# ACTORS TOURING COMPANY (LONDON) LIMITED

England & Wales · Charity number 279458

## Details

| | |
|---|---|
| **Other names** | ACTORS TOURING COMPANY - A T C, ATC |
| **Status** | Registered |
| **Legal form** | Charitable company |
| **Company number** | 01472949 |
| **Registered** | 1980-03-07 |
| **Register** | View on the Charity Commission register |

## Contact

| | |
|---|---|
| **Address** | 3.04<br>Carlton Mansisons<br>387 Coldharbour Lane<br>Brixton<br>SW9 8QD |
| **Phone** | 07862121214 |
| **Email** | juliana@atctheatre.com |
| **Website** | www.atctheatre.com |

## Activities

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

**Activities:** A touring theatre company based in London that generates theatre that connect to audiences and is accessible to everyone. Our work focuses on theatre that originates internationally but is made in the UK. We tour extensively, working to reach audiences that do not otherwise have access to this work and present workshops, talks, discussions, videos and other media which help people access our work

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## Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

## Geography

- Scotland
- Throughout England And Wales

## Finances

| Period end | Income | Expenditure | Assets | Employees |
|---|---|---|---|---|
| 2025-03-31 | £538,788 | £531,523 | £172,092 | 4 |
| 2024-03-31 | £482,173 | £538,712 | - | - |
| 2023-03-31 | £412,115 | £358,342 | - | - |
| 2022-03-31 | £400,710 | £392,419 | - | - |
| 2021-03-31 | £268,411 | £231,365 | - | - |

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## Trustees

| Name | Role | Appointed |
|---|---|---|
| **Professor Geraldine Brodie** | Chair | 2020-05-19 |
| Christiaan-Willem Van Der Sluijs | | 2025-06-30 |
| David Alan Evans | | 2020-05-19 |
| Eleni Gill | | 2025-06-30 |
| Feeroza Patel | | 2025-06-30 |
| Lailia Alj | | 2025-06-30 |
| MARIA DELGADO | | |
| Margherita Anna Irene Laera | | 2021-12-13 |
| Nick Tyler | | 2021-12-13 |
| SUDHA BHUCHAR | | 2016-03-20 |
| Sanpreet Janjua | | 2020-03-16 |
| Sarah Grochala | | 2020-03-16 |
| Sarita Godber | | 2025-06-30 |

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**ACTORS TOURING COMPANY (LONDON) LIMITED**

England & Wales - Charity number 279458

# Accounts

# ACTORS TOURING COMPANY (LONDON) LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**REPORT AND FINANCIAL STATEMENTS**

**31ST MARCH 2025**

**REGISTERED NUMBER: 01472949**

**CHARITY NUMBER: 279458**

**Frank Lachman**
**Chartered Accountant**
**31 Fairview Way**
**Edgware**
**Middlesex**
**HA8 8JE**

**ACTORS TOURING COMPANY (LONDON) LIMITED**

**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**FINANCIAL STATEMENTS**

**for the year ended 31st March 2025**

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## LEGAL AND ADMINISTRATIVE INFORMATION

### Directors and trustees

The directors of the charitable company (Actors Touring Company (London) Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees are non-executive and unpaid.

As set out in the Articles of Association the trustees can be appointed at any time throughout the year and stand for re-election at the AGM. Rotation of directors is by one third of the longest serving directors retiring at the AGM with no disbar to reappointment.

The Board provides guidance on, and formally approves, appropriate policies for the company. An induction process for new trustees and ongoing training for trustees supports our aim to embody best practice in governance.

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

| | |
|---|---|
| Laila Alj | Appointed 30 June 2025 |
| Sudha Bhuchar | |
| Geraldine Brodie (Chair) | |
| Maria Delgado | |
| David Alan Evans (Vice Chair and Chair of Finance Committee) | |
| Eleni Gill | Appointed 30 June 2025 |
| Sarita Godber | Appointed 30 June 2025 |
| Sarah Grochala (Chair of Artistic Evaluation Group) | |
| Sanpreet Janjua (Chair of Development Committee) | |
| Vincent Keaveny | Resigned 30 December 2024 |
| Margherita Laera | |
| Feeroza Patel | Appointed 30 June 2025 |
| Nick Tyler | |
| Christiaan-Willem Van Der Sluijs | Appointed 30 June 2025 |

**Company Secretary**

| | |
|---|---|
| Andrew Smaje | to April 2024 |
| Juliana Bearse | from 26 April 2024 |

**Artistic Director**
Matthew Xia

**Executive Director**

| | |
|---|---|
| Amber Massie-Blomfield | Interim April 2024 to September 2024 |
| Jo Royce | October 2024 to June 2025 |
| Helen Jeffreys | Interim from June 2025 |

**Independent Examiners**
Frank S Lachman & Co, 31 Fairview Way, Edgware, Middlesex HA8 8JE

**Bankers**
Barclays Bank plc, Soho Square Business Centre, 27 Soho Square, London W1A 4WA (all transactions)
Shawbrook Bank Ltd, Lutea House, Warley Hill Business Park, Great Warley, Essex CM13 3BE (savings, limited access)

**Registered office and operation address**
3.04 Carlton Mansions, 387 Coldharbour Lane, London SW9 8QD

**Name**
"Actors Touring Company" and "ATC" are the trading names used by Actors Touring Company (London) Limited.

**Overview of the year**

2024-25 was an exciting and ambitious year for ATC as we have actively pursued our artistic ambitions to tour extensively across England, build audience engagement with Global Majority audiences and commission new work from artists of global heritage.

Amongst our successes, we have:

- **Delivered our largest scale tour to date**: across 2024/25 and 2025/26, we undertook a six-venue tour of Tambo & Bones. An enormous technical undertaking, the show had increased production value and technical requirements, taking us out of studio performance spaces and into mid-large scale receiving houses (of 300+ seats).

- **Created a new working model for ATC, bringing together outdoor performance and community co-creation:** across 10 weeks, dramaturg and facilitator Francesca Beard supported over 45 members of the sanctuary seeking community from Deptford and Greenwich to explore themes of "home". Through workshops, they developed performance skills, increased confidence, and made connections across participating groups, creating their own responses to Warsan Shire's poem, HOME. This process culminated in a two-week rehearsal period at the Ahoy Centre in Deptford, where Director Matthew Xia shaped the participants' work into a professional production for live performance – Bodies of Water - at Greenwich + Docklands International Festival 2024 (GDIF).

- **Undertaken two periods of research and development (R&D):** one in collaboration with international artists from Bureau Vergezicht in Holland and one with British Armenian playwright, Abi Zakarian.

- **Been awarded three multiyear grants from Trusts & Foundations:** we were thrilled to be awarded grants from John Ellerman Foundation, Esmee Fairbairn Foundation and Wates Foundation to support our increased artistic and audience development ambitions, including development opportunities for emerging Global Majority artists.

**Challenges and mitigations**

The landscape in which ATC works continues to be increasingly challenging. Across the theatre sector, rising costs set against cuts to funding or standstill funding means that producers and venues are feeling the strain. Similarly, audiences are having to make difficult choices about where they spend their money and box office trends indicate lower than anticipated capacity and last-minute bookings. The cost of living and producing has meant that we have experienced higher costs on *Tambo & Bones* and more recharges from venues, set against lower than anticipated sales due to the box office patterns that are prevalent across the sector.

We have mitigated the risk of the current sector landscape through negotiation of guarantees and co-producing fees and employing robust financial controls. ATC holds 6 months' operating costs in reserves and designated funds to invest in productions and organisational development.

**Financial performance**

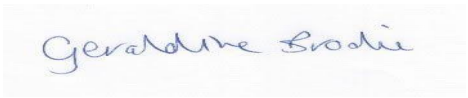
ATC closes the year in a strong financial position, ending with a surplus of £7,265 and holding £172,092 in reserves.

**Thanks**

I would like to thank my fellow Board of Trustees, along with the ATC team and our many creative freelancers, whose dedication and hard work across the year means that ATC continues to go from strength to strength.

I am also grateful to our key stakeholders, to Arts Council England for their continued support of ATC as a National Portfolio Organisation, to our co-producing partners (Royal & Derngate, Northampton, Liverpool Everyman & Playhouse, Belgrade Coventry, Theatre Royal Stratford East, Leeds Playhouse and Greenwich + Docklands International Festival) to our funders (Esmee Fairbairn Foundation, John Ellerman Foundation, Wates Foundation, Stanley Thomas Johnson Foundation and 29 May 1961 Foundation) for their support and commitment. Without you, we would not be able to make the bold, innovative and ambitious work that we do.

And to our audiences, for whom we make the work, and who tell us how important it is to see a range of global stories told in their local venues, we look forward to bringing you a programme of extraordinary shows in 2025/26 and beyond.



**Geraldine Brodie**
**Chair of Trustees**

## REPORT OF THE COMMITTEE OF MANAGEMENT

### Principal Activity and Charitable Objective

The company's principal activities and charitable objectives are to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the Arts.

### Misson Statement

Actors Touring Company is a portable portal to the world. Through our work, we connect global artistic voices to local communities. ATC has an unrivalled track record in commissioning, producing and touring contemporary international plays that amplify and celebrate global artists from both within and beyond the UK. Our work explores ideas of intersectionality, identity and belonging – opening conversations across borders both geographic and cultural. We tour to venues of all scales and sizes, and to places the length and breadth of the UK. We engage with communities whose experiences are under-represented on our stages, and we invite traditional theatre audiences to share the journey. Since 1980, we have premiered over 200 new plays and translations from the Middle East, South & South East Asia, Eastern, Northern and Central Europe, Australia and North America – bringing global stories to UK audiences from Scotland to Cornwall, from Merseyside to Suffolk. Our international touring includes Turkey, Finland, Spain, USA, and we've licensed our productions in Australia, France, Belgium and Denmark. We are recognised as a leading commissioner of plays by writers from the global cultures within the UK.

### Structure, Governance & Management

### Leadership

Matthew Xia is Artistic Director and Chief Executive of ATC. Matthew Xia is a leading figure in the cultural sector and is a multi-award-winning theatre director. Awards include an Olivier Award, Genesis Directors Award and an honorary doctorate (UAL) for promoting accessibility and diversity in the arts. Alongside his artistic leadership of ATC he is Vice Chair at Cardboard Citizens and Get Into Theatre. Matthew is a regular panelist, advisor and judge on initiatives to improve equity and representation in the arts and offers mentoring and support to emerging artists and directors.

Matthew works alongside ATC's Executive Director to lead the organisation strategically, financially and operationally. In January 2025, Matthew Xia and Jo Royce were named in the Stage 100 list of influential people in British Theatre.

### Governance

Actors Touring Company is a charity and a company limited by guarantee. It has a committed Board of Trustees which monitors the company's activities, oversees its financial viability, sets policy and fulfils the fiduciary and legal requirements of charities and limited companies.

The Board approves annual budgets and quarterly management accounts and reviews the Risk Register each quarter. Trustees review all policies and procedures and key monitoring data.

All Board reports and monitoring of progress against targets have been done through the lens of Arts Council England (ACE) Let's Create Investment Principles since the implementation of ACE's new 10-year strategy in 2021.

ATC's Board meets quarterly, as do 3 subcommittees:

- Finance Committee (est. 2015) provides in-depth scrutiny of annual accounts, company budgets and management accounts. Meetings take place 2-4 weeks prior to full Board, to whom the FSC reports. Members give additional 1-2-1 support to the team on Risk, Accountancy Practice, VAT and other relevant financial matters.
- Development Committee (est. 2020) provides in-depth scrutiny of fundraising activity, campaigns and applications and supports creation and review of Fundraising Policy.
- Artistic Evaluation Group (est. 2022) provides in-depth scrutiny of artistic projects and analysis of audience survey data and data provided by partner (tour) venues.

The Chair and Executives meet fortnightly, discussing:

- Key developments in programming and artistic activity
- Arts, theatre and touring sector.
- Stakeholder relationships and reporting, for example with ACE. Statutory requirements, for example those relating to charity status.
- HR & Recruitment.
- Board-Staff communications and relations.

We have an active Conflict of Interest Policy. COI is a standing item for update and review at Board meetings. Skills Audits and Equality and Diversity Monitoring data is updated annually, to inform Board recruitment needs.

Current trustees have experience in arts leadership, the environment, fundraising, finance, governance, law, playwriting, directing, human resources, producing, acting, teaching, translation, research and inclusive practices.

Board members are appointed for a three-year term, with the longest-standing retiring at AGM and eligible for re-election. The Board reviews its membership periodically, seeking to identify underrepresented groups and skills and address those in trustee recruitment.

Board members are recruited externally. In-depth interviews with Chair and Executive management make clear the roles and responsibilities of trustees and seek to understand the qualities that potential trustees would bring to the organisation. A detailed Induction Pack is provided prior to appointment of new trustees, making clear the legal obligations as well as the Board's expectations of a trustee. This includes embedding the values of the organisation and registering conflicts of interest. New trustees are allocated a board 'buddy', annual trustee appraisals are carried out and trustee training is reviewed and discussed at board meetings.

The trustees would like to thank Vincent Keaveny, who stepped down after 10 years on the Board. A Board recruitment took place in early 2025 and we were pleased to welcome 5 new board members in June 2025, bringing extensive expertise in theatre, education, law, HR and inclusion, and communications.

**Team Structure**
Our team in 2024-25 comprised:

- Full-time: Artistic Director, Executive Director, General Manager, Senior Producer & Audience Development Lead
- Part-time: Associate Director
- Freelancer Support: Finance, IT, Fundraising

We were thrilled to receive funding from Esmee Fairbairn Foundation, John Ellerman Foundation and Wates Foundation in year. This funding has supported the recruitment of a 12-month fixed-term Associate Director post, for an emerging creative from the Global Majority to work with ATC and gain extensive experience of working within a producing and touring organisation. Ongoing funding will allow us to maintain this role for three years.

More about the team and the ATC Board can be found at www.atctheatre.com/about

ATC is committed to providing the best organisational and HR practices. We have in place equality and diversity, environmental, health and safety, training and development policies and action plans. We offer flexible, hybrid and part-time working options. One member of our team is training in mental health first aid.

In 2024-25 ATC employed 60 freelancers, reflecting the fact that 80% of all theatre workers are employed on short-term contracts. Production and stage managers, actors, designers, and playwrights are all employed by ATC according to the needs of each individual project.

ATC remains committed to representation in our core staff team and the freelancers we engage across our programme, ensuring that we reflect the work we make on stage and the audiences we seek to reach. In 2024/25, 65% of our freelancers came from global majority backgrounds.

**Best Practice in Employment**
ATC is fully committed to the principles of PIPA (Parents in the Performing Arts) https://pipacampaign.org and is a PIPA Charter Partner. Allied to this, we have discrete policies to support Flexible Working and Working from Home.

ATC is a long-standing member of the Independent Theatre Council (ITC). The company is an ITC Ethical Manager which means that we are committed to paying at least the ITC/Equity minimum salary rates to actors and stage management, as well as using pre-negotiated ITC contracts. We are also committed to paying above Living Wage to hourly paid staff.

**Employment and Recruitment practices**
We strive to lead the field in equitable employment and recruitment practices, working alongside initiatives such as the Antiracism touring rider, Open Hire and Back Stage Niche when reviewing our internal policies and recruiting. ATC undertakes open recruitment for all part-time, full-time and permanent posts, and stage management and technical freelance roles.

**Funding & Business Model**

Actors Touring Company operates with a mixed revenue model, with income generated from a variety of sources: Arts Council England (ACE) funding, co-production partnerships, financial deals with venues and festivals (including fees, guarantees and share of box office), philanthropic support and grants from charitable trusts and foundations.

