees are required to:

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

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group 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 charitable company's auditor is 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 auditor is aware of that information.

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

**Kiln Theatre**

**Trustees' report  
For the year ended 31 March 2021**

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**8. AUDITORS**

Saffery Champness LLP were re-appointed as auditors. A resolution was passed at the Annual General Meeting that Saffery Champness LLP continue as auditors to the charity for the ensuing year.

The Trustees' Report, which incorporates the Strategic Report, has been approved by the Board of Trustees.



**Dawn Austwick**

**Chair of the Trustees**

**7 October 2021**

## Kiln Theatre

### Independent auditors' report to the members For the year ended 31 March 2021

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#### Opinion

We have audited the financial statements of Kiln Theatre (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2021 which comprise the consolidated statement of financial activities, the consolidated and charity balance sheets, the consolidated statement of cash flows and notes to the financial statements, including significant accounting policies. 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 financial statements:

- give a true and fair view of the state of the affairs of the group and the parent charitable company as at 31 March 2021 and of the group's incoming resources and application of resources, including 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 Companies Act 2006.

#### 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 financial statements section of our report. We are independent of the group and parent charitable company 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 group or the parent charitable company'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 auditor's report 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.

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## Kiln Theatre

### Independent auditors' report to the members (continued) For the year ended 31 March 2021

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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.

#### Other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Annual Report which includes the Directors' Report and the Strategic Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report which includes the Directors' Report and the Strategic Report has been prepared in accordance with applicable legal requirements.

#### Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and the parent charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report and Strategic Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 require us to report to you if, in our opinion:

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

#### Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 9, the trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of the financial statements 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 the 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 group and the parent charitable company'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

**Independent auditors' report to the members (continued)  
For the year ended 31 March 2021**

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the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

**Auditor's responsibilities for the audit of the financial statements**

We have been appointed as auditors under the Companies Act 2006 and report in accordance with regulations made under that Act.

Our objectives are to obtain reasonable assurance about whether the group and parent financial statements 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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below.

**Identifying and assessing risks related to irregularities:**

We assessed the susceptibility of the group and parent charitable company's financial statements to material misstatement and how fraud might occur, including through discussions with the trustees, discussions within our audit team planning meeting, updating our record of internal controls and ensuring these controls operated as intended. We evaluated possible incentives and opportunities for fraudulent manipulation of the financial statements. We identified laws and regulations that are of significance in the context of the group and parent charitable company by discussions with trustees and updating our understanding of the sectors in which the group and parent charitable company operate.

Laws and regulations of direct significance in the context of the group and parent charitable company include The Companies Act 2006 and guidance issued by the Charity Commission for England and Wales.

**Audit response to risks identified:**

We considered the extent of compliance with these laws and regulations as part of our audit procedures on the related financial statement items including a review of financial statement disclosures. We reviewed the parent charitable company's records of breaches of laws and regulations, minutes of meetings and correspondence with relevant authorities to identify potential material misstatements arising. We discussed the parent charitable company's policies and procedures for compliance with laws and regulations with members of management responsible for compliance.

During the planning meeting with the audit team, the engagement partner drew attention to the key areas which might involve non-compliance with laws and regulations or fraud. We enquired of management whether they were aware of any instances of non-compliance with laws and regulations or knowledge of any actual, suspected or alleged fraud. We addressed the risk of fraud through management override of controls by testing the appropriateness of journal entries and identifying any significant transactions that were unusual or outside the normal course of business. We assessed whether judgements made in making accounting estimates gave rise to a possible indication of management bias. At the completion stage of the audit, the engagement partner's review included ensuring that the team had approached their work with

**Independent auditors' report to the members (continued)**  
**For the year ended 31 March 2021**

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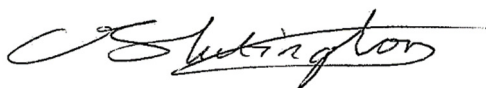
appropriate professional scepticism and thus the capacity to identify non-compliance with laws and regulations and fraud.