Arts Council England is our principal funder. ATC is a National Portfolio Organisation (NPO), which means that we have regular annual funding, which can be renewed by a new application to the Portfolio that takes place typically every 3 years. ATC has been successfully sustained by support from ACE throughout its history, with our current investment confirmed until March 2027.

This year we have received two sizeable three-year grants from Esmee Fairbairn and John Ellerman. We are also grateful to the Wates Foundation for supporting the organisation with a three-year grant commitment.

Since its introduction in 2014, Theatre Tax Relief has become a vital part of our income model. Theatre Tax Relief is accounted for in the financial year the associated production takes place and is accrued in the accounts until it is received by the company, often the following tax year when accounts have been submitted to HMRC. For 2024/25, ATC is accruing £135,204 of TTR against productions of *Bodies of Water* and the tour of *Tambo & Bones.*

In 2024/25 the split of revenue funding was:

- 40% Arts Council funding
- 21% from Trusts & Foundations and donations
- 15% from co-producing investment and box office guarantees
- 21% Theatre Tax Relief
- 3% other sources (bank interest, Gift Aid)

Collaboration and co-production are central to ATC's business model. To mount our productions, we require investment from venue and producing partners; as co-producers or presenting partners to enable us to realise our work. We are funded to produce 1-2 productions/tours per year. The main reach of our work is across England (as per our Arts Council England funding agreement); we have previously worked in Wales, Scotland, Northern Ireland and outside the UK.

**Risk Management**

The Trustees and Senior management review risk on a regular basis.

We maintain and review a detailed Risk Register, allowing us to monitor and record risk. The Board and staff work together in reviewing the Risk Register. Further in-depth financial analysis is undertaken by the Finance sub-committee in advance of each Board meeting, with the sub-committee presenting its findings to the full Board.

The net costs of individual projects are approved in the annual budget-setting process, clearly identifying any financial risk to the company on all artistic activities. For major projects and productions, a greenlighting process is in place, to ensure the board can review the feasibility and risk level of projects before the company commits to full production.

The Trustees are satisfied that the company has strategies and policies that effectively mitigate against risk and these form part of our reporting to Arts Council England.

**Public Benefit**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The company's wide-reaching touring programme allows for the distribution of dramas that audiences would not otherwise experience, particularly premieres of international or new plays. We engage national audiences with plays that originate from across the globe.

**Diversity, Equality, Equity, and Representation**

ATC wholeheartedly embraces the intersectional nation and world in which we operate. Global and intersectional perspectives are in the DNA of our mission, our values and our work.

We connect with a range of communities locally, nationally and internationally and we seek to actively reflect this diversity in our artistic activities, our employment practices and our governance.

ATC believes that words are only effective if they are followed up by actions and so our approach to Diversity, Equity, Equality and Representation (DEER) is embedded throughout our policies, practice and governance. Regular training is undertaken by

the Board, executive and team in areas such as anti-racism and disability awareness.

ATC's DEER policy is reviewed by the Board every two years (with the next review due in March 2026). The values and actions it represents is supported by an accountable working group of the Board to whom members of the staff and creative teams can connect with at any point to raise questions, concerns or bring forward ideas and opportunities. This may include new approaches or training opportunities.

**Environmental**

We recognise that the nature of touring is such that there can be unavoidable environmental impacts. We seek to minimise our environmental impact in our office use, business travel, and productions. We aim to minimise wastefulness in our productions and encourage recycling of all materials – from scripts to design - throughout a project's lifetime.

We are committed to using the Theatre Green Book parameters and Julie's Bicycle reporting tools to direct our approach and guide our ethical practices. We have a dedicated Green Rider in all our contracts with venues, creative teams and freelancers, confirming our commitment to reducing our environmental impact.

Nick Tyler acts as a specialist Environmental Champion on the Board, supporting the development and delivery of the organisation's Environmental Action Plan (review due December 2025). This approach has been commended by the Arts Council as an example of best practice around sustainable Board engagement.

## Achievements and Future Plans

**Main Achievements – Artistic Productions**

**Reach and scale of work**
During 2024/25, ATC:

- Produced two shows, *Bodies of Water* and *Tambo & Bones* (touring into 2025/26)
- Toured to Belgrade Coventry, Liverpool Everyman & Playhouse, Theatre Royal Stratford East, Leeds Playhouse and Greenwich and Docklands International Festival.
- Undertook two periods of research & development, including one seed commission

***Bodies of Water***
*"no one leaves home unless*
*home is the mouth of a shark"*
– Warsan Shire

ATC's exciting and evocative new production, *Bodies of Water,* brought together outdoor performance and community co-creation, in an approach that was the first of its kind for ATC. Co-produced with and presented at Greenwich and Docklands International Festival, *Bodies of Water* was the third time ATC has participated in the renowned celebration of outdoor arts and performance.

Over 10-weeks, ATC facilitated a participation program with members of the sanctuary-seeking community across Southeast London, resulting in an evocative and powerful piece of theatre staged on the banks of the Thames in August 2024.

The production showcased the testimonies of those with lived experience of the asylum system, woven together with Warsan Shire's soul-stirring poem *HOME* performed by professional actor Laila Alj, and live music by one of the UK's leading oud players, Rihab Azar.

*Bodies of Water* humanised the headlines, offering real stories of belonging, home, and joy - told by those who had lived them.

Dramaturg and facilitator Francesca Beard supported over 40 participants from Deptford and Greenwich to explore themes of "home". Through workshops, they developed performance skills, confidence, and connections across participating groups, creating their own responses to the poem. This process culminated in a two-week rehearsal period at the Ahoy Centre in Deptford, where Director Matthew Xia shaped the participants' work into a professional production – ready for a live audience.

The final performances featured 18 community members. The professional rehearsal environment ensured that community performers felt respected and valued as artists.

*"We made our stories into one story, as one, through cooperation, teamwork, trust and love".* - Community performers

This ethos and approach resulted in an exceptional quality of performance that was witnessed by over 1,200 audience

members during its weeklong run, with capacity increased due to high demand.

One audience member described *Bodies of Water* as *"a collective antidote to the state of the world,"* while The Stage called it *"deeply moving."* The piece's topical nature brought national attention, with Channel 4 News broadcasting a feature on the production.

Our partnerships with local charity organisations All Change Arts, Creating Ground, and Women for Refugee Women were instrumental to the success of the project. ATC ensured all participants were supported throughout the process by covering food and travel costs to eliminate barriers to participation. Additionally, a dedicated wellbeing counsellor provided emotional support, creating a safe space for participants to explore and share their experiences with care and dignity at the centre of the process.

*"For refugee women isolated and discriminated against in London, it's so important to see the creative industries stepping up to welcome and support the women, building their skills and making them feel part of a beautiful artistic community."* Women for Refugee Women

***Tambo & Bones***

ATC was pleased to open the first national tour of the critically acclaimed *Tambo & Bones* by Dave Harris, opening at Royal & Derngate Northampton in March 2025. Production and opening week in Northampton took place prior to touring to Leeds, Coventry, Liverpool, Manchester with a return to Stratford East, London, where the show originally opened in July 2023.

Directed by Matthew Xia, the original creative team returned to the production, alongside performers Daniel Ward, Dru Cripps and Jaron Lemmons. The role of Tambo is played by Clifford Samuel, who said of joining: *"Stepping into the role of Tambo is both a thrilling challenge and a privilege. Collaborating with such an extraordinary team fuels my passion for the craft. I'm eager to witness how audiences engage with the story and the production we've brought to life."*

The tour was ATC's largest scale tour to date, performing in theatres of 400-700 capacity and demonstrates the artistic ambition of the organisation.

The production opened in Royal & Derngate Northampton, prior to the first venue on the tour, Liverpool Everyman & Playhouse. The remaining tour dates took place in the financial year 2025/26.

Headline statistics for performances occurring in 2024/25 are:

<u>Royal & Derngate:</u>

- Audience figures: 666
- Number of performances: 8
- Access performances: touch tour and audio described performance.
- Relationships with Caribbean Student Society, Centre for the Advancement of Racial Equality, Students Union), United African Society and a community choir.
- Post show discussion with Matthew Xia and the cast
- Lighting design workshop for young creatives with Ciaran Cunningham (Lighting Director) attended by 15 participants.
- A dedicated post show wellbeing offer was in place for audiences (led by the venue), with counsellors available in a quiet area in the foyer pre and post-performance.

<u>Liverpool Everyman & Playhouse</u>

- Audience figures: 703
- Number of performances: 5
- Access performances: touch tour and audio described performance
- Relationships with African Caribbean Centre, Blackfest, Liverpool Black Men's Group and the Diversity and Inclusion leads from: Liverpool Football Club, Everton Football Club, Liverpool School of Tropical Medicine, University of Liverpool, Edge Hi
- Pre-show discussion exploring "Art as Activism" with Matthew Xia, Liverpool Everyman Creative Director Nathan Powell and poet Amina Atiq
- Post-show discussions with young people from 20 Stories High and The Black Actors Collective and Matthew Xia, reaching 24 participants
- Community Night: featured a "curtain raiser" performance by local artist KOJ, with invitations sent to all audience development connections

Seeking to unite marketing and audience development approaches and make connections across regional venues, ATC hosted two Town Hall sessions to excite and engage venue team members (from Marketing, Programming, Front of House) and to share key insights into the production. We also used a Town Hall session to develop strategies for Community

Nights (also known as BlackOut nights), to support venues to make this radical invitation to their local communities and welcome them to the production. We created dedicated FAQ and briefing documents to support the venues and to ensure that they were a positive experience for the audiences, Front of House teams and the cast and creative teams on stage.

ATC also used a centralised Basecamp platform to update all venue teams with the same information and to connect strategies across regional touring venues. The best results came from the venues who actively engaged with this platform, although all venues fed back that working together in this way was incredibly useful in sharing ideas and insights.

We collaborated with Bread & Butter PR on the press and communications strategy for the production. As the show had been extensively reviewed for the opening in Stratford in 2023, Bread & Butter focused on building the show's profile across new channels and diverse audiences (including music and lifestyle press).

The local press reception (led by venue PR teams) was incredibly receptive, building on the positive reviews from the original run. This includes Manchester Theatres review giving the show 5 stars and claiming: *"There is nothing quite like this play anywhere else on earth. You'll be truly missing out if you don't go."*

A 5-star review on Reviews Hub said: *"Tambo & Bones is a lot of fun and packed full of terrific punchlines, its true brilliance is in the thought it provokes. Harris's writing runs through time, yet the longing for identity, and for the world to 'wake up' to institutional racism, reiterates this work as urgent as it was upon its UK premiere, at this same theatre, two years ago. A shocking and scintillating piece of theatre."*

Prior to opening, *Tambo & Bones* was listed by many outlets as a "Show to Watch" in the 2025 new year lists, including The Stage, The Guardian, TimeOut. Profile building came in the form of significant BBC Radio coverage including interviews with Matthew Xia on 6Music and BBC London.

**Research & Development**

- Laura H – by Anoek Nuyens, from the book by Thomas Rueb, in a new translation by Goya van den Berg. This international R&D was delivered in partnership with Bureau Vergezicht, Netherlands. We were thrilled to invite dramaturg Sabrina Mahfouz and creative practitioners Bush Moukarzel and Amanda Wilkie to explore the themes and content of the play.
- Nothing to Lose (working title), a new play by Abi Zakarian: ATC invested in a seed commission for British Armenian writer Abi Zakarian, to provide Abi with the time and space to explore ideas for a new production centring the Armenian genocide of 1915, where it is estimated that 1.5 million Armenians were killed. Abi wanted to find a way – through the play – to ask not how genocides occur, but why society keeps letting them happen. The development of Abi's artistic idea was supported through a range of conversations with Artistic Director Matthew Xia, and a funded three- day R&D period hosted by ATC, where Abi worked with British Armenian Actor Jessie Bedrossian, ATC's Associate Director Dubheasa Lanipekun and explored how a game show format might provide the framework for the piece. With the resulting pitch document, ATC is now seeking co-commissioning partners to take the play to a full draft script.

**Project Development / Future Plans**

- Completing the tour of *Tambo & Bones* with final performances in Manchester, Coventry, London and Leeds.
- Developing our working relationship with Leeds Playhouse, as we join the Leeds Playhouse, Nottingham Playhouse and Birmingham Rep co-production of Small Island, as Associate Producer. *Small Island* (adapted by Helen Edmondson fron the book by Andrea Levy) will be directed by Artistic Director Matthew Xia, with support from ATC's Associate Director, opening in March 2026. As Associate Producers we will also enhance audience development across the tour.
- Re-establishing our Readers Group, working with six freelance creatives to read and discuss new works and translations that may form part of ATC's future programming.
- Exploring conversations with co-producing partners and host venues to deliver a tour of *Darkling* by Titas Halder in Autumn 2026.
- Seeking funding to progress our seed commission with Abi Zakarian.

**Financial Review**

**Financial Performance**
ATC closed financial year 2024/25 with a surplus of £7,265, holding £172,092 in reserves.

Its annual turnover was £538,788, compared to £482,173 in 2023/24 (an increase of 11.74%).

The increased turnover can be attributed to:

- Successful trust and foundations income raised in year (see below)

- Significant co-producing investment and box office guarantees for *Tambo & Bones* (notably higher than ATC's average touring income due to the scale of the production)
- Theatre Tax Relief accruals for *Tambo & Bones* and *Bodies of Water* (to be received in 2025/26)

**Fundraising and Development**

2024/25 saw great success in Trusts and Foundations fundraising, achieving £109,427 of income from grant sources. A decision was made to invest operational funds in resourcing support from dedicated freelance fundraising consultants, which reaped dividends. ATC's overall fundraising strategy continues to be supported by the Development subcommittee, led by trustee Sanpreet Janjua.

ATC secured three, three-year core operational grants from John Ellerman Foundation, Esmee Fairbairn Foundation, in support of audience development and the roles of Associate Director, and a three-year restricted grant from Wates Foundation for the Senior Producer & Audience Development Lead role.

Additional grants received in year include the Stanley Thomas Johnson Foundation (for *Bodies of Water*) and The 29th May 1961 Charitable Trust (for *Tambo & Bones* wraparound activity).

As a registered charity. ATC is hugely grateful for the support it receives through public investment, grants and individual donations and would like to particularly thank the following for their support in 2024/25:

- Arts Council England
- Esmee Fairbairn Foundation
- John Ellerman Foundation
- The 29th May 1961 Charitable Trust
- Stanley Thomas Johnson Foundation
- Wates Foundation

**Reserves**

ATC closed the year with a free reserves position of £168,492, allocated as follows:

- £127,722 Operating Reserves (6 months of operating costs)
- £20,000 Designated Production Investment Fund
- £10,000 Designated Strategic Development Fund
- £10,770 General Reserves

In addition, we hold a restricted reserve of £3,600, following a grant from The 29th May 1961 Charitable Trust for *Tambo & Bones wraparound* activity to be delivered in 2025/26.

ATC conducted its annual review and updated its Reserves Policy in December 2024 in line with best practice and is satisfied that the current reserves along with cashflow forecast support the organisation to be a going concern for 2025/26.

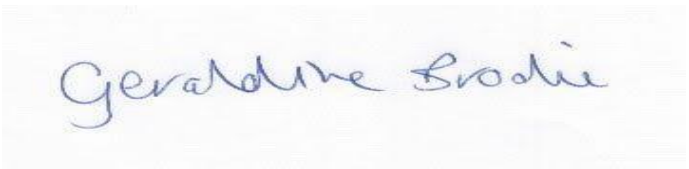
**Independent Examiners**

The Trustees recommended at their AGM that Lachmann & Co continue as the company's independent examiners.

**Small Company Exemptions**

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

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



**Geraldine Brodie**
**Chair of Trustees**

## INDEPENDENT EXAMINERS REPORT

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2025 which are set out on pages 13 to 19.