There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://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 parent charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the parent charitable company's members 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 parent charitable company and the parent charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



.....  
Cara Turtington (Senior Statutory Auditor)  
for and on behalf of Saffery Champness LLP

Chartered Accountants  
Statutory Auditors

71 Queen Victoria Street  
London  
EC4V 4BE

Date: 12 November 2021

## Kiln Theatre

### Consolidated statement of financial activities (Incorporating an income and expenditure account) For the year ended 31 March 2021

	Notes	General Fund £	Designated Funds £	Restricted Funds £	2021 Total £	2020 Total £
<b>Income and endowments from:</b>						
Donations and legacies	4	1,513,253	-	1,362,301	2,875,554	1,769,044
Charitable activities	5	97,742	-	-	97,742	1,344,069
Other trading activities	6	2,433	-	-	2,433	83,492
Investments	7	266	-	-	266	248
<b>Total income</b>		<u>1,613,694</u>	<u>-</u>	<u>1,362,301</u>	<u>2,975,995</u>	<u>3,196,853</u>
<b>Expenditure on:</b>						
Raising funds	8	211,452	-	-	211,452	212,988
Charitable activities	8	671,806	-	1,269,510	1,941,316	3,851,960
<b>Total expenditure</b>		<u>893,258</u>	<u>-</u>	<u>1,269,510</u>	<u>2,162,768</u>	<u>4,064,948</u>
<b>Net income / (expenditure) for the year</b>		720,436	-	92,791	813,227	(868,095)
Taxation – Theatre tax credit	9	-	-	-	-	203,067
Transfers between funds	10	(472,770)	447,000	25,770	-	-
<b>Net movements in funds</b>		<u>247,666</u>	<u>447,000</u>	<u>118,561</u>	<u>813,227</u>	<u>(665,028)</u>
Funds brought forward		47,984	-	10,984,148	11,032,132	11,697,160
<b>Funds carried forward</b>	<b>10</b>	<u>295,650</u>	<u>447,000</u>	<u>11,102,709</u>	<u>11,845,359</u>	<u>11,032,132</u>

The Statement of Financial Activities contains all recognised gains and losses in the year.

All activities relate to continuing operations.

The notes on pages 20 to 39 form part of these financial statements.

## Kiln Theatre

### Balance sheets As at 31 March 2021

		Charity only		Consolidated		Charity only		Consolidated	
		2021	2021	2021	2021	2020	2020	2020	2020
	Notes	£	£	£	£	£	£	£	£
<b>Fixed assets</b>									
Tangible fixed assets	11		10,436,321	10,436,321	10,436,321	10,776,231	10,776,231	10,776,231	10,776,231
Intangible fixed assets	12		22,687	22,687	22,687	34,010	34,010	34,010	34,010
Investments	13		200	-	-	200	200	-	-
			<u>10,459,208</u>	<u>10,459,008</u>	<u>10,459,008</u>	<u>10,810,441</u>	<u>10,810,441</u>	<u>10,810,241</u>	<u>10,810,241</u>
<b>Current assets</b>									
Debtors	14	368,383		360,762		492,913		487,945	
Cash		<u>1,596,733</u>		<u>1,598,681</u>		<u>710,395</u>		<u>710,395</u>	
		1,965,116		1,959,443		1,203,308		1,198,340	
<b>Creditors: amounts falling due in less than one year</b>	15	<u>(569,185)</u>		<u>(573,092)</u>		<u>(972,544)</u>		<u>(976,449)</u>	
<b>Net current assets</b>			<u>1,395,931</u>		<u>1,386,351</u>		<u>230,764</u>		<u>221,891</u>
<b>Net assets</b>			<u>11,855,139</u>		<u>11,845,359</u>		<u>11,041,205</u>		<u>11,032,132</u>

## Kiln Theatre

### Balance sheets (continued) As at 31 March 2021

	Notes	Charity only		Consolidated		Charity only		Consolidated	
		2021	2021	2021	2021	2020	2020	2020	2020
		£	£	£	£	£	£	£	£
<b>Represented by:</b>									
General fund	10		305,430		295,650		57,057		47,983
Designated funds	10		447,000	-	447,000		-		-
Restricted funds:	10								
- Capital funds		10,459,008		10,459,008		10,784,47		10,784,47	
- Income funds		<u>643,701</u>		<u>643,701</u>		<u>199,677</u>		<u>199,678</u>	
			<u>11,102,709</u>		<u>11,102,709</u>		<u>10,984,148</u>		<u>10,984,149</u>
<b>Net assets</b>	<b>18</b>		<u>11,855,139</u>		<u>11,845,359</u>		<u>11,041,205</u>		<u>11,032,132</u>

As permitted by s408 Companies Act 2006, the charity has not presented its own profit and loss account and related notes. The charity's profit as defined by the Companies Act 2006 for the year was £813,934 (2020: loss of £617,725).