*Responsibilities and basis of report*

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

*Independent examiner's report*

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



Frank S Lachman
Chartered Accountant
Independent Examiner

31 Fairview Way
Edgware
Middlesex HA8 8JE

**ACTORS TOURING COMPANY (LONDON) LIMITED**

**A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**STATEMENT OF FINANCIAL ACTIVITIES**
**Including INCOME AND EXPENDITURE ACCOUNT**

**for the year ended 31st March 2025**

| | Note | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2025 £ | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2024 £ |
|---|---|---|---|---|---|---|---|
| **Income from:** | | | | | | | |
| **- Legacies and donations** | **2** | - | 213,940 | 213,940 | - | 216,293 | 216,293 |
| **Charitable activities** | **3** | 23,477 | 301,369 | 324,846 | 10,513 | 255,367 | 265,880 |
| **Investments** | | - | 2 | 2 | - | - | - |
| | | **23,477** | **515,311** | **538,788** | **10,513** | **471,660** | **482,173** |
| **Expenditure on:** | | | | | | | |
| **Charitable Activity Costs** | **4** | 19,877 | 511,646 | 531,523 | 10,513 | 528,199 | 538,712 |
| | | **19,877** | **511,646** | **531,523** | **10,513** | **528,199** | **538,712** |
| **Net income** | | 3,600 | 3,665 | 7,265 | **-** | (56,539) | (56,539) |
| **Total Funds brought forward** | | - | 164,827 | 164,827 | - | 221,366 | 221,366 |
| **Transfers** | | - | - | - | - | - | - |
| **Total Funds carried forward** | **12** | **3,600** | **168,492** | **172,092** | **-** | **164,827** | **164,827** |

**The notes on pages 15 to 19 form part of these accounts.**

**ACTORS TOURING COMPANY (LONDON) LIMITED**
**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

## BALANCE SHEET AS AT 31st MARCH 2025

| | Note | 2025 | | 2024 | |
|---|---|---|---|---|---|
| | | £ | £ | £ | £ |
| **Tangible Fixed Assets** | **9** | | - | | - |
| **Current assets** | | | | | |
| Debtors | **10** | 251,981 | | 112,955 | |
| Cash at bank and in hand | | 81,828 | | 72,060 | |
| | | 333,809 | | 185,015 | |
| **Creditors**: amounts falling due within one year | **11** | 161,717 | | 20,188 | |
| **Net current (liabilities)/ assets** | | | 172,092 | | 164,827 |
| **Total assets less current liabilities** | | | **172,092** | | **164,827** |
| **Funds** | | | | | |
| **Total Funds** | **12** | | **172,092** | | **164,827** |

For the year ended 31 March 2025 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

i. ensuring the company keeps accounting records which comply with section 386; and
ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions in Part 15 applicable to companies subject to the small companies' regime under Companies Act 2006 and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the board on
and signed on their behalf by Geraldine Brodie



Chair of the Board of Trustees
**Geraldine Brodie**

**Accounting policies**

**(a) Financial Statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2022) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Actors Touring Company (London) Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**(ii) Tangible Fixed Assets**

Depreciation is calculated to write down the cost less estimated residual value of assets by the reducing balance method over their expected useful lives at the following rates.

| | |
|---|---|
| Furniture, fixtures and equipment | 25% on straight line basis |

**(iii) Income**

Income derived from co-production agreements, performance fees and other sales is credited to the Statement of Financial Affairs (SOFA) in the period to which it relates on the basis of entitlement - excluding value added tax. Grants and donations represent amounts from individuals, corporations, trusts and other funding bodies and are credited to the SOFA in the year in which they are expended.

**(iv) Expenditure**

All expenditure is accounted for on an accruals basis excluding value added tax.
Costs are allocated to a category in the SOFA either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the SOFA Categories.

Support costs consist of infrastructure costs for salaries, premises and office administration. Such costs are apportioned on a reasonable and consistent basis to the various SOFA categories with a view to determining, as accurately as
possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each SOFA category of cost.

**(v) Debtors**

Trade and other debtors are recognised at the net settlement amount. Prepayments are valued at the amount relating to the next financial year

**(vi) Cash at bank and in hand**

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

**(vii) Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will in the transfer of funds to a third party and that the amount due can be measured or estimated reliably. Creditors and provisions are recognised at the net amount due.

**(viii) Pensions**

The company operates a defined contribution scheme for the benefit of its employees. Contributions are recognised as expenditure when due.

**(ix) Significant accounting estimates and judgements**

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

| 2 Grants and Donations | Restricted | Unrestricted | 2025 | Restricted | Unrestricted | 2024 |
|---|---|---|---|---|---|---|
| **Grants for General Running Costs** | | | | | | |
| Arts Council England - NPO funding | - | 211,596 | **211,596** | - | 211,596 | **211,596** |
| **Donations** | - | 2,344 | **2,344** | - | 4,697 | **4,697** |
| | **-** | **213,940** | **213,940** | **-** | **216,293** | **216,293** |

| 3 Charitable Activities | Restricted Funds | Unrestricted Funds | 2025 | Restricted Funds | Unrestricted Funds | 2024 |
|---|---|---|---|---|---|---|
| **Project Grants and Income** | | | | | | |
| Theatre Tax Relief | - | 135,204 | **135,204** | - | 104,005 | **104,005** |
| Paul Hamlyn | - | - | **-** | 5,700 | - | **5,700** |
| Esmee Fairbairn | - | 45,950 | **45,950** | - | - | **-** |
| John Ellerman Foundation | - | 40,000 | **40,000** | - | - | **-** |
| Stanley Thomas | 17,043 | - | **17,043** | | | |
| Wates Foundation | 2,834 | - | **2,834** | | | |
| The 29th May Trust | 3,600 | - | **3,600** | | | |
| D'Oyly Carte | - | - | **-** | 4,813 | - | **4,813** |
| Earned and other Income | - | 80,215 | **80,215** | - | 151,362 | **151,362** |
| | **23,477** | **301,369** | **324,846** | **10,513** | **255,367** | **265,880** |

| 4 Analysis of Charitable Activity Costs | Restricted | Unrestricted | 2025 | Restricted | Unrestricted | 2024 |
|---|---|---|---|---|---|---|
| **Production and project costs** | | | | | | |
| Acting and Creative Fees | 19,877 | 93,263 | 113,140 | 10,513 | 172,571 | 183,084 |
| Venue hire and rehearsal space | - | 4,927 | 4,927 | - | 1,392 | 1,392 |
| Set costumes and props | - | 26,146 | 26,146 | - | 11,017 | 11,017 |
| Lighting and production equipment hire | - | 23,984 | 23,984 | - | 8,015 | 8,015 |
| Marketing, promotion and PR | - | 4,399 | 4,399 | - | 1,295 | 1,295 |
| Travel, accommodation and transport | - | 47,716 | 47,716 | - | 57,473 | 57,473 |
| Other production costs | - | 49,980 | 49,980 | - | 18,178 | 18,178 |
| Support and governance costs | - | 261,231 | 261,231 | - | 258,258 | 258,258 |
| | **19,877** | **511,646** | **531,523** | **10,513** | **528,199** | **538,712** |

| 5 Analysis of Support and Governance costs | Support Costs | Governance Costs | 2025 | Support Costs | Governance Costs | 2024 |
|---|---|---|---|---|---|---|
| Rent and rates | 16,120 | - | 16,120 | 30,595 | - | 30,595 |
| Storage | - | - | - | 3,084 | - | 3,084 |
| Telephone and internet | 1,379 | - | 1,379 | 1,041 | - | 1,041 |
| Insurance | 3,415 | - | 3,415 | 2,891 | - | 2,891 |
| IT equipment and support | 1,386 | - | 1,386 | 3,470 | - | 3,470 |
| Equipment expensed | 977 | - | 977 | 1,876 | - | 1,876 |
| Salaries | 156,914 | - | 156,914 | 148,779 | - | 148,779 |
| Social security costs | 10,862 | - | 10,862 | 10,511 | - | 10,511 |
| Staff pension costs | 2,327 | - | 2,327 | 3,109 | - | 3,109 |
| Staff training, recruitment and welfare | 5,920 | - | 5,920 | 657 | - | 657 |
| Travel, transport and subsistence | 1,052 | - | 1,052 | 2,109 | - | 2,109 |
| Printing, postage and stationery | 31 | - | 31 | 77 | - | 77 |
| Theatre tickets and hospitality | 2,554 | - | 2,554 | 2,151 | - | 2,151 |
| Subscriptions and licences | 4,102 | - | 4,102 | 3,897 | - | 3,897 |
| Sundry costs | 2,977 | - | 2,977 | 1,559 | 196 | 1,755 |
| Bank charges and other fees | - | 210 | 210 | 356 | - | 356 |
| Consultancy | 39,682 | - | 39,682 | 28,892 | - | 28,892 |
| Company development | 2,023 | - | 2,023 | 5,698 | - | 5,698 |
| Fundraising | 7,550 | - | 7,550 | 5,560 | - | 5,560 |
| Independent examination | - | 1,750 | 1,750 | - | 1,750 | 1,750 |
| | **259,271** | **1,960** | **261,231** | **256,312** | **1,946** | **258,258** |

## 5 Analysis of Support and Governance costs

| | 2025 | 2024 |
|---|---|---|
| **Restricted costs** | - | - |
| **Unrestricted costs** | 261,231 | 258,258 |
| | **261,231** | **258,258** |

## 6 Net income for the year after charging:

| | 2025 | 2024 |
|---|---|---|
| Independent examiners' fees<br>- Independent examination | 1,750 | 1,750 |
| | **1,750** | **1,750** |

## 7 Staff costs and numbers

| | 2025 | 2024 |
|---|---|---|
| Salaries and wages | 156,914 | 148,779 |
| Social security costs | 10,862 | 10,511 |
| Pension costs | 2,327 | 3,109 |
| | **170,103** | **162,399** |

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

**Staff numbers**

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

| | 2025 | 2024 |
|---|---|---|
| Support | 4 | 4 |

**Trustees' interests**

During the year, none of the trustees received any remuneration from the trust and no expenses were paid for or reimbursed to any of them.

**Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £2,327 (2024 - £3,109)

## 8 Corporation Taxation

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

| 9 Tangible Fixed Assets | Furniture, fittings & equipment | Total |
|---|---|---|
| **Cost** | | |
| As at 31st March 2024 | 7,898 | 7,898 |
| **As at 31st March 2025** | 7,898 | 7,898 |
| **Depreciation** | | |
| As at 31st March 2024 | 7,898 | 7,898 |
| **As at 31st March 2025** | 7,898 | 7,898 |
| **Net Book Value** | | |
| **As at 31st March 2025** | - | - |
| **As at 31st March 2024** | - | - |

| 10 Debtors | 2025 | 2024 |
|---|---|---|
| Trade debtors | 16,604 | 1,430 |
| Other debtors | 5,871 | 5,000 |
| Prepayments and accrued income | 229,506 | 106,525 |
| | **251,981** | **112,955** |

| 11 Creditors: amounts due within one year | 2025 | 2024 |
|---|---|---|
| Trade creditors | 48,112 | 20,343 |
| Deferred revenue | 74,170 | - |
| Taxes and other creditors | 7,214 | (6,393) |
| Accruals | 32,221 | 6,238 |
| | **161,717** | **20,188** |

| 12 Reconciliation of movements in members funds | Unrestricted Designated | Unrestricted General | Restricted | 2025 | 2024 |
|---|---|---|---|---|---|
| Income | 515,311 | - | 23,477 | 538,788 | 482,173 |
| Expenditure | (511,646) | - | (19,877) | (531,523) | (538,712) |
| Opening funds | 144,361 | 20,466 | - | 164,827 | 221,366 |
| Transfer | - | - | - | - | - |
| | **148,026** | **20,466** | **3,600** | **172,092** | **164,827** |

The above funds are represented by net current assets

Unrestricted Funds comprise:

| | |
|---|---|
| Unrestricted Operating Reserves | £127,722 |
| Designated Production Investment Fund | £20,000 |
| Designated Strategic Development Fund | £10,000 |
| General Reserves | £10,770 |

## 13 Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2025 there were 9 members.

## 14 Unrestricted funds

### Operating Reserves

This reserve is intended to provide sufficient flexibility to cover temporary shortfalls in incoming resources due to any timing differences that would incur problems for cash flow, adequate working capital to cover core costs, and would allow the charitable company to cope with, and respond to, unforeseen emergencies whilst specific action plans are implemented. It is sufficient for 6-months operational costs and/or the costs associated with an enforced orderly wind up.
This fund exists to allow the company to respond to unforeseen opportunities and costs during the year.

## 15 Designated Funds

### Designated Unrestricted Funds

The trustees have designated funds for production investment and organisational development.

### Designated Restricted Funds

Restricted by grant terms from Trusts and Foundations for use on designated projects or core expenditure.

**ACTORS TOURING COMPANY (LONDON) LIMITED**

England & Wales - Charity number 279458

# Accounts

# ACTORS TOURING COMPANY (LONDON) LIMITED

(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)

REPORT AND FINANCIAL STATEMENTS

31ST MARCH 2024

REGISTERED NUMBER: 01472949

CHARITY NUMBER: 279458

**Frank Lachman**
**Chartered Accountant**
**31 Fairview Way**
**Edgware**
**Middlesex**
**HA8 8JE**

# ACTORS TOURING COMPANY (LONDON) LIMITED

## (A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

## FINANCIAL STATEMENTS

## for the year ended 31st March 2024

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# ACTORS TOURING COMPANY (LONDON) LIMITED

## (A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

## LEGAL AND ADMINISTRATIVE INFORMATION

## 31ST MARCH 2024

**Company Registered Number**

01472949

**Registered Charity Number**

279485

**Registered Office**

3.04 Carlton Mansions
Coldharbour Lane
London
SW9 8QD

**Examiner**

Frank Lachman
Chartered Accountant
31 Fairview Way
Edgware
Middlesex
HA8 8JE

**Directors and Trustees**

Sudha Bhuchar
Geraldine Brodie
Maria Delgado
David Alan Evans
Sarah Grochala
Sanpreet Janjua
Vincent Keaveny
Margherita Laera
Nick Tyler

**Resignations in year**

| | |
|---|---|
| Steven Kavuma | Resigned 22nd February 2024 |
| Allegra Nespoli | Resigned 25th February 2024 |

**Bankers**

Barclays Bank plc
Soho Square 9
Leicester
Leicestershire
LE87 2BB

Shawbrook Bank Limited
Lutea House
Warley Hill Business Park
The Drive
Great Warley
Brentwood
Essex
CM13 3BE

**ACTORS TOURING COMPANY (LONDON) LIMITED**
**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**
**DIRECTORS' AND TRUSTEES' REPORT**
**for the year ended 31st March 2024**

## ADMINISTRATIVE INFORMATION

Actors Touring Company (London) Limited
Company no. 01472949
Registered Charity 279458
Incorporated 15.01.1980
Company Limited by Guarantee. Guarantees of individual members limited to £1.

### Directors and trustees

The directors of the charitable company (Actors Touring Company (London) Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees are non-executive and unpaid.

As set out in the Articles of Association the trustees can be appointed at any time throughout the year and stand for re-election at the AGM. Rotation of directors is by one third of the longest serving directors retiring at the AGM with no disbar to reappointment.

The Board provides guidance on, and formally approves, appropriate policies for the company. An induction process for new trustees and ongoing training for trustees supports our aim to embody best practice in governance.

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

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

| | |
|---|---|
| Sudha Bhuchar | |
| Geraldine Brodie (Chair) | |
| Maria Delgado | |
| David Alan Evans (Vice Chair and Chair of Finance Committee) | |
| Sarah Grochala (Chair of Artistic Evaluation Group) | |
| Sanpreet Janjua (Chair of Development Committee) | |
| Steven Kavuma | Resigned 22nd February 2024 |
| Vincent Keaveny | |
| Margherita Laera | |
| Allegra Nespoli | Resigned 25th February 2024 |
| Nick Tyler | |

### Company secretary

| | |
|---|---|
| Andrew Smaje | Resigned 25th April 2024 |
| Juliana Bearse | Appointed 26th April 2024 |

### Artistic director

Matthew Xia

### Executive director

| | |
|---|---|
| Andrew Smaje | Resigned 25th April 2024 |
| Jo Royce | Appointed 19th August 2024 |

### Interim Executive Director

| | |
|---|---|
| Amber Massie-Blomfield | From 18th April 2024 – 4th September 2024 |

### Independent Examiners

Frank S Lachman & Co, 31 Fairview Way, Edgware, Middlesex HA8 8JE

### Bankers

Barclays Bank plc, Soho Square Business Centre, 27 Soho Square, London W1A 4WA (all transactions)
Shawbrook Bank Ltd, Lutea House, Warley Hill Business Park, Great Warley, Essex CM13 3BE (savings, limited access)

### Registered office and operation address

3.04 Carlton Mansions, 387 Coldharbour Lane, London SW9 8QD

### Name

"Actors Touring Company" and "ATC" are the trading names used by Actors Touring Company (London) Limited.

## CHAIR'S STATEMENT

***(includes: Overview, 23-24 Outline, Financial Performance, Organisation, Board of Trustees, Thanks)***

### Overview

2023-24 was an exceptional year for ATC, with an extraordinary range and volume of activity and audience reach, high critical acclaim, multiple award nominations and industry accolades.

The year also saw ATC commission and produce sector-leading audience evaluation and research, as well as supporting the professional development of two emerging Black theatre-makers (Amelia Thornber and Danielle Kassarate). These initiatives were due to increases in fundraising activity and success.

Our body of work across the year was presented as the **Transformation Season**:

Artistic Director Matthew Xia says "*Too often as a touring company, we appear to be a sum of parts: a show made in one place, another show pops up elsewhere. The truth is, that we are creating a body of work arising from a single artistic idea: transforming painful histories into a more hopeful future.*"

All three ATC productions in the Transformation Season championed Black writers and creatives, adding a new wave of exceptional plays to the Black theatrical canon.

Sometimes the work of touring companies can feel hidden under the profile of the brilliant venues we visit and make our productions with. In 2023, ATC shifted that balance by creating a new profile for our body of work, which was produced and seen in towns and cities across the nation, from Plymouth to Glasgow, via Keswick and Ipswich, all created from ATC's base in Brixton, London.

We fulfilled our objective of improving the visibility and clarity of our artistic programme – the Transformation Season was widely featured and reviewed in national, regional and community-focused, especially Black-led, media.

*Tambo & Bones* was discussed in the news – rather than the arts – pages, and debated on Good Morning Britain, Talk TV, GB News, The Spectator and others. The making of the production was the subject of a dedicated documentary on global arts strand *In the Studio* on BBC Sounds and the BBC World Service. Meanwhile, *The Architect* was the subject of a substantial feature on Channel 4 News and gained 5-star reviews across the board.

Acclaim and accolades came in the form of:

- ATC's leadership team Matthew Xia and Andrew Smaje named in The Stage 100 Most Influential People in Theatre (2024), for the second time in recent years
- ATC nominated for Producer of the Year at The Stage Awards 2024
- *Tambo & Bones* named no 5 in Time Out's Top 10 Theatre of 2023
- *Tambo & Bones* won Best Design at UK Theatre Awards 2023
- *The Architect* named no 4 in The Guardian's Top 10 Theatre of 2023
- *The Architect* nominated for Innovation Award at The Stage Awards 2024
- The season as a whole nominated for three Offies (2023) and six Black British Theatre Awards (2023) in Direction, Design, Choreography

The season succeeded in demonstrating demand for ATC's work from audiences, producing partners and venues nationwide. Wider distribution of our work, targeting places and communities outside metropolitan centres, increasing and improving the strength of our impact, are key to our response to Let's Create, Arts Council England (ACE)'s national strategy for the arts.

In all, we produced 20 weeks of performances during the Transformation Season – 16 of those weeks in this financial year. Strategic objectives agreed with ACE are to produce a maximum of 10 weeks' public activity per year. We have therefore built in periods of project and organisational development during the course of the year, to ensure we sustainably manage our output.

For ATC to produce three new titles about challenging and provocative subjects, in a year when many in the arts reduced their levels of activity and preferred to rely on known products and mainstream authors, shows that being bold – taking artistic risks that are managed, promoted and supported by a skilled team and a passionate Board – can reap significant rewards, our theatre-making workforce and those who experience our work.

**23-24 Outline**

During the financial year, ATC

- Produced a season of new work:
  - Family Tree – our longest ever tour, visiting 12 venues nationwide
  - Tambo & Bones originating production at Stratford East – prior to national tour in 2025; international dates under discussion
  - The Architect - an immersive, outdoor production taking place on a London double decker bus, marking the 30th anniversary of Stephen Lawrence's death
- Developed a portfolio of new partnerships in 2023-24:
  - New co-producers: Belgrade Theatre Coventry, Brixton House, Theatre Royal Stratford East, Royal & Derngate Northampton, Liverpool Everyman & Playhouse
  - New tour venue partners: Theatre by the Lake, Nottingham Playhouse, Tron Glasgow and New Wolsey Ipswich
- Built on established relationships with long-term partners:
  - Co-producers: Greenwich + Docklands International Festival
  - Venue partners: Tobacco Factory Bristol, Theatre Royal Plymouth, Sheffield Crucible, North Wall Oxford, Traverse Theatre Edinburgh and Northern Stage Newcastle
- Developed relationships with sector and social justice partners such as:
  - Independent Theatre Council (ITC), Anti-Racism Touring Rider, Backstage Niche, #OpenHire, Parents in Performing Arts (PIPA) campaign, Stephen Lawrence Day Foundation
- Supported early career development:
  - Associate Director on Family Tree, supported by the Garrick Trust and Abcam Life Sciences, for an emerging director experiencing socio-economic barriers to career progression
  - Creative Producer on The Architect, supported by D'Oyly Carte Charitable Trust, for an emerging Black producer in outdoor / immersive arts
  - Internship from Central School of Speech and Drama, Creative Producers course
  - Rehearsal observers, including support from National Theatre Scotland and Belgrade Theatre, Coventry
  - Professional mentoring for producers, playwrights and directors – focusing on those experiencing socio-economic or access barriers to career progression
  - Artistic Director Matthew Xia met and mentored eight young creatives, mostly those from Black and Global Majority Backgrounds
- Training:
  - The core team and board undertook anti-racism training, facilitated by leading Black British theatre company Talawa (four sessions over three months)
  - ATC also offered anti-racism training to our freelance colleagues, including producers and stage managers, via ITC and Talawa, supporting their ongoing professional development
  - Tonic Theatre delivered training in equity and diversity to the core team
  - Members of the core team undertook ITC training in key aspects of the Producing, General Management and Administraton remits
  - The core team undertook Julie's Bicycle training over 11 weeks, with a focus on environmentally sustainable approaches to touring and international producing
  - The core team undertook safeguarding training, which freelancers were invited to participate in as appropriate
  - Internally, ATC's Finance Manager offered finance training for the wider team, equipping them to better understand the organisation's budgets and accounts

We have, like so many in our sector, faced challenges in carrying out our mission, due to:

- Rising production and operational costs, due to the cost-of-living crisis
- The talent and skills drain from our sector that occurred during the covid pandemic, and remains a critical concern
- Many of our touring partners have experienced a high turnover of staff in key departments (programming, marketing, stage management & technical) sometimes leading to poor support for visiting companies, and impacting ticket sales
- Lower levels of co-production investment – previously two partners might share 50/50 – now a minimum three partners are required to make a financially viable project
- Smaller audiences in regional theatres, on average down from 60-65% occupancy pre-pandemic to 40% occupancy following theatres re-opening in early 2022 and down again to average 30% following the cost-of-living crisis
- Due to these smaller audience numbers, we have faced lower risk profiles in programming, with tour partners often offering fewer performances per visit (2-3 rather than the usual 5-6), smaller financial guarantees, or none at all, leading to touring companies like ATC needing to address greater financial risk in touring

How we met those challenges:

- We employed and nurtured entry-level freelance workers in stage management, production and direction; offering relevant training and mentoring to support development of new skilled workforce
- We negotiated successfully for box office guarantees, fees, writer royalties, and took a cautious approach to financial risk
- We deepened our relationship with established tour venue and co-producing partners, building their knowledge of our work and willingness to invest in new productions
- We developed new production partnerships to ensure ATC has a portfolio of potential co-producers including with Belgrade Theatre Coventry, Liverpool Everyman and Theatre by the Lake
- Our Associate Producer undertook a programme of audience development activity, successfully engaging communities, inviting relevant groups to attend and spreading word-of-mouth through relevant networks, in order to bring representative and diverse audiences to ATC's work. As a result of this work, ATC's average audience was 57% occupancy, compared to a nationwide average of 35% for new plays

Against a background of sector-wide challenges that were exceptional in number, range and form, it is testament to the dedication of the core ATC team, to the quality of work the company produces, to the respect in which it is held in the industry, and the faith of our partners and supporters, that ATC created and developed projects during this year that have made a profound impression on such a diverse range of audiences.

The year also represented the first in the current 2023-26 National Portfolio Organisation round, supported by Arts Council England, through which the company receives core funding. During the year, Arts Council England announced that the current NPO period will be extended to April 2027, with current NPOs invited to participate in a non-competitive application process to secure this funding for the additional year.

During the year, ATC joined colleagues and peer organisations in lobbying for Theatre Tax Relief (TTR) to remain at the 2021 levels of 45-50% rather than the previous level of 20-25%, in order to support investment in productions during the period of recovery post-Covid. We are grateful that TTR will continue to mitigate the challenges of rising costs, risk-averse programming, and smaller audience numbers across regional theatre.

**Financial Performance**

ATC's turnover was £482,173, compared to £412,115 in 2022-23.

We ended 2023-24 with a deficit of £56,539 compared to the previous year's surplus of £53,773

The deficit is the result of a contribution made by the trustees from the company's reserves to meet the financial demands of the significant ambition of the year's artistic programme. As the programme fell across 22/23 and 23/24, the trustees considered the financial position for the company across the period holistically. In addition, the company received late bills for two rental payments relating to 22/23; due to ongoing negotiations between the company and its landlord over the start date of these payments, these were not anticipated in the previous financial year. Given the level of reserves held by the company, and in the context of a 22/23 surplus in excess of the 23/24 deficit, the board considers the deficit sustainable for the company.

## Organisation

After eight years in the post, Executive Director and Joint CEO Andrew Smaje left his post in April 2024, moving on to be Head of Producing and Programming at Leeds Playhouse. Experienced theatre executive Amber Massie-Blomfield has been our Interim Executive Director from April-September 2024, and we're delighted to have appointed Jo Royce as our new Executive Director and Joint CEO, taking up the post in August 2024. Her recent experience includes as Interim Executive Director for London International Festival of Theatre, Senior Relationship Manager at Arts Council England and Executive Director of Candoco Dance Company. In March 2024, Adminstration Director Juliana Bearse became General Manager.

Alongside our core team, during the year we have worked with a number of freelance consultants including:

- Diana Whitehead, publicist
- Saskia Coburn, fundraiser
- Jennifer Dyer, fundraiser
- Ann-Marie Merrick, fundraiser
- Audience engagement and evaluation specialists Pudding

## Board of Trustees

The Touring Theatre Chairs Network I created as Chair of ATC in 2020 has been active during this period, particularly in lobbying for the continuance of Theatre Tax Relief at sustainable levels, and consulting with Arts Council England around the potential for increased support for touring organisations.

We appoint Board Champions for all our key policy areas, from Digital to Safeguarding. We have also responded to the Arts Council's call for a Green Champion to join a long-term consultancy with ACE and its environmental partners, with Professor Nick Tyler, Professor of Civil Engineering at University College London, representing ATC in this role.

During the year, trustees Steven Kavuma and Allegra Nespoli both resigned from the board, because of competing demands from other professional commitments. Nine trustees remain on the board, and ATC intends to undertake a new round of board recruitment in the 24/25 financial year.

## Thanks

I'd once again like to thank the leadership team and joint CEOs, Artistic Director Matthew Xia and Executive Director Andrew Smaje, together with the core team of General Manager Juliana Bearse, Associate Producer Melina Barnett and Finance Consultant Kate Sarley; the many freelance theatre workers – upwards of 80 every year – with whom we create our projects; the partners in our sector whose investment and belief is essential to our production model; our funders and donors, principally Arts Council England, for their continued support; the trustees who voluntarily give their time, expertise and insight to the company; and our audiences and participants, who tell us what a difference our work makes to their lives, to their sense of self, and in articulating their feelings and experiences.

Together, we make the life-affirming, thought-provoking and joyous work that is at the heart of Actors Touring Company.

Geraldine Brodie
Chair, Actors Touring Company
01 September 2024

## TRUSTEES' REPORT

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

The reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

## OBJECTIVES AND VALUES

***(includes: Principal Activity and Charitable Objective, Mission Statement)***

### Principal Activity and Charitable Objective

The company's principal activities and charitable objectives are to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the Arts.

### Mission Statement

**Actors Touring Company** *is a portable portal to the world. Through our work, we connect global artistic voices to local communities.*

ATC has an unrivalled track record in commissioning, producing and touring contemporary international plays that amplify and celebrate global artists from both within and beyond the UK.

Our work explores ideas of intersectionality, identity and belonging – opening up conversations across borders both geographic and cultural.

We tour to venues of all scales and sizes, and to places the length and breadth of the UK. We engage with communities whose experiences are under-represented on our stages, and we invite traditional theatre audiences to share the journey.

Since 1980, we have premiered over 200 new plays and translations from (for example) Australia, Norway, Iran, Israel, and the US – bringing global stories to audiences across the UK, from Glasgow to Plymouth and internationally, from Helsinki to Hong Kong.

We are recognised as a leading commissioner of plays by writers from the global cultures within the UK.

ATC is currently developing projects with playwrights Nessah Muthy, Dave Harris, Abi Zakarian, Anoek Nuyens, novelist Thomas Rueb, poet Warsan Shire, and working with partners Greenwich + Docklands International Festival, Royal & Derngate Northampton, Liverpool Everyman & Playhouse, Belgrade Theatre, Coventry, Leeds Playhouse, and Theater Oostpool, Netherlands.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

***(includes: Leadership, Governance, Team Structure, Best Practice in Employment, Business Model, Risk Management, Public Benefit, Diversity Equality Equity and Representation, Enviromental)***

### Leadership

ATC was led in 2023-24 by a joint executive of Artistic Director Matthew Xia and Executive Director Andrew Smaje. More on Matthew, Andrew and the current staff team can be found here: www.atctheatre.com/about.

The Joint CEOs maintained a strong presence in the wider arts sector:

Matthew Xia is a founder member of Act for Change, a trustee of Cardboard Citizens and was awarded an honorary doctorate for his work in promoting diversity in the arts by University of Arts London (UAL) in 2019. His work in the wider sector includes directing *Hey Duggee Live* (Olivier Award 2022, Best Family Show) *The Wiz* (December 2021, Nominated Best Director, Black British Theatre Awards) and *Feeling Afraid ...* (Roundabout, August 2022, winner Fringe First, Spirit of the Fringe Award). Matthew is a regular panellist, advisor and judge on initiatives to improve equity and representation in the arts. In 2022, Matthew was a member of the UK judging panel for The Eurovision Song Contest.

Andrew Smaje is Vice Chair of Curious Monkey, a theatre of sanctuary for refugees and young people leaving the care system, based in Newcastle. From 2019-2022 Andrew was trustee of Kakilang, the leading festival of East and South East Asian arts in the UK. He is a consultant to arts organisations (most recently to those joining ACE's National Portfolio) and individual mentor, as well as regularly contributing to sector panels, conferences and representing the touring sector in negotiations with industry bodies such as Equity.