The notes on pages 20 to 39 form part of these financial statements

The financial statements were approved by the Board on 7 October 2021.



Dawn Austwick  
Chair

## Kiln Theatre

### Consolidated statement of cash flows For the year ended 31 March 2021

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		2021		2020	
	Notes	£	£	£	£
<b>Cash flows from operating activities:</b>					
Net income for the reporting period		813,227		(868,095)	
Tax credit receivable		-		203,067	
Depreciation		331,119		342,964	
Amortisation of intangible fixed asset		11,323		11,323	
Disposal of fixed assets		8,791		-	
Decrease/(increase) in debtors		127,183		450,058	
(Decrease)/increase in creditors		(403,357)		(99,621)	
		<hr/>		<hr/>	
<b>Net cash provided by operating Activities</b>			888,286		39,696
<b>Cash flows from investing Activities</b>					
Purchase of fixed assets		-		(25,770)	
		<hr/>		<hr/>	
<b>Net cash used in financing Activities</b>			-		(25,770)
			<hr/>		<hr/>
<b>Net cash movement</b>			888,286		13,926
			<hr/>		<hr/>
Cash at 1 April 2020			710,395		696,469
Cash at 31 March 2021			1,598,681		710,395
			<hr/>		<hr/>
<b>Net cash movement</b>	<b>19</b>		888,286		13,926
			<hr/>		<hr/>

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**1. Accounting policies**

**1.1 Accounting convention**

The financial statements have been prepared under the historical cost convention. The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The Charity constitutes a public benefit entity as defined by FRS102.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

**1.2 Going concern**

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in the operational existence for the foreseeable future. The Trustees have prepared financial plans to 31 March 2022, and while there is some unpredictability to the level of earned income in financial year 2021/22, Trustees will ensure that activity plans sit within the resources available. The company has made maximum use of the furlough scheme, received an emergency funding grant from the Arts Council and with the generosity of its donors has enabled a financial situation in 2020/21 that will put it in a stable financial situation to face the uncertainty of the next 12 months. The Trustees therefore confirm that it is appropriate to continue to produce the accounts on a going concern basis.

**1.3 Income**

Income from donations and grants, including capital grants, is included in income when there is entitlement, probability of receipt and the amount can be measured with sufficient reliability, unless the donor has specified that the donation or grant relates to a future period or that certain pre-conditions must be fulfilled before use. In these cases amounts received are recognised in the relevant period or when the pre-conditions have been met and until then treated as deferred income. Donations and grants for particular purposes are included in incoming resources as restricted funds.

Production Income is included in income in the period in which the relevant performance takes place. Income related to productions in a subsequent period is treated as deferred income.

All other income is recognised on an accruals basis once the charity is legally entitled to receipt.

All income is recorded net of VAT.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2021**

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**1. Accounting policies (continued) (continued)**

**1.4 Expenditure**

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered.

Expenditure is recognised when a liability is incurred. Costs of raising funds are those costs incurred in attracting voluntary income and those incurred in the operation of trading activities which raise funds. Charitable activities includes expenditure associated with the operation of the theatre and such directly associated activities as educational programmes and the Directors programme. Cost of charitable activities includes both the direct cost of activities and related support costs. Support costs include central functions and have been allocated to activity costs on a basis consistent with the use of resources. This is frequently on the basis of staff time spent in each area but other bases such as usage are also employed. Support costs also include Governance costs. Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Where performances of a production straddle the balance sheet date, production costs are apportioned in relation to the number of performances falling within each period and the amount relating to performances after the balance sheet date are treated as debtors.

**1.5 Tangible fixed assets and depreciation**

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, once brought into use, as follows:

Leasehold improvements	Over the life of the lease
Leasehold land	Over the life of the lease
Fixtures, fittings and equipment	25% reducing balance

**1.6 Intangible fixed assets and amortisation**

Intangible fixed assets are stated at costs less amortisation. Intangible fixed assets held on the balance sheet relate to the costs associated with the website. This is amortised over five years as this is the period deemed to be the life of the website and ensure the costs are reflected over the useful life of the asset.

**1.7 Leasing**

Rent payable under operating leases is charged against income on a straight line basis over the lease term.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2021**

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**1. Accounting policies (continued) (continued)**

**1.8 Investments**

The Statement of Recommended Practice requires investments to be stated at market value. The investments of Kiln Theatre consist of two subsidiaries, Tricycle Screen Limited and Kiln London Productions Limited. Both companies are not quoted and the directors consider it appropriate to include the investments at cost.

**1.9 Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the Statement of Financial Activities in the year they are payable.

**1.10 Consolidation**

The consolidated financial statements present information about the company and its wholly owned subsidiary companies Tricycle Screen Limited and Tricycle London Productions Limited.

**1.11 Fund accounting**

Funds received for a purpose specified by the donor are credited to restricted funds. Expenditure incurred on these purposes is then charged to the funds as it is incurred.

All other income is treated as unrestricted funds. The Trustees have chosen to designate certain funds for specific future expenditure as explained in the Trustees' Report.

**1.12 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 and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method. The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

**1.12.1 Impairment of financial assets**

Financial assets, other than those held at fair value through the statement of financial activities, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. The impairment loss is recognised in the statement of financial activities.

**1.12.2 Derecognition of financial assets**

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire, or when it transfers the financial asset and substantially all the risks and rewards of ownership to another entity.

**Notes to the financial statements (continued)**  
**For the year ended 31 March 2021**

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**1. Accounting policies (continued) (continued)**

1.12.3 Derecognition of financial liabilities

Financial liabilities are derecognised when, and only when, the company's obligations are discharged, cancelled, or they expire.

**2. Critical accounting judgements and key sources of estimation uncertainty**

In the application of the company's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The directors do not believe that there is a significant risk of a material adjustment being made to the carrying amounts of assets and liabilities included in these financial statements within the next financial year.

**3. Status of company**

The company is a registered charity, limited by guarantee. The total of such guarantees at 31 March 2021 was £8 (2020: £12).

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2021

#### 4. Income from donations and legacies

	Unrestricted	Restricted	Total 2021
	£	£	£
Creative engagement grant income	-	234,256	234,256
Grant income	130,100	361,000	491,100
Donations	203,338	102,529	305,867
Arts Council income	844,782	644,338	1,489,120
Coronavirus job retention scheme grant	355,210	-	355,210
	<u>1,533,430</u>	<u>1,342,123</u>	<u>2,875,553</u>

The Arts Council supported the Theatre with 2 additional grants (the Culture Recovery Fund and the Emergency Funding Grant) to the value of £644,000 which was in excess of the £844,782 received in National Portfolio Organisation Grant. In total Kiln Theatre received £1,489,000 in funding from the Arts Council.

In addition to this we are hugely grateful to the following individuals, trusts and foundations who supported us in 2020-21:

Backstage Trust	Ros and Alan Haigh
Marie-Louise von Motesiczky Charitable Trust	Adam Kenwright
Bertha Foundation	29 <sup>th</sup> May 1961 Charitable Trust
John Lyon's Charity	Vanderbilt Family Foundation
Wellington Management UK Foundation	Sir Trevor and Lady Susan Chinn
Roddick Foundation	Jeremy Lewison and Caroline Schuck
Foyle Foundation	Elaine Morris
Pears Foundation	Jonathan Levy and Gabrielle Rifkind
Young Londoners Fund	The Basden Family
Cockayne – Grants for the Arts and London Community Foundation	Noël Coward Foundation
Esmée Fairbairn Foundation	Carol and Gary Fethke
The late Harry Rose	Atalanta Goulandris and Stephane Gripari
Jules and Cheryl Burns	Penny Badowska
BBC Children in Need	John Thaw Foundation
Dasha Theatricals	Three Monkeys Trust
Matthew Greenburgh and Helen Payne	Rosemary Morgan
Christopher Hogg	David and Iona Heath
Brent, London Borough of Culture 2020	Gerald Moss
Tim and Cathy Score	Laure Duvoisin
Dawn Austwick	Alan and Virginia Lynch
Sarah and Joseph Zarfaty	Nicola Horton and Tiffany Evans
Jon and NoraLee Sedmak	Nicola Kerr
Primrose and David Bell	Frances Magee
	Alan Maclean and Jo Corkish
	Matthew McDougall

And thousands of others, including those who prefer to remain anonymous.