## Governance

Actors Touring Company is a charity and a company limited by guarantee. It has a committed Board of Trustees which monitors the company's activities, oversees its financial viability, sets policy and fulfils the fiduciary and legal requirements of charities and limited companies.

Trustees approve annual budgets, policies and plans and review key monitoring data. The Board also discusses artistic programme, with a sub-group dedicated to reviewing our evaluation frameworks.

The Board reviews and contributes to ATC's Risk Register quarterly, as are targets in (for example) Artistic Activity, Fundraising, Environmental Responsibility, and DEER (Diversity, Equality, Equity and Representation).

All Board reports and monitoring of progress against targets have been done through the lens of Arts Council England (ACE) Let's Create Investment Principles since the implementation of ACE's new 10-year strategy in 2021.

ATC's Board meets quarterly, as do 3 subcommittees:

- Finance Committee (est. 2015)
  - In-depth scrutiny of annual accounts, company budgets and management accounts.
  - Meetings take place 4 weeks prior to full Board, to whom the FC reports.
  - Members give additional 1-2-1 support to the team on Risk, Accountancy Practice, VAT and other relevant financial matters.

- Development Committee (est. 2020)
  - In-depth scrutiny of fundraising activity, campaigns and applications.
  - Analysis of fundraising data.
  - Review of strategy and evaluation of strategic targets.
  - Review of systems including fundraising software and data capture.
  - Supports creation and review of Fundraising Policy.

- Artistic Evaluation Group (est. 2022)
  - In-depth scrutiny of artistic projects.
  - Analysis of audience survey data.
  - Analysis of data provided by partner (tour) venues.
  - Review of achievement against strategic targets.
  - Supports annual review of artistic programme.

Each of the sub-committees operates within agreed terms of reference. The ToR are reviewed annually.

The Chair and Executives meet fortnightly, discussing:

- Key developments in
  - Artistic activity.
  - Arts, theatre and touring Sector.
  - Stakeholder relationships and reporting, for example with ACE.
  - Statutory requirements, for example those relating to charity status.
  - HR & Recruitment.
  - Board-Staff communications and relations.

We have an active Conflict of Interest Policy. COI is a standing item for update and review at Board meetings. Skills Audits and Equality and Diversity Monitoring data is updated annually, to inform Board recruitment needs.

Our current trustees have experience in arts leadership, community engagement, the environment, fundraising, finance, governance, law, playwriting, teaching, theatre producing and touring, translation, research and inclusive practices.

Board members are appointed for a three-year term, with the longest-standing retiring at AGM and eligible for re-election. The Board reviews its membership periodically, seeking to identify underrepresented groups and skills and address those in trustee recruitment.

In the main, Board members are recruited externally. In-depth interviews with Chair and Executive management make clear the roles and responsibilities of trustees and seek to understand the qualities that potential trustees would bring to the organisation.

A detailed Induction Pack is provided prior to appointment of new trustees, making clear the legal obligations as well as the Board's expectations of a trustee. This includes embedding the values of the organisation, and registering conflicts of interest.

New trustees are allocated a board 'buddy', annual trustee appraisals are carried out and trustee training is reviewed and discussed at board meetings.

**Team Structure**

Our permanent diverse team in 2023-24 comprised

- Full-time: Artistic Director, Executive Director (Joint CEOs), Admin Director
- Part-time: Associate Producer
- Retained Freelancers: Finance Consultant, Publicist, IT Support, Fundraising Consultants

We also run an Associate Director programme (subject to funding) and offer frequent shadowing, mentoring and paid training opportunities to early career practitioners, students, particularly those from communities currently under-represented in theatre.

Overall, we increased expenditure on consultancies that had direct impact on our accountability and progression: in finance, IT and PR, the latter specifically aiming to develop our profile among diverse communities.

More about the team and the ATC Board is at www.atctheatre.com/about

The Joint CEOs report to the Chair. The Executive Director line-manages the staff team, with weekly team meetings, monthly supervisions and annual appraisals. Appraisals centre around company values alongside skills and professional development. Training is pro-actively identified and provided for all staff and trustees.

Examples of values-based company policies and strategies (reviewed annually): Digital, Dignity in the Workplace, Environmental Policy & Action Plan, Equity, Equality, Representation & Diversity Policy & Action Plan, Flexible Working, Fundraising Strategy including Ethical Fundraising Policy, Health & Safety and Safeguarding.

ATC employs a large freelance workforce, reflecting the fact that 80% of all theatre workers are employed on short-term contracts. Production and stage managers, actors, designers, and playwrights are all employed by ATC according to the needs of each individual project. Typically, we employ 70+ freelance theatre workers each year. On each project, our team grows from 3-4 full-time staff to a project team of 20-25.

**Best Practice in Employment**

ATC is fully committed to the principles of PIPA (Parents in the Performing Arts) https://pipacampaign.org and is a PIPA Charter Partner. Allied to this, we have discrete policies to support Flexible Working and Working from Home.

ATC is a long-standing member of the Independent Theatre Council (ITC). The company is an ITC Ethical Manager which means that we are committed to paying at least the ITC/Equity minimum salary rates to actors and stage management, as well as using pre-negotiated ITC contracts. We are also committed to paying above Living Wage to hourly paid staff.

We are also signatories and contributors to best practice initiatives such as: StageSight, Trans Casting Statement, Anti-racism touring rider, Open Hire, Back Stage Niche, Theatre Green Book and the Cultural Governance Alliance.

## Business Model

Actors Touring Company operates with a mixed revenue model, with income generated from a variety of sources: Arts Council England (ACE) funding, co-production partnerships, financial deals with venues and festivals (including fees, guarantees and share of box office), philanthropic support and grants from charitable trusts and foundations.

Arts Council England is the principal funder. ATC is a National Portfolio Organisation (NPO), which means that we have regular annual funding, which can be renewed by a new application to the Portfolio that takes place typically every 3 years. ATC has been successfully sustained by support from ACE throughout its history and in late 2022 we secured continued NPO funding at standstill level until at least March 31, 2026.

Collaboration and co-production are key to ATC's business model. We share financial and artistic risk with partner venues; in most cases ATC acts as artistic lead, from project initiation, through dramaturgy to final production.

We tour nationally, producing two or more distinct projects each year. The reach of our work is across England (as per our Arts Council England funding agreement) and also in Wales, Scotland, Northern Ireland and outside the UK.

## Risk Management

The Trustees and management review risk on a regular basis. We maintain and review a detailed Risk Register, allowing us to monitor and record risk. The Board and staff work together in reviewing the Risk Register.

Further in-depth financial analysis is undertaken by the Finance sub-committee in advance of each Board meeting, with the sub-committee presenting its findings to the full Board.

The net costs of individual projects are approved in the annual budget-setting process, clearly identifying any financial risk to the company on all artistic activities. For major projects and productions, a greenlighting process is in place, to ensure the board is able to review the feasibility and risk level of projects before the company commits to full production.

The Trustees are satisfied that the company has strategies and policies that effectively mitigate against risk.

## Public Benefit

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The company's wide-reaching touring programme allows for the distribution of dramas that audiences would not otherwise have the opportunity to experience, particularly premieres of international or new plays. We engage national audiences with plays that originate from nations outside the UK, or which reflect the intersectionality of our own nation, and seek to engage more deeply through workshops and post-show discussions.

## Diversity, Equity, Equality & Representation.

### Our approach

ATC wholeheartedly embraces the intersectional nation and world in which we operate.

Global and intersectional perspectives are in the very DNA of our mission, our values and our work.

We connect with a range of communities locally, nationally and internationally and we seek to actively reflect this diversity in our artistic activities, our employment practices and our governance.

Equality of opportunity and representation and positive action are integral to the work we do. We recognise our legal responsibilities in relation to race (including nationality), age, sex, sexual orientation, gender reassignment, disability, marital and civil partnership status and religion and belief, as defined by the Equalities Act 2010. We will continue to fulfil, and aim to exceed, these obligations under the law.

ATC is committed to challenging the status quo in the arts, to ensure the change is focussed on positive action, including the actions we take ourselves.

ATC's DEER (Diversity, Equality, Equity and Representation) Action Plan has been updated to reflect consultations with Weston Jerwood Creative Bursary particularly around best practice in inclusivity, socio-economic diversity and how to turn written policies into positive actions. ATC was a key contributor to the Weston Jerwood Toolkit, launched in March 2023.

The DEER Policy can be read in the Company Policies section of our website: http://www.atctheatre.com/about/

**Environmental**

We recognise that the nature of touring is such that there can be unavoidable environmental impacts. We seek to minimise our environmental impact in our office use, business travel, and productions. We aim to minimise wastefulness in our productions and encourage recycling of all materials – from scripts to design – throughout a project's lifetime.

- We use **Julie's Bicycle** online IG Tools to measure our carbon impact, creating an annual report
- We use the **Theatre Green Book** as a guide for identifying relevant methodologies, partners, resources and up-to-date best practice, particularly around Sustainable Productions
- **Green Riders** are integral to all our contracts, for core staff and freelancers. This sees positive impacts in minimising our carbon footprint and emphasising re-usability.

Our Environmental Policy & Action Plan has been recently updated. It is a detailed and active document that informs our approach at all times. The Policy can be read on our website: http://www.atctheatre.com/about/

## MAIN ACHIEVEMENTS AND FUTURE PLANS

### Main Achievements – Artistic Productions

### TRANSFORMATION SEASON

For the first time, the company brought together three major productions under the umbrella of the 'Transformation Season' – a season of new plays asking 'can we transform the painful legacies of history into a future of hope and possibility?'. The season achieved:

**15,163 audience members** in the UK
**1,600 participants** in the UK and internationally
**14 tour locations**, including Coventry, Glasgow, Brixton, Edinburgh, Oxford, Sheffield, Nottingham, Liverpool, Bristol, Plymouth, Ipswich, Keswick and Newham in London
**95** performances
**19** weeks of performances
**78%** of tour locations were outside London
**30%** of performances were in ACE-designated Priority Places (Newham)
**180** freelance theatre workers were employed
**60** volunteers took part
**Four** co-producers helped make the shows: Belgrade Theatre, Coventry; Brixton House; Stratford East; Greenwich + Docklands International Festival
**Five** new partnerships gave their support: Stephen Lawrence Day Foundation; life sciences company Abcam; and funders Paul Hamlyn Foundation, Garrick Trust and D'Oyly Carte Charitable Trust
A nomination at **The Stage Awards** for 'Producer of the Year' (alongside the individual show nominations outlined below)

### FAMILY TREE

*FAMILY TREE* was the UK Premiere tour of ATC's commission (with the Young Vic) of a new play by Mojisola Adebayo.

Previously seen as a work-in-progress production staged under Covid restrictions as an outdoor promenade in 2021 (winning the Alfred Fagon Award for Best New Play, the most prestigious award for Black British playwriting), in 2023 we created a new production for a full nationwide tour.

★ ★ ★ ★ ★

*"Outspoken and magical … informs us with its history and moves us with its personal stories" (British Theatre Guide)*

FAMILY TREE is a beautiful, poetic drama about race, health, the environment and the incredible legacy of one of the most influential Black women of modern times: Henrietta Lacks.

We were grateful for the support and encouragement of the Henrietta Lacks Foundation, who campaigned tirelessly and – as announced in 2023 – successfully for Lacks's name to be recognised and her family recompensed for the use of her cells in research that has benefitted medical science for the last 70 years, eradicating polio and producing treatments for cancer, HIV and Covid.

Officially the longest continuous tour ATC has ever undertaken, FAMILY TREE entered production in February 2023 and continued through to mid-June:

- 12 towns and cities
  - Coventry, Edinburgh, Brixton, Glasgow, Liverpool, Keswick, Plymouth, Sheffield, Oxford, Nottingham, Ipswich and Bristol
- 14 weeks on the road
  - Extended runs in Coventry and Brixton
- New producing partnerships
  - With Belgrade Theatre Coventry and Brixton House (ATC's new office home since 2022)
  - Rehearsed in Brixton and Coventry
- New touring partnerships
  - First ever visits to Theatre by the Lake Keswick, New Wolsey Ipswich
  - First visits in over a decade to Nottingham Playhouse, Tron Glasgow and Everyman Liverpool

The tour as a whole drew excellent audience numbers in the majority of venues. Peer touring organisations reported average theatre occupancy of 35% during this period; *FAMILY TREE* achieved 52% average occupancy across the tour, including sell-out shows in Liverpool, Bristol and in Brixton, where it played to full houses across 2 weeks.

With a total of 64 performances, the *FAMILY TREE* tour was seen by 6917 people overall.

NB During this period of 2023, theatres operated full seating, but in a clear sign of the cautious return to full operation, the majority of venue partners reduced the number of performances programmed by 50%, when compared with pre-pandemic figures. Venue caution is understandable: in 2023 the average attendance for new drama productions outside London is 30-35%, compared to 60-65% pre-pandemic.

8 performances were captioned, audio described or BSL interpreted.

Cast: 5
4 Black women, 1 white man.

Creative Team: 14
Black creatives formed 80% of the team, including all leadership roles in the creative departments.

Family Tree's Associate Director and the enrichment programme of discussions, workshops and additional events was supported by generous donations from Garrick Trust and Abcam. 1400 participants took part in workshops and panel discussions, including a special panel led by historian and broadcaster David Olusoga.

The play received numerous award nods:

**The Alfred Fagon Award** for Black British Playwrights was awarded to Mojisola Adebayo for *Family Tree.*

**Black British Theatre Awards – Nominations:**
- Aminita Francis for **Best Leading Performance by a Female Actor**
- Simisola Majekodunmi for **Body of Work in 2023 (Lighting Designer)**

**Offies – Nominations**
- Aminita Francis for **Lead Performance in a Play**
- Simon Kenny for **Best Set Design**

**TAMBO & BONES**

*TAMBO & BONES* was the UK Premiere of Dave Harris's new play from USA that interrogated the intersection of race, performance and capitalism, containing a satire on minstrelsy, a hip-hop concert … and robots. The production premiered at Stratford East in June 2023, garnering rave reviews across the national press:

★★★★ "Like nothing you've ever seen" **The Telegraph**

★★★★ "Unique, challenging and oh-so necessary" **The Guardian**

★★★★ "It blew my mind … a masterpiece" **Afridiziak**

During its run, the play was seen by 6,386 audience members, and 250 audience members attended a special panel talk chaired by Adrian Lester.

A special 'Black Out Night', dedicated to Black audiences, was created, leading to extensive debate in the media, including supportive editorials from Evening Standard, Time Out, The independent and The Guardian. We commissioned Pudding Audience Engagement and Evaluation specialists to deliver a report on the impact of the event, supported by the Paul Hamlyn Foundation, which clearly demonstrated the positive experience participants had of watching the show in this context.

"Reflections repeatedly attested to the value of the Black Out night format in creating a safe and liberating environment for Black audiences as digested ... demonstrating company objectives to create a comfy environment for audiences" – Pudding Report

Cast: 4
2 Black men, 2 white men

Creative Team: 17
Black creatives formed 65% of the team, including all leadership roles in the creative departments

Award nominations included Best Director at the Offies (Matthew Xia); Best Design at the UK Theatre Awards (Sadeysa Greenaway-Bailey and ULTZ); Best Director, Best Production and Best Movement Direction at the Black British Theatre Awards.

**THE ARCHITECT**

Conceived by Mojisola Adebayo, Roy Williams and Matthew Xia, and created with a collective of leading Black artists including Bola Agbaje, Dexter Flanders, Vanessa Macauley and XANA.