Notes to the financial statements (continued)  
For the year ended 31 March 2021

4. Income from donations and legacies (continued)

	Unrestricted	Restricted	Total 2020
	£	£	£
Creative engagement grant income	-	204,178	204,178
Grant income	150,600	286,639	437,239
Donations	248,368	45,006	293,374
Arts Council income	829,519	-	829,519
Coronavirus job retention scheme grant	4,734	-	4,734
	<u>1,233,221</u>	<u>535,823</u>	<u>1,769,044</u>

5. Income from charitable activities

	Unrestricted	Restricted	Total 2021
	£	£	£
Production income	36,887	-	36,887
Workshops and courses	55,216	-	55,216
Theatre Tax Relief from co-producers	5,639	-	5,639
	<u>97,742</u>	<u>-</u>	<u>97,742</u>

	Unrestricted	Restricted	Total 2020
	£	£	£
Production income	1,200,859	-	1,200,859
Workshops and courses	82,390	-	82,390
Grants relating to productions	-	60,820	60,820
	<u>1,283,249</u>	<u>60,820</u>	<u>1,344,069</u>

6. Income from other trading activities

	Total/ Unrestricted 2021 £	Total/ Unrestricted 2020 £
Sales and merchandising	69	75,831
Sundries	<u>2,364</u>	<u>7,661</u>
	<u>2,433</u>	<u>83,492</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2021

7. Investment income

	Unrestricted/ Total 2021 £	Unrestricted/ Total 2020 £
Exchange movement	-	-
Interest received	266	248
	266	248
	266	248

8. Expenditure

	Direct costs £	Support costs £	Total 2021 £
<b>Raising funds</b>			
Raising donations	119,160	101,586	220,746
Trading	706	-	706
	119,866	101,586	221,452
<b>Charitable activities</b>			
Production	726,401	619,263	1,345,664
Creative engagement	239,494	204,171	443,665
Community engagement	66,293	56,516	122,809
National Lottery Heritage Fund	12,063	10,284	22,347
Cinema	3,687	3,143	6,830
	1,047,938	893,377	1,941,315
	1,167,804	994,963	2,162,767
<b>Support costs</b>			
Advertising, publicity and Marketing			113,906
Administrative staff			208,138
Premises costs			176,498
Office costs			84,368
Professional and financial			17,735
Governance			2,994
Audit fee			13,881
Other fees paid to auditors			4,589
Depreciation and amortisation			342,442
Operating lease payments			28,358
Loss on exchange			2,054
			994,963
			994,963

Notes to the financial statements (continued)  
For the year ended 31 March 2021

8. Expenditure (continued)

	Direct costs £	Support costs £	Total 2020 £
<b>Raising funds</b>			
Raising donations	138,596	74,341	212,937
Trading	51	-	51
	<u>138,647</u>	<u>74,341</u>	<u>212,988</u>
<b>Charitable activities</b>			
Production	1,949,746	1,045,814	2,995,560
Creative engagement	305,054	163,627	468,681
National Lottery Heritage Fund	102,582	55,023	157,605
Cinema	149,776	80,338	230,114
	<u>2,507,158</u>	<u>1,344,802</u>	<u>3,851,960</u>
	<u>2,645,805</u>	<u>1,419,143</u>	<u>4,064,948</u>
<b>Support costs</b>			
Advertising, publicity and Marketing			267,175
Administrative staff			227,870
Premises costs			360,738
Office costs			127,662
Professional and financial Governance			18,402
Audit fee			16,317
Other fees paid to auditors			16,800
Depreciation and amortisation			5,432
Operating lease payments			354,286
Loss on exchange			22,361
			<u>2,099</u>
			<u>1,419,143</u>

9. Taxation

The company is registered as a charity under the Charities Act 2011 and as such is entitled to the exemptions under Income and Corporation Taxes 1988. The tax credit of £nil (2020: £203,067) recognised in the Statement of Financial Activities represents the amount receivable for Theatre Tax Relief.