*The Architect* asked how we create a blueprint for the future, three decades after a seismic event in British history. This celebratory and stirring immersive theatre experience, which took place on a London bus in September, explored the lives of Black Londoners, imagining the potential of uninterrupted Black lives, and the hopes, ambitions and dreams that accompany them through performance, sound design, music and spectacle. Co-produced by Greenwich & Docklands International Festival, and in proud association with the Stephen Lawrence Day Foundation.

Over 50 runners from Black-led clubs across London including Emancipated Run Crew, Black Trail Runners, Run Higher Collective and Black Girls Do Run acted as a 'guard of honour', accompanying the bus along Well Hall Road where Stephen Lawrence died.

3,477 audience members experienced *The Architect* – 660 audiences saw a performance on the bus, and 2817 saw *The Architect's Dream* the final scene of *The Architect* which was also a stand-alone, outdoor performance.

Extensive media coverage included reports on Channel 4 News, BBC Radio 4 *Front Row,* the *Evening Standard* and Sky News.

"A truly transporting ride…surreal, captivating and ultimately life-affirming" *The Guardian* 5*
"Stunning" The Stage 5*
"Inspired, intensely moving piece of immersive theatre" *Financial Times* 5*

Cast: 8
4 Black men, 4 Black women

Creative Team: 11
Black creatives formed 75% of the team, including all leadership roles in the creative departments

The play received a nomination for The Innovation Award at *The Stage* Awards.

## Development Of Projects

During 23/24, we:

- Continued development on our commission from Nessah Muthy FOREVER ALONE (co-commission with our long-term partner, Theatre Royal Plymouth). R&D and dramaturgical work is being supported by dramaturg Suzanne Bell, with a decision on future life of the commission due during 2024.

  The play examines the roots and the impact of so-called 'incel' culture. Development had been paused for a period following the fatal shooting of five people in Plymouth in 2021, to respect the sensitivities of the local community and to allow the inquest to conclude, which it did in early 2023.

- Secured the rights to present the English language premiere of Laura H by Anoek Nuyens, adapted from the book by Thomas Rueb, and first presented by Toneelgroep Oostpool in Amsterdam. The play is based on the true account of what happened when a young Dutch woman went to Syria to join Islamic State, her escape and return to the Netherlands. A shocking story about radicalisation and belonging, Laura H offers illuminating insights into Britain's own fractures over how to deal with those returning from Islamic State.
- Began development of Abi Zakarian's Let Me Take Your Pain, a new play about what it means to belong to the Armenian diaspora.

## FINANCIAL REVIEW

***(includes: Financial Performance, Fundraising and Development, Reserves, Independent Examiners, Small Company Exemptions)***

The company records a deficit of £55,539 this year.

### Financial Performance

ATC's turnover was £482,173, compared to £412,115 in 2022-23.

We ended 2023-24 with a deficit of £56,539 compared to the previous year's surplus of £53,773.

The deficit is the result of a contribution made by the trustees from the company's reserves to meet the financial demands of the significant ambition of the year's artistic programme. As the programme fell across 22/23 and 23/24, the trustees considered the financial position for the company across the period holistically. In addition, the company received late bills for two rental payments relating to 22/23; due to ongoing negotiations between the company and its landlord over the start date of these payments, these were not anticipated in the previous financial year. Given the level of reserves held by the company, and in the context of a 22/23 surplus in excess of the 23/24 deficit, the board considers the deficit sustainable for the company.

### Fundraising and Development

This year saw the start of a step-change in our fundraising efforts, with success in gaining two project-related grants and working to achieve long-term grants from major Trusts and Foundations.

The Board's Development sub-committee led by Sanpreet Janjua continued to offer valuable insights and support for the company's approach to effective fundraising. www.atctheatre.com/about/board

Successful grant applications in this year included:

- Paul Hamlyn Foundation supported us to engage audience engagement specialists Pudding to undertake an in-depth evaluation of our special performances of TAMBO & BONES, targeting Black audiences. We believe this is a 'first of its kind' evaluation of community nights of this nature
- The D'Oyly Carte Charitable Trust enabled us to support an emerging Black producer in immersive and outdoor producing, working on THE ARCHITECT

This fundraising success has continued into 24/25, and at the time of writing this report several multi-year grants have been secured from funders Esmée Fairbairn Foundation, John Ellerman Foundation, Stanley Thomas Johnson Foundation, The 29 May 1961 Charitable Trust and The Wates Foundation.

**Reserves**

At the end of the year, Actors Touring Company held a total of £164,827 in funds. Of this, an operational reserve of £66,055 is estimated as sufficient for three months' operational costs and/or the costs associated with an enforced orderly wind up. The level of operational reserve is reviewed annually.

Our reserves allow us sufficient flexibility to cover temporary shortfalls in incoming resources due to any timing differences that would incur problems for cash flow, to ensure adequate working capital to cover core costs, and to allow the charitable company to cope with, and respond to, unforeseen events whilst specific action plans are implemented.

The balance was held during this period as a designated fund for mitigating against the additional costs and projected reduction in tickets income during what proved to be a challenging year for arts organisations, and for the economy more generally.

The Trustees review the company's Reserves Policy and level of appropriate reserves on a regular basis.

With the ongoing impacts of the financial crisis in the UK and severe impacts to the global economy, we review our Reserves Policy annually to reflect these changes in potential risk, and the potential impact on future financial years.

**Independent Examiners**

The Trustees recommended at their AGM that Frank Lachman & Co continue as the company's independent examiners.

**Small Company Exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.
This report was approved by the Board of Trustees on 9th December 2024 and signed on its behalf by:

Geraldine Brodie

**Geraldine Brodie**
**Chair of the Board of Trustees**

9 December 2024

## Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2024 which are set out on pages 18 to 23.

*Responsibilities and basis of report*

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

*Independent examiner's report*

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Frank S Lachman
Chartered Accountant
Independent Examiner

31 Fairview Way
Edgware
Middlesex HA8 8JE

9th December 2024

# ACTORS TOURING COMPANY (LONDON) LIMITED

## (A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

## STATEMENT OF FINANCIAL ACTIVITIES Including INCOME AND EXPENDITURE ACCOUNT

## for the year ended 31st March 2024

| | Note | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2024 £ | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2023 £ |
|---|---|---|---|---|---|---|---|
| **Income from:** | | | | | | | |
| **- Legacies and donations** | **2** | - | 216,293 | 216,293 | - | 215,492 | 215,492 |
| **Charitable activities** | **3** | 10,513 | 255,367 | 265,880 | 7,500 | 188,860 | 196,360 |
| **Investments** | | - | - | - | - | 263 | 263 |
| | | **10,513** | **471,660** | **482,173** | **7,500** | **404,615** | **412,115** |
| **Expenditure on:** | | | | | | | |
| **Charitable Activity Costs** | **4** | 10,513 | 528,199 | 538,712 | 7,500 | 350,842 | 358,342 |
| | | **10,513** | **528,199** | **538,712** | **7,500** | **350,842** | **358,342** |
| **Net income** | | - | (56,539) | (56,539) | - | 53,773 | 53,773 |
| **Total Funds brought forward** | | - | 221,366 | 221,366 | - | 167,593 | 167,593 |
| **Transfers** | | - | - | - | - | - | - |
| **Total Funds carried forward** | **13** | - | **164,827** | **164,827** | - | **221,366** | **221,366** |

**The notes on pages 19 to 23 form part of these accounts.**

# ACTORS TOURING COMPANY (LONDON) LIMITED
# (A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

## BALANCE SHEET AS AT 31st MARCH 2024

| | Note | 2024 | | 2023 | |
|---|---|---|---|---|---|
| | | £ | £ | £ | £ |
| **Tangible Fixed Assets** | 9 | | - | | - |
| **Investments** | 10 | | - | | - |
| **Current assets** | | | | | |
| Debtors | **11** | 112,955 | | 160,112 | |
| Cash at bank and in hand | | 72,060 | | 81,321 | |
| | | 185,015 | | 241,433 | |
| **Creditors**: amounts falling due within one year | **12** | 20,188 | | 20,067 | |
| **Net current (liabilities)/ assets** | | | 164,827 | | 221,366 |
| **Total assets less current liabilities** | | | **164,827** | | **221,366** |
| **Funds** | | | | | |
| **Total Funds** | **13** | | **164,827** | | **221,366** |

For the year ended 31 March 2024 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

i. ensuring the company keeps accounting records which comply with section 386; and
ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions in Part 15 applicable to companies subject to the small companies' regime under Companies Act 2006 and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the board on 9th December 2024 and signed on their behalf by Geraldine Brodie

Geraldine Brodie - Chair of the Board of Trustees

**Geraldine Brodie**

## 1 Accounting policies

### (a) Financial Statements

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

Actors Touring Company (London) Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

### (ii) Tangible Fixed Assets

Depreciation is calculated to write down the cost less estimated residual value of assets by the reducing balance method over their expected useful lives at the following rates.

| | |
|---|---|
| Furniture, fixtures and equipment | 25% on straight line basis |

### (iii) Income

Income derived from co-production agreements, performance fees and other sales is credited to the Statement of Financial Affairs (SOFA) in the period to which it relates on the basis of entitlement - excluding value added tax. Grants and donations represent amounts from individuals, corporations, trusts and other funding bodies and are credited to the SOFA in the year in which they are expended.

### (iv) Expenditure

All expenditure is accounted for on an accruals basis excluding value added tax.
Costs are allocated to a category in the SOFA either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the SOFA categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various SOFA categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.
Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each SOFA category of cost.

### (v) Debtors

Trade and other debtors are recognised at the net settlement amount. Prepayments are valued at the amount relating to the next financial year

### (vi) Cash at bank and in hand

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

### (vii) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will in the transfer of funds to a third party and that the amount due can be measured or estimated reliably. Creditors and provisions are recognised at the net amount due.

### (viii) Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions are recognised as expenditure when due.

### (ix) Significant accounting estimates and judgements

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

| | Restricted | Unrestricted | 2024 | Restricted | Unrestricted | 2023 |
|---|---|---|---|---|---|---|
| **2 Grants and Donations** | | | | | | |
| **Grants for General Running Costs** | | | | | | |
| Arts Council England - NPO funding | - | 211,596 | **211,596** | - | 211,596 | **211,596** |
| **Donations** | - | 4,697 | **4,697** | - | 3,896 | **3,896** |
| | **-** | **216,293** | **216,293** | **-** | **215,492** | **215,492** |

| **3 Charitable Activities** | Restricted Funds | Unrestricted Funds | 2024 | Restricted Funds | Unrestricted Funds | 2023 |
|---|---|---|---|---|---|---|
| **Project Grants and Income** | | | | | | |
| Theatre Tax Relief | - | 104,005 | **104,005** | - | 138,981 | **138,981** |
| Paul Hamlyn | 5,700 | - | **5,700** | - | - | **-** |
| Garrick Charitable Trust | - | - | **-** | 3,500 | - | **3,500** |
| Abcam | - | - | **-** | 4,000 | - | **4,000** |
| D'Oyly Carte | 4,813 | - | **4,813** | - | - | **-** |
| Earned and other Income | - | 151,362 | **151,362** | - | 49,879 | **49,879** |
| | **10,513** | **255,367** | **265,880** | **7,500** | **188,860** | **196,360** |

| **4 Analysis of Charitable Activity Costs** | Restricted | Unrestricted | 2024 | Restricted | Unrestricted | 2023 |
|---|---|---|---|---|---|---|
| **Production and project costs** | | | | | | |
| Acting and Creative Fees | 10,513 | 172,571 | 183,084 | 7,500 | 61,871 | 69,371 |
| Venue hire and rehearsal space | - | 1,392 | 1,392 | - | 760 | 760 |
| Set costumes and props | - | 11,017 | 11,017 | - | 3,862 | 3,862 |
| Lighting and production equipment hire and costs | - | 8,015 | 8,015 | - | 6,456 | 6,456 |
| Marketing, promotion and PR | - | 1,295 | 1,295 | - | 5,456 | 5,456 |
| Co-production and touring | - | - | - | - | 13,268 | 13,268 |
| Travel, accommodation and transport | - | 57,473 | 57,473 | - | 40,345 | 40,345 |
| Other production costs | - | 18,178 | 18,178 | - | 10,477 | 10,477 |
| Support and governance costs | - | 258,258 | 258,258 | - | 208,347 | 208,347 |
| | **10,513** | **528,199** | **538,712** | **7,500** | **350,842** | **358,342** |

| **5 Analysis of Support and Governance costs** | Support Costs | Governance Costs | 2024 | Support Costs | Governance Costs | 2023 |
|---|---|---|---|---|---|---|
| Rent and rates | 30,595 | - | 30,595 | 575 | - | 575 |
| Storage | 3,084 | - | 3,084 | 3,773 | - | 3,773 |
| Telephone and internet | 1,041 | - | 1,041 | 911 | - | 911 |
| Insurance | 2,891 | - | 2,891 | 2,794 | - | 2,794 |
| IT equipment and support | 3,470 | - | 3,470 | 2,579 | - | 2,579 |
| Equipment expensed | 1,876 | - | 1,876 | - | - | - |
| Salaries | 148,779 | - | 148,779 | 142,632 | - | 142,632 |
| Social security costs | 10,511 | - | 10,511 | 10,303 | - | 10,303 |
| Staff pension costs | 3,109 | - | 3,109 | 2,968 | - | 2,968 |
| Staff training, recruitment and welfare | 657 | - | 657 | 2,295 | - | 2,295 |
| Travel, transport and subsistence | 2,109 | - | 2,109 | 2,212 | - | 2,212 |
| Printing, postage and stationery | 77 | - | 77 | 1,958 | - | 1,958 |
| Theatre tickets and hospitality | 2,151 | - | 2,151 | 2,444 | - | 2,444 |
| Subscriptions and licences | 3,897 | - | 3,897 | 3,513 | - | 3,513 |
| Sundry costs | 1,559 | 196 | 1,755 | 3,614 | - | 3,614 |
| Bank charges and other fees | 356 | - | 356 | 541 | - | 541 |
| Consultancy | 28,892 | - | 28,892 | 22,505 | - | 22,505 |
| Company development | 5,698 | - | 5,698 | - | - | - |
| Fundraising | 5,560 | - | 5,560 | 980 | - | 980 |
| Independent examination | - | 1,750 | 1,750 | - | 1,750 | 1,750 |
| | **256,312** | **1,946** | **258,258** | **206,597** | **1,750** | **208,347** |

## 6 Net income for the year after charging:

| | 2024 | 2023 |
|---|---|---|
| Independent examiners' fees | | |
| - Independent examination | 1,750 | 1,750 |
| | **1,750** | **1,750** |

## 7 Staff costs and numbers

| | 2024 | 2023 |
|---|---|---|
| Salaries and wages | 148,779 | 142,632 |
| Social security costs | 10,511 | 10,303 |
| Pension costs | 3,109 | 2,968 |
| | **162,399** | **155,903** |

There were no employees with emoluments above £60,000 in the year. (2023 - none)

**Staff numbers**

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

| | 2024 | 2023 |
|---|---|---|
| Support | 4 | 4 |

**Trustees' interests**

During the year, none of the trustees received any remuneration from the trust and no expenses were paid for or reimbursed to any of them.

**Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £3,109 (2023 - £2,968)

## 8 Corporation Taxation

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

## 9 Tangible Fixed Assets

| | Furniture, fittings & equipment | Total |
|---|---|---|
| **Cost** | | |
| As at 31st March 2023 | 7,898 | 7,898 |
| **As at 31st March 2024** | 7,898 | 7,898 |
| **Depreciation** | | |
| As at 31st March 2023 | 7,898 | 7,898 |
| **As at 31st March 2024** | 7,898 | 7,898 |
| **Net Book Value** | | |
| **As at 31st March 2024** | - | - |
| **As at 31st March 2023** | - | - |

## 10 Fixed Asset Investmens

The company owned 100% of the share capital of Actors Touring Company Productions Limited, a company registered in England and Wales, registered number 09389978. This company was voluntarily struck off on 3rd May 2022. The results for the period ended 3.5.2022 were £nil (2022 - £nil)

## 11 Debtors

| | 2024 | 2023 |
|---|---|---|
| Trade debtors | 1,430 | 16,092 |
| Other debtors | 5,000 | 385 |
| Prepayments and accrued income | 106,525 | 143,635 |
| | **112,955** | **160,112** |

## 12 Creditors: amounts due within one year

| | 2024 | 2023 |
|---|---|---|
| Trade creditors | 20,343 | - |
| Other creditors | - | 17,387 |
| Taxes and other creditors | (6,393) | 930 |
| Accruals | 6,238 | 1,750 |
| | **20,188** | **20,067** |

## 13 Reconciliation of movements in members funds

| | Unrestricted Designated | Unrestricted General | Restricted | 2024 | 2023 |
|---|---|---|---|---|---|
| Income | - | 471,660 | 10,513 | 482,173 | 412,115 |
| Expenditure | - | (528,199) | (10,513) | (538,712) | (358,342) |
| Opening funds | 57,903 | 163,463 | - | 221,366 | 167,593 |
| Transfer | 86,458 | (86,458) | - | - | - |
| | **144,361** | **20,466** | **-** | **164,827** | **221,366** |

The above funds are represented by net current assets

## 14 Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2024 there were 9 members.

## 15 Unrestricted funds

**General Fund**
This fund exists to allow the company to respond to unforeseen opportunities and costs during the year.

## 16 Designated Operational and Organisational Reserve

This reserve is intended to provide sufficient flexibility to cover temporary shortfalls in incoming resources due to any timing differences that would incur problems for cash flow, adequate working capital to cover core costs, and would allow the charitable company to cope with, and respond to, unforeseen emergencies whilst specific action plans are implemented. It is sufficient for 3-months operational costs and/or the costs associated with an enforced orderly wind up.

**Designated Restricted**

Restricted by grant terms from Trusts and Foundations (for example, this year, Garrick Trust and Abcam), for use on designated projects.

## 17 Other

Rents payable for the year were higher than for 2023 due to late invoicing by landlord.

**ACTORS TOURING COMPANY (LONDON) LIMITED**

England & Wales - Charity number 279458

# Accounts

# ACTORS TOURING COMPANY (LONDON) LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**REPORT AND FINANCIAL STATEMENTS**

**31ST MARCH 2023**

**REGISTERED NUMBER: 01472949**

**CHARITY NUMBER: 279458**

SATURDAY

*ACD4U77T*

A19 30/09/2023 #10

COMPANIES HOUSE

**Frank Lachman**
**Chartered Accountant & Registered Auditor**
**16B North End Road**
**Golders Green**
**LONDON**
**NW11 7PH**

# ACTORS TOURING COMPANY (LONDON) LIMITED

## (A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

## FINANCIAL STATEMENTS

for the year ended 31st March 2023

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# ACTORS TOURING COMPANY (LONDON) LIMITED

## (A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

## LEGAL AND ADMINISTRATIVE INFORMATION

## 31ST MARCH 2023

**Company Registered Number**

01472949

**Registered Charity Number**

279485

**Registered Office**

49 Avondale Road
Shipley
BD18 4QR

**Examiner**

Frank Lachman
Chartered Accountant
16B North End Road
Golders Green
London
NW11 7PH

**Directors and Trustees**

Sudha Bhuchar
Geraldine Brodie
Maria Delgado
David Alan Evans
Sarah Grochala
Sanpreet Janjua
Steven Kavuma
Vincent Keaveny
Margherita Laera
Allegra Nespoli
Nick Tyler

**Resignations in year**

None

**Bankers**

Barclays Bank plc
Soho Square 9
Leicester
Leicestershire
LE87 2BB

Shawbrook Bank Limited
Lutea House
Warley Hill Business Park
The Drive
Great Warley
Brentwood
Essex
CM13 3BE

**ACTORS TOURING COMPANY (LONDON) LIMITED**
**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**
**DIRECTORS' AND TRUSTEES' REPORT**
**for the year ended 31st March 2023**

## ADMINISTRATIVE INFORMATION

Actors Touring Company (London) Limited
Company no. 01472949
Registered Charity 279458
Incorporated 15.01.1980
Company Limited by Guarantee. Guarantees of individual members limited to £1.

**Directors and trustees**

The directors of the charitable company (Actors Touring Company (London) Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees are non-executive and unpaid.

As set out in the Articles of Association the trustees can be appointed at any time throughout the year and stand for re-election at the AGM. Rotation of directors is by one third of the longest serving directors retiring at the AGM with no disbar to reappointment.

The Board provides guidance on, and formally approves, appropriate policies for the company. An induction process for new trustees and ongoing training for trustees supports our aim to embody best practice in governance.

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

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

Sudha Bhuchar
Geraldine Brodie (Chair)
Maria Delgado
David Alan Evans (Vice Chair)
Sarah Grochala
Sanpreet Janjua
Steven Kavuma
Vincent Keaveny
Margherita Laera
Allegra Nespoli
Nick Tyler

**Company secretary**
Andrew Smaje

**Artistic director**
Matthew Xia

**Executive director**
Andrew Smaje

**Independent Examiners**
Frank S Lachman & Co, 16b North End Road, London NW11 7PH

**Bankers**
Barclays Bank plc, Soho Square Business Centre, 27 Soho Square, London W1A 4WA (all transactions)
Shawbrook Bank Ltd, 7 Bishopgate, London EC2N 3AR (savings, limited access)

**Registered office and operation address**
Registered office: 49 Avondale Road, Shipley BD18 4QR
Operation address (and sole registered office as of 24.08.2023): 3.04 Carlton Mansions, 387 Coldharbour Lane, London SW9 8QD

**Name**
"Actors Touring Company" and "ATC" are the trading names used by Actors Touring Company (London) Limited.

## CHAIR'S STATEMENT

***(includes: Overview, Financial Performance, Covid, Organisation and Board, Thanks)***

**Overview**

This year encompassed a period of development, both creative and organisational, alongside our touring work.

ATC created its two longest tours in a decade – the culmination of RICE, clocking in at 10 weeks, and the first portion of FAMILY TREE, which continued into 23-24 with a 14 week tour in total, the longest continuous tour in the company's 43-year history.

This in turn was just the beginning of 15 weeks' producing (across 3 distinct projects) in the first 6 months of 23-24. For comparison, a typical pre-pandemic ATC tour would be 6-8 weeks.

This demonstrates success in one of our key aims in response to Arts Council England's national strategy for the arts, Let's Create: wider distribution of our work, targeting places and communities outside metropolitan centres, where we have wanted to increase and improve the strength of our impact.

It's also clear evidence of demand for our work. This is especially reassuring in the post-pandemic landscape, in which there has been widespread caution around the programming of contemporary plays, particularly those like ATC's – new titles by non-canonical authors, about challenging and provocative subjects.

We also used 22-23 to:

- Develop new work:
  - The Architect, an immersive outdoor piece to commemorate the 30th anniversary of the murder of Stephen Lawrence
    - 5 new commissions from leading and emerging Black theatre-makers, Roy Williams, Bola Agbaje, Mojisola Adebayo, Dexter Flanders and Vanessa Macauley.
    - Initial Research & Development on the project, encompassing content, design, sound and music, took place in January 2023.
    - We shared the Research & Development outcomes with key partner Stephen Lawrence Day Foundation, to ensure their confidence in how this project treats such a sensitive issue.
- Develop a portfolio of new partnerships:
  - New co-producers: Belgrade Theatre Coventry, Brixton House, Theatre Royal Stratford East.
  - New tour venue partners: Theatre by the Lake, Nottingham Playhouse, Liverpool Everyman, Tron Glasgow, York Theatre Royal and New Wolsey Ipswich.
- Build on established relationships with long-term partners:
  - Co-producers: Greenwich + Docklands International Festival, Theatre Royal Plymouth.
  - Venue partners: Tobacco Factory Bristol, Theatre Royal Plymouth, Sheffield Crucible, North Wall Oxford, Traverse Theatre Edinburgh and Northern Stage Newcastle.
- Sector partners such as Independent Theatre Council (ITC), Anti-Racism Touring Rider, PIPA Campaign, Weston Jerwood Toolkit for Employers Embed a new team and organisational structure:
  - The first full year of new team comprising Joint CEOs & Admin Director (full-time), Associate Producer (part-time), Finance Director, Publicist and IT Manager (retained freelancers).
  - Establish new office base as part of Brixton House.
  - Supported individuals with early career development with internships, observer roles and professional mentoring, from producers to playwrights to directors – focusing on those experiencing socio-economic or access barriers to career progression.
- Embed new governance outputs:
  - Artistic Evaluation Group established and meeting quarterly to invigorate and inform audience engagement strategy, helping us successfully reach communities nationally, especially those whose lived experience is reflected in, and represented by, ATC's work.

Where we've seen most challenges has been in:

- Rising costs due to the economic crisis, which reached exceptional levels of uncertainty over the central months of 2022.
- Talent and skills drain from our sector that occurred during the pandemic and remains a critical concern.
- High turnover of staff in key departments (programming, marketing, stage management & technical) at our tour partners, sometimes leading to poor support for visiting companies, that directly affected ticket
- (2-3 rather than the usual 5-6), smaller financial guarantees, or none at all, throwing the majority of risk onto the touring companies – where previously financial risk would be more equally shared between partners.
- Smaller levels of co-production investment – previously two partners might share 50/50 – now a minimum three partners are required to make a financially viable project.
- Smaller audiences in regional theatres, on average down from 60-65% occupancy pre-pandemic to 40% occupancy following theatres re-opening in early 2022 and down again to average 30% following the financial crisis in mid-2022.

How we met those challenges:

- Monitored costs, making savings where possible and reducing non-project based expenditure, for example in IT, office, travel and accountancy expenditure.
- Employed and nurtured entry level freelance workers in stage management, production and direction; offered relevant training and mentoring to support development of new skilled workforce.
- Proactively supported and engaged with relevant tour venue departments throughout a project's lifetime, to build their knowledge base of, and encourage their investment in, ATC's work.
- Negotiated successfully for guarantees, fees, writer royalties, and turned down venues where the financial deal offered would expose ATC to unreasonable risk.
- Developed new production partnerships to ensure ATC has a portfolio of potential co-producers.
- Associate Producer role successfully engaged communities and audiences, bringing groups and spreading word of mouth through relevant networks, in order to bring representative and diverse audiences to ATC's work. As a direct result of the Associate Producer's work, ATC's average audience was 40% occupancy for RICE, and 50% for FAMILY TREE, well above the sector averages in this period.

Most significant from the above has been the work of the Associate Producer. This role has been increasingly effective over the course of the year, not only in bringing audiences to our touring work, but also in creating effective evaluation frameworks to discover more about who our audiences are, and what impact our work has on them.

The Associate Producer role is currently part-time, a result of static NPO funding (ATC receives the same amount now as it did 15 years ago). However, this role would evidentially be even more effective on a full-time basis – enabling us to develop long-term, sustainable relationships with diverse audiences, communities and groups in a wide range of locations and places nationwide.

Therefore, the future funding of this role, alongside that of the Associate Director, who will deliver participatory workshops and enrichment activity year-round, will be a key focus of our fundraising during the next year.

Against a background of challenges that were exceptional in number, range and form, it's testament to the dedication of the core ATC team, to the quality of work the company produces, to the respect in which it's held in the industry, that ATC created and developed projects during this year that have made a profound impression on such a diverse range of audiences.

We were therefore very pleased to learn during the latter part of the year that we have retained Arts Council England funding as a National Portfolio Organisation, through to 2026, albeit at standstill levels. What 'standstill' means is that ATC will receive the same cash amount of funding per annum in 2026 as it has received since 2008.

The Trustees' Report provides more information on the creative projects, the team and our influence on the sector.

We joined colleagues and peer organisations in lobbying for Theatre Tax Relief (TTR) to remain at the 2021 levels of 45-50% rather than the previous level of 20-25%, in order to support investment in productions during the period of recovery post-Covid. We are grateful that TTR will continue to mitigate the challenges of rising costs, risk-averse programming, and smaller audience numbers across regional theatre.

**Financial Performance**
ATC's turnover was £412,115, compared to £400,710 in 2021-22.

We ended 2022-23 with a surplus of £53,773 compared to the previous year's surplus of £8,291.

The improved surplus is the result of prudent management during a year that encompassed periods of touring and of project development. It saw the completion of a lengthy tour, the development of two new projects, the beginning of an even more substantial tour, and the start of a 6-month period of intensive production of 3 major projects to kick off the new National Portfolio funding cycle.

A further contributing factor is the maintenance of Theatre Tax Relief at higher levels. We added our voice to that of our sector in lobbying for TTR to continue to make a critical difference to theatre's ability to produce our work to a high standard, in a period of slow return of audiences (and thereby ticket revenue).

The variance in turnover is due to touring activity (a significant contributor to turnover) on FAMILY TREE tour taking place in the following year, 23-24. However, pre-production on this major project took place mainly in 22-23, hence the benefits of TTR being seen in this accounting year (TTR applies to pre-production costs only).

2023-24 contains a very busy portfolio of productions and therefore we are grateful that the surplus achieved in 2022-23 has given us a firm base from which to invest in future productions and help to bring audiences back to theatres nationwide.

**Organisation**

- We embedded a new team structure, following successful recruitment in the previous year, allowing for:
  - Dedicated focus on Audience Development and Data.
  - Increased capacity in fundraising.
- We embedded new trustees, following successful recruitment in 2021, allowing for:
  - Fresh perspectives and insight.
  - Greater diversity in age and ethnicity.
  - Greater range of sub-committees, including a new Artistic Evaluation Group.
- Freelance Consultancies now support delivery of:
  - PR and audience engagement.
  - Financial Administration.
  - IT.
- We began our first year working from offices in the newly opened venue Brixton House, along with a host of other creative companies. Tangible benefits include:
  - Brixton House joined us as producing partner on ATC's national tour of FAMILY TREE, reflecting our shared artistic values.
  - Being part of a creative business community, engaging diverse communities in and around Brixton – for example, we collaborated, consulted and worked with Extant, Frantic Assembly, Tea Films and Corali during 22-23.
  - Access to Brixton House workshop & rehearsal spaces, as a home for our project development – we rehearsed a major new production and developed 2 further projects in Brixton during this year.

**Board of Trustees**

Following a successful drive to recruit new trustees in 2021 – with the appointment of 4 new Board members to an overall cohort of 11 - we spent this year embedding the governance group.

An online Away day saw leading change-maker and consultant Sandeep Mahal MBE supporting us in vision-making and mission-sharing, in advance of the major work the Board and senior management team undertook on the Arts Council England NPO application at the start of the year.

The Touring Theatre Chairs Network which I created as Chair of ATC in 2020 has been active during this period. Executive Director Andrew Smaje and I also took part in the Clore Governance Conference in early 2023.

During this year, the Board completed an 18-month organisational development consultancy with people make it work as part of our membership of the Weston Jerwood Creative Bursary – aimed at improving the socio-economic diversity of future arts leadership.

**Thanks**

I'd once again like to thank the leadership team and joint CEOs, Artistic Director Matthew Xia and Executive Director Andrew Smaje, together with the core team of Admin Director Juliana Bearse, Associate Producer Melina Barnett and Finance Director Kate Sarley; the many freelance theatre workers – upwards of 80 every year – with whom we create our projects; the partners in our sector whose investment and belief is essential to our production model; our funders and donors, principally Arts Council England, for their continued support; the trustees who voluntarily give their time, expertise and insight to the company; and our audiences and participants, who tell us what a difference our work makes to their lives, to their sense of self, and in articulating their feelings and experiences.