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2021

10. General, restricted and designated funds

	Balances brought forward	Income	Expenditure	Transfers	Taxation	Balances carried forward
	£	£	£	£	£	£
<b>Restricted income funds</b>						
Creative engagement	44,418	224,256	137,264	-	-	131,410
Productions	5,000	25,000	10,000	-	-	20,000
Other	150,259	1,113,045	771,013	-	-	492,291
	<u>199,677</u>	<u>1,362,301</u>	<u>918,277</u>	<u>-</u>	<u>-</u>	<u>643,701</u>
<b>Restricted capital funds</b>						
Leasehold improvements	9,792,482	-	274,257	25,770	-	9,543,995
Freehold land	350,000	-	-	-	-	350,000
Leasehold premises	365,762	-	5,099	-	-	360,663
Fixtures, fittings and equipment	242,217	-	60,554	-	-	181,663
Website	34,010	-	11,323	-	-	22,687
	<u>10,784,471</u>	<u>-</u>	<u>351,233</u>	<u>25,770</u>	<u>-</u>	<u>10,459,008</u>
<b>Total restricted funds</b>	<u>10,984,148</u>	<u>1,362,301</u>	<u>1,269,510</u>	<u>25,770</u>	<u>-</u>	<u>11,102,709</u>
<b>General fund</b>	<u>47,984</u>	<u>1,613,694</u>	<u>893,258</u>	<u>(472,770)</u>	<u>-</u>	<u>295,650</u>
<b>Designated funds</b>						
Capital improvement	-	-	-	50,000	-	50,000
Three months operating costs	-	-	-	397,000	-	397,000
<b>Total designated fund</b>	<u>-</u>	<u>-</u>	<u>-</u>	<u>447,000</u>	<u>-</u>	<u>447,000</u>
<b>Total</b>	<u>11,032,132</u>	<u>2,975,995</u>	<u>2,162,768</u>	<u>-</u>	<u>-</u>	<u>11,845,359</u>

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2021

10. General, restricted and designated funds (continued)

	Balances brought Forward 2019 £	Income £	Expenditure £	Transfers £	Taxation £	Balances carried forward 2020 £
<b>Restricted income funds</b>						
Creative engagement	70,000	204,178	229,759	-	-	44,418
National Lottery Heritage Fund	-	121,629	121,629	-	-	-
Productions	-	60,820	55,820	-	-	5,000
Other	57,582	210,016	117,339	-	-	150,259
	<u>127,582</u>	<u>596,643</u>	<u>524,547</u>	<u>-</u>	<u>-</u>	<u>199,678</u>
<b>Restricted capital funds</b>						
Leasehold improvements	10,049,608	-	257,126	-	-	9,792,482
Freehold land	350,000	-	-	-	-	350,000
Leasehold premises	370,861	-	5,099	-	-	365,762
Fixtures, fittings and equipment	322,956	-	80,739	-	-	242,217
Website	45,333	-	11,323	-	-	34,010
	<u>11,138,758</u>	<u>-</u>	<u>354,287</u>	<u>-</u>	<u>-</u>	<u>10,784,471</u>
<b>Total restricted funds</b>	<u>11,266,340</u>	<u>596,643</u>	<u>878,834</u>	<u>-</u>	<u>-</u>	<u>10,984,149</u>
<b>General fund</b>	430,820	2,600,210	3,186,114	-	203,067	47,983
<b>Total</b>	<u>11,697,160</u>	<u>3,196,853</u>	<u>4,064,948</u>	<u>-</u>	<u>203,067</u>	<u>11,032,132</u>

**10. General, restricted and designated funds (continued)**

**Restricted funds**

Restricted funds can only be spent on the projects they were given to support.

Restricted capital funds represent the fundraising carried out for the major capital projects. Covenants in place governing the future use of the building mean that these funds remain restricted even when the work is complete.

**Designated Funds**

The Trustees designated 2 funds in the year. £397,000 was set aside as 3 months operating expenses in line with its reserves policy. In addition to this £50,000 was set aside as a capital maintenance fund to ensure funds are available for capital repairs to the building.

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2021

11. Fixed assets

Charity and Group

	Leasehold Improvements	Freehold land	Leasehold premises	Fixtures, fittings and equipment	Total
	£	£	£	£	£
<b>Cost</b>					
At 1 April 2020	11,019,138	350,000	593,024	484,211	12,446,373
Additions	-	-	-	-	-
Disposal	(8,791)	-	-	-	(8,791)
<b>At 31 March 2021</b>	<b>11,010,347</b>	<b>350,000</b>	<b>593,024</b>	<b>484,211</b>	<b>12,437,582</b>
<b>Depreciation</b>					
At 1 April 2020	1,205,985	-	222,163	241,994	1,670,142
Charge for the year	265,466	-	5,099	60,554	331,119
Removed on disposal	-	-	-	-	-
<b>At 31 March 2021</b>	<b>1,471,451</b>	<b>-</b>	<b>227,262</b>	<b>302,548</b>	<b>2,001,261</b>
<b>At 31 March 2021</b>	<b>9,538,896</b>	<b>350,000</b>	<b>365,762</b>	<b>181,663</b>	<b>10,436,321</b>
<b>At 31 March 2020</b>	<b>9,813,152</b>	<b>350,000</b>	<b>370,862</b>	<b>242,217</b>	<b>10,776,231</b>

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2021

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12. Intangible fixed assets

Charity and Group

	<b>Website</b>
	<b>£</b>
<b>Cost</b>	
Cost brought forward	56,616
Additions	-
	<hr/>
At 31 March 2021	56,616
	<hr/>
<b>Amortisation</b>	
Amortisation brought forward	22,606
Charge for the year	11,323
	<hr/>
At 31 March 2021	33,929
	<hr/>
At 31 March 2021	22,687
	<hr/>
At 31 March 2020	34,010
	<hr/> <hr/>

Kiln Theatre

Notes to the financial statements (continued)  
For the year ended 31 March 2021

13. Investments

	Shares in subsidiary undertakings £
<b>Cost</b>	
At 1 April 2020 and 31 March 2021	200
<b>Net book value</b>	
At 1 April 2020 and 31 March 2021	200

**Holdings of more than 20%**

The company holds more than 20% of the share capital of the following companies:

Company	Country of corporation	Class	Shares held	%	Reserves at 31 March 2021
Tricycle Screen Limited (03077972)	England and Wales	Ordinary	100	100	(£482)
Kiln London Productions Limited (04807399)	England and Wales	Ordinary	100	100	(£7,888)

14. Debtors

Charity	2021 £	2020 £
Trade debtors	39,915	56,305
Amounts due from subsidiaries	7,621	4,967
Prepayments and accrued income	267,925	408,031
VAT	33,953	-
Other debtors	18,969	23,610
	<u>368,383</u>	<u>492,913</u>
<b>Group</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Trade debtors	39,915	56,305
Prepayments and accrued income	267,925	408,031
VAT	33,953	-
Other debtors	18,969	23,610
	<u>360,762</u>	<u>487,945</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2021

15. Creditors

Charity	2021 £	2020 £
Trade creditors	87,347	150,747
Other tax and social security	26,331	37,367
Accruals	122,712	372,082
Deferred income	103,459	168,072
VAT provision	174,696	205,760
Other creditors	54,640	38,516
	<u>569,185</u>	<u>972,544</u>

Group	2021 £	2020 £
Trade creditors	91,256	154,652
Other tax and social security	26,331	37,367
Accruals	122,710	372,082
Deferred income	103,459	168,072
VAT provision	174,696	205,760
Other creditors	54,640	38,516
	<u>573,092</u>	<u>976,449</u>

Deferred income of £103,459 relates to ticket sales for productions taking place after the year end and co production payments received in respect of productions due to take place in 2021/22.

## Kiln Theatre

### Notes to the financial statements (continued) For the year ended 31 March 2021

#### 16. Financial commitments

##### 16.1 Operating leases

As at 31 March 2021, the company had annual commitments under non-cancellable operating leases as follows:

	Land and building		Equipment	
	2021	2020	2021	2020
	£	£	£	£
Expiry date:				
Within 1 year	30,001	20,001	2,108	2,108
Within 1 – 2 years	30,001	20,001	2,108	2,108
Within 2 – 5 years	90,003	60,003	176	2,284
In more than 5 years	780,096	540,097	-	-
	<u>930,101</u>	<u>640,102</u>	<u>4,392</u>	<u>6,500</u>

Kiln Theatre has 2 leases. The landlords of the first lease are The Trustees of Court Abbey 1940 Branch of the Ancient Order of Foresters and the lease term is until 11 April 2052. The second lease is with Brent Council and is for a period of 125 years from 1995 so will end in 2120.

##### 16.2 Capital commitments and contingent liabilities

At 31 March 2021 the charity had contractual commitments in respect of the finalisation of the building project. The building was occupied from September 2018 and at 31 March 2021 final payments were still due to be made to the contractor in respect of the final work to complete the project. At the year end costs to finalise the capital project of £66,349 were accrued and as such there were no other capital commitments in respect of the project.

On 29 February 2016 the Arts Council of England took out a legal charge over the property at 269 Kilburn High Road in respect of the use of its funding for the capital project that runs for 20 years.

Notes to the financial statements (continued)  
For the year ended 31 March 2021

17. Employees

Number of employees

The average number of employees during the year was 59 (2020: 63).

This is split as follows:

	2021 No	2020 No
<b>Number of staff</b>		
Finance and Administration	6	6
Production	4	4
Artistic	3	16
Fundraising	4	4
Front of House Staff	23	23
Creative engagement	17	4
Operations	9	6
	66	63
	66	63
	2021 £	2020 £
<b>Employment costs</b>		
Wages and salaries	1,042,979	1,310,283
Social security costs	81,035	110,773
Other pension costs	24,353	30,690
	1,148,367	1,451,746
	1,148,367	1,451,746

No Directors of the company were employed or received any remuneration or reimbursement of expenses.

No member of staff received a salary of over £60,000. (2020: 1 between £60,000 and £70,000).

Key management personnel is defined as the Executive Team. Total remuneration of key management personnel in the period was £116,426 (2020: £122,340).

Included within wages and salaries costs are redundancy and termination payments of £38,609 (2020: £12,500).

Notes to the financial statements (continued)  
For the year ended 31 March 2021

## 18. Analysis of funds

	General funds	Desigated funds £	Restricted Funds £	Total 2021 £
<b>Group</b>				
Fixed assets	-		10,459,008	10,459,008
Current assets	868,742	447,000	643,701	1,959,443
Current liabilities	(573,092)		-	(573,092)
	<u>295,650</u>	<u>447,000</u>	<u>11,102,709</u>	<u>11,845,359</u>
<b>Charity</b>				
Fixed assets	200	-	10,459,008	10,459,208
Current assets	874,415	447,000	643,701	1,965,116
Current liabilities	(569,185)	-	-	(569,185)
	<u>305,430</u>	<u>447,000</u>	<u>11,102,709</u>	<u>11,855,139</u>
		General Funds £	Restricted Funds £	Total 2020 £
<b>Group</b>				
Fixed assets		25,770	10,784,471	10,810,241
Current assets		998,662	199,678	1,198,340
Current liabilities		(976,449)	-	(976,449)
		<u>47,983</u>	<u>10,984,149</u>	<u>11,032,132</u>
<b>Charity</b>				
Fixed assets		25,970	10,784,471	10,810,441
Current assets		1,003,631	199,677	1,203,308
Current liabilities		(972,544)	-	(972,544)
		<u>57,057</u>	<u>10,984,148</u>	<u>11,041,205</u>

Notes to the financial statements (continued)  
For the year ended 31 March 2021

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19. Analysis of net debt

	Cash at 1 April 2020	Cash movement	Cash at 31 March 2021
	£	£	£
Cash held	710,395	888,286	1,598,681

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20. Related party transactions

At the year end, the company was owed £1,663 from Tricycle Screen Limited and £5,958 from Kiln London Productions Limited.

During the year, Tricycle Screen Limited made a loss of £596 (2020: profit of £nil).

During the year, Kiln London Productions Limited made a loss of £110 (2020: loss of £52).

No Trustees received any remuneration during the year.

The charity received an aggregate amount of £11,339 in donations from Trustees during the year. (2020: £46,669)

Notes to the financial statements (continued)  
For the year ended 31 March 2021

21. Comparative statement of financial activities

	Unrestricted funds £	Restricted Funds £	2020 Total £
<b>Income and endowments from:</b>			
Donations and legacies	1,233,221	535,823	1,769,044
Charitable activities	1,283,249	60,820	1,344,069
Other trading activities	83,492	-	83,492
Investments	248	-	248
	<hr/>	<hr/>	<hr/>
<b>Total income</b>	2,600,210	596,643	4,967,540
	<hr/>	<hr/>	<hr/>
<b>Expenditure on:</b>			
Raising funds	212,988	-	254,759
Charitable activities	2,973,126	878,834	3,774,892
	<hr/>	<hr/>	<hr/>
<b>Total expenditure</b>	3,186,114	878,834	4,064,948
	<hr/>	<hr/>	<hr/>
Net income for the year	(585,904)	(282,191)	(868,095)
Taxation – theatre tax credit	203,067	-	203,067
Transfers between funds	-	-	-
	<hr/>	<hr/>	<hr/>
Net movements in funds	(382,837)	(282,191)	(665,028)
	<hr/>	<hr/>	<hr/>
Funds brought forward	430,820	11,266,340	11,697,160
	<hr/>	<hr/>	<hr/>
<b>Funds carried forward</b>	47,983	10,984,149	11,032,132
	<hr/>	<hr/>	<hr/>