Together, we make the life-affirming, thought-provoking and joyous work that is at the heart of Actors Touring Company.

*Geraldine Brodie*
*Chair, Actors Touring Company*
*September 2023*

## TRUSTEES' REPORT

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

The reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

## OBJECTIVES AND VALUES

***(includes: charitable objective, mission statement)***

**Principal Activity and Charitable Objective**

The company's principal activities and charitable objectives are to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the Arts.

**Mission Statement**

**Actors Touring Company** *is a portable portal to the world. Through our work, we connect global artistic voices to local communities.*

ATC has an unrivalled track record in commissioning, producing and touring contemporary international plays that amplify and celebrate global artists from both within and beyond the UK

*Our work explores ideas of intersectionality, identity and belonging – opening up conversations across borders both geographic and cultural.*

We tour to venues of all scales and sizes, and to places the length and breadth of the UK. We engage with communities whose experiences are under-represented on our stages, and we invite traditional theatre audiences to share the journey.

Since 1980, we have premiered over 200 new plays and translations from (for example) Australia, Norway, Iran, Israel, and the US – bringing global stories to audiences across the UK, from Glasgow to Plymouth and internationally, from Helsinki to Hong Kong.

We are recognised as a leading commissioner of plays by writers from the global cultures within the UK.
ATC is currently developing projects with playwrights Roy Williams, Bola Agbaje, Vanessa Macauley, Dexter Flanders, Mojisola Adebayo, Nessah Muthy, Yasmin Joseph and Melanie Spencer and working with partners Brixton House, Greenwich + Docklands Festival and Belgrade Theatre, Coventry.

**Signature productions include:**

- **TAMBO & BONES** by Dave Harris, co-production with Theatre Royal Stratford East, June – July 2023 with national and international touring to follow in 2024.
- **FAMILY TREE** by Mojisola Adebayo, produced with Belgrade Theatre Coventry in association with Brixton House Theatre, commissioned by ATC and the Young Vic, premiered at the Greenwich & Docklands International Festival in August 2021, followed by national tour March – June 2023. Winner of the 25th Alfred Fagon Award for Best New Play, 2021.
- **THE ARCHITECT** conceived by Mojisola Adebayo, Roy Williams and Matthew Xia, and created by a collective of Black theatre-makers, an immersive experience aboard a London bus, produced with Greenwich + Docklands Festival as the headline event of the 2023 festival.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

***(includes: Company Structure, Business Model, Risk Management, Public Benefit, Policies)***

### Leadership

ATC is led by a joint executive of Artistic Director Matthew Xia and Executive Director Andrew Smaje. More on Matthew, Andrew and the current staff team can be found here: www.atctheatre.com/about

Both Joint CEOs maintain a strong presence in the wider arts sector:

Matthew Xia is a founder member of Act for Change, a trustee of Cardboard Citizens and was awarded an honorary doctorate for his work in promoting diversity in the arts by University of Arts London (UAL) in 2019. His work in the wider sector includes directing *Hey Duggee Live* (Olivier Award 2022, Best Family Show) The Wiz (December 2021, Nominated Best Director, Black British Theatre Awards) and *Feeling Afraid ...* (Roundabout, August 2022, winner Fringe First, Sprit of the Fringe Award). Matthew is a regular panellist, advisor and judge on initiatives to improve equity and representation in the arts. In 2022, Matthew was a member of the UK judging panel for The Eurovision Song Contest.

Andrew Smaje is Vice Chair of Curious Monkey, a theatre of sanctuary for refugees and young people leaving the care system, based in Newcastle; and from 2019-2022 Andrew was trustee of Kakilang, the leading festival of East and South East Asian arts in the UK. He is a consultant to arts organisations (most recently to those joining the National Portfolio) and individual mentor, as well as regularly contributing to industry discussions. In 2022, Andrew was a negotiating partner on the main agreement between the actor's union Equity and Independent Theatre Council, the industry representative for the touring sector, widely hailed as the most revolutionary industry agreement in recent times.

### Governance

Actors Touring Company is a charity and a company limited by guarantee. It has a committed Board of Trustees which monitors the company's activities, oversees its financial viability, sets policy and fulfils the fiduciary and legal requirements of charities and limited companies.

Trustees approve annual budgets, policies and plans and review key monitoring data. The Board also discusses artistic programme, with a sub-group dedicated to reviewing our evaluation frameworks.

The Board reviews and contributes to ATC's annual Business Plan. The Risk Register is reviewed quarterly, as are targets in (for example) Artistic Activity, Fundraising, Environmental Responsibility, and EERD (Equity, Equality, Representation and Diversity).

All Board reports and monitoring of progress against targets have been done through the lens of Arts Council England (ACE) Let's Create Investment Principles since the implementation of ACE's new 10-year strategy in 2021.

ATC's Board meets quarterly, as do 3 subcommittees:

- Finance Committee (est. 2015)
  - In-depth scrutiny of annual accounts, company budgets and management accounts.
  - Meetings take place 4 weeks prior to full Board, to whom the FC reports.
  - Members give additional 1-2-1 support to the team on Risk, Accountancy Practice, VAT and other relevant financial matters.
- Development Committee (est. 2020)
  - In-depth scrutiny of fundraising activity, campaigns and applications.
  - Analysis of fundraising data.
  - Review of strategy and evaluation of strategic targets.
  - Review of systems including fundraising software and data capture.
  - Supports creation and review of Fundraising Policy.
- Artistic Evaluation Group (est. 2022)
  - In-depth scrutiny of artistic projects.
  - Analysis of audience survey data.
  - Analysis of data provided by partner (tour) venues.
  - Review of achievement against strategic targets.
  - Supports annual review of artistic programme and levelling up for culture.

Each of the sub-committees operates within agreed terms of reference. The ToR are reviewed annually.

The Chair and Executives meet fortnightly, discussing:

- Key developments in
  - Artistic activity.
  - Arts, theatre and touring Sector.
  - Stakeholder relationships and reporting, for example with ACE.
  - Statutory requirements, for example those relating to charity status.
  - HR & Recruitment.
  - Board-Staff communications and relations.

We have an active Conflict of Interest Policy. COI is a standing item for update and review at Board meetings. Skills Audits and Equality and Diversity Monitoring data is updated annually, to inform Board recruitment needs.

Our current trustees have experience in arts leadership, community engagement, the environment, fundraising, finance, governance, law, playwriting, teaching, theatre producing and touring, translation, research and EERD.

Board members are appointed for a three-year term, with the longest-standing retiring at AGM and eligible for re-election. The Board reviews its membership periodically, seeking to identify underrepresented groups and skills and address that in trustee recruitment.

In the main, Board members are recruited externally. In-depth interviews with Chair and Executive management make clear the roles and responsibilities of trustees and seek to understand the qualities that potential trustees would bring to the organisation.

A detailed Induction Pack is provided prior to appointment of new trustees, making clear the legal obligations as well as the Board's expectations of a trustee. This includes embedding the values of the organisation, as articulated in our Business Plan and organisational policies, and registering conflicts of interest.

New trustees are allocated a board 'buddy', annual trustee appraisals are carried out and trustee training is reviewed and discussed at board meetings.

**Team Structure**
Our permanent diverse team comprises five roles:

- Full-time: Artistic Director, Executive Director (Joint CEOs), Administration Director.
- Part-time: Associate Producer.
- Retained Freelancers: Finance Director, Publicist, IT Support. Fundraising Consultancy.

We also run an Associate Director programme (subject to funding) and offer frequent shadowing, mentoring and paid training opportunities to early career practitioners, students, particularly those from communities currently under-represented in theatre.

Overall, we increased expenditure on consultancies that had direct impact on our accountability and progression: in finance, IT and PR, the latter specifically aiming to develop our profile among diverse communities through a global majority practitioner. We also completed a consultancy from Achates Philanthropy to build capacity in our fundraising skills and activity.

More about the team and the ATC Board is at www.atctheatre.com/about

The Joint CEOs report to the Chair, with fortnightly meetings and annual appraisals. The Executive Director line-manages the staff team, with weekly team meetings, monthly supervisions and annual appraisals. Appraisals centre around company values alongside skills and professional development. Training is pro-actively identified and provided for all staff and trustees.

Examples of values-based company policies and strategies (reviewed annually): Digital, Dignity in the Workplace, Environmental Policy & Action Plan, Equity, Equality, Representation & Diversity Policy & Action Plan, Flexible Working, Fundraising Strategy including Ethical Fundraising Policy, Health & Safety and Safeguarding.

ATC employs a large freelance workforce, reflecting the fact that 80% of all theatre workers are employed on short-term contracts. Production and stage managers, actors, designers, and playwrights are all employed by ATC according to the needs of each individual project. Typically, we employ 70+ freelance theatre workers each year. On each project, our team grows from 3-4 full-time staff to a project team of 20-25.

**Best Practice in Employment**
ATC is fully committed to the principles of PIPA (Parents in the Performing Arts) https://pipacampaign.org and is a PIPA Charter Partner. The executive team have young children aged 10 and under. Allied to this, we have discrete policies to support Flexible Working and Working from Home.

ATC is a long-standing member of the Independent Theatre Council (ITC). The company is an ITC Ethical Manager which means that we are committed to paying at least the ITC/Equity minimum salary rates to actors and stage management, as well as using pre-negotiated ITC contracts. We are also committed to paying above Living Wage to hourly paid staff.

We are also signatories and contributors to best practice initiatives such as: StageSight, Trans Casting Statement, Anti-racism Touring, Open Hire, Back Stage Niche and the Cultural Governance Alliance.

**Business Model**

Actors Touring Company operates with a mixed revenue model, with income generated from a variety of sources: Arts Council England (ACE) funding, co-production partnerships, financial deals with venues and festivals (including fees, guarantees and share of box office), philanthropic support and grants from charitable trusts and foundations.

Arts Council England is the principal funder. ATC is a National Portfolio Organisation (NPO), which means that we have regular annual funding, which can be renewed by a new application to the Portfolio that takes place typically every 3 years. ATC has been successfully sustained support from ACE throughout its history and in late 2022 we secured continued NPO funding at standstill level until at least March 31, 2026.

Collaboration and co-production are key to ATC's business model. We share financial and artistic risk with partner venues; in most cases ATC acts as artistic lead, from project initiation, through dramaturgy to final production.

We tour nationally, producing two or more distinct projects each year. The reach of our work is across England (as per our Arts Council England funding agreement) and also in Wales, Scotland, Northern Ireland and outside the UK. ATC has a long-standing reputation as a very active international producer and licensor, work that we aim to build back following the impact of Covid, among other factors, on UK arts organisations' ability to tour internationally.

**Risk Management**

The Trustees and management review risk on a regular basis. We maintain and review a detailed Risk Register, allowing us to monitor and record risk. The Board and staff work together in reviewing the Risk Register.

Further in-depth financial analysis is undertaken by the Finance sub-committee in advance of each Board meeting, with the sub-committee presenting its findings to the full Board.

The net costs of individual projects are approved in the annual budget-setting process, clearly identifying any financial risk to the company on all artistic activities.

The Trustees are satisfied that the company has strategies and policies that effectively mitigate against risk.

**Public Benefit**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The company's wide-reaching touring programme allows for the distribution of dramas that audiences would not otherwise have the opportunity to experience, particularly premieres of international or new plays. We engage national audiences with plays that originate from nations outside the UK, or which reflect the intersectionality of our own nation, and seek to engage more deeply through workshops and post-show discussions.

**EERD**

**Our approach**

ATC wholeheartedly embraces the intersectional nation and world in which we operate.

Global and intersectional perspectives are in the very DNA of our mission, our values and our work.

We connect with a range of communities locally, nationally and internationally and we seek to actively reflect this diversity in our artistic activities, our employment practices and our governance.

Equality of opportunity and representation and positive action are integral to the work we do. We recognise our legal responsibilities in relation to race (including nationality), age, sex, sexual orientation, gender reassignment, disability, marital and civil partnership status and religion and belief, as defined by the Equalities Act 2010. We will continue to fulfil, and aim to exceed, these obligations under the law.

ATC is committed to challenging the status quo in the arts, to ensure the change is focussed on positive action, including the actions we take ourselves.

ATC's EERD Action Plan has been updated to reflect consultations with Weston Jerwood Creative Bursary particularly around best practice in inclusivity, socio-economic diversity and how to turn written policies into positive actions. ATC was a key contributor to the Weston Jerwood Toolkit, launched in March 2023.

Our EERD Policy can be read in the Company Policies section of our website: http://www.atctheatre.com/about/

**Environmental**

We recognise that the nature of touring is such that there can be unavoidable environmental impacts. We seek to minimise our environmental impact in our office use, business travel, and productions. We aim to minimise wastefulness in our productions and encourage recycling of all materials – from scripts to design - throughout a project's lifetime.

- We use Julie's Bicycle online IG Tools to measure our carbon impact, creating an annual report
- We use the Theatre Green Book as a guide for identifying relevant methodologies, partners, resources and up-to-date best practice, particularly around Sustainable Productions
  - For example, our set design for RICE was repurposed by 20 Stories High for their next production
  - The design for FAMILY TREE was repurposed by rural arts organisation Living Theatre in Whitwell, part of an Arts Council Priority Place in Luton.
- **Green Riders** are integral to all our contracts, for core staff and freelancers. This sees positive impacts in minimising our carbon footprint and emphasising re-usability.

During this year, we successfully applied for a place on an 11-week organisational development initiative led jointly by Arts Council England and the Danish Arts Council. International Touring and Environmental Responsibility brought together 10 English and 10 Danish arts organisations to explore our policies, actions and practices in relation to environmental responsibility.

At the end of the initiative, we were invited to apply for funding for a collaborative project with our Danish peers. ATC's bid was successful and we will join 2 English and 2 Danish organisations in receiving £19,900 funding to scope best practice in so-called 'deep touring' in an international context. This is the practice of engaging with communities over a sustained period of time (additional to traditional 'visits' of touring performances), enriching the experience of communities ands developing longer-term relationships between artists and audiences. This work will take place during 2023-24.

Our Environmental Policy is a detailed and active document that informs our approach at all times. The Policy can be read on our website: http://www.atctheatre.com/about/

## MAIN ACHIEVEMENTS AND FUTURE PLANS

### Main Achievements – Artistic Productions

2022-23 began with the final leg of one of ATC's longest ever tours.

### RICE

Our European Premiere of RICE by Michele Lee completed its 10-week tour at the start of this year, with dates in the North East and Yorkshire. This allowed us to build on a recent relationship with Northern Stage in Newcastle and begin a new partnership with the Theatre Royal in York.

Exploring themes of difference and connection between migrant generations, RICE was a tour-de-force for two actors playing a multitude of roles. For performers usually restricted to playing characters identified under the blanket casting term 'Asian', RICE saw a young female actor of British-South Asian heritage join an over-50s female actor of East & South-East? Asian heritage (both underrepresented on the UK stage in 2022) to play a range of characters across gender, ethnicity, age and class.

The tour as a whole drew excellent audience numbers in the majority of venues. Peer touring organisations reported average theatre occupancy of 30% during this period; RICE achieved 40% average occupancy across the tour, including sell-out shows in Manchester and Liverpool.

RICE also visited Plymouth, Oxford, Scarborough, Sheffield and Bath, with a total of 64 performances over 15 weeks in 10 venues?, including the original production ATC made with Orange Tree Richmond, and was seen by 4087 people overall.

NB During this period , many theatres operated a reduced seating policy due to Covid restrictions / rebuilding audience confidence. This is a key reason for lower average attendance in Spring 2022.

5 performances were captioned and BSL interpreted.

Cast: 2
Alt female cast, East Asian and South Asian

Creative Team: 10
Including East Asian, LGBTQI+, Black and female team members (70% of the team)

Supported by ATC's Weston Jerwood Associate Director

★★★★★

*"Wickedly funny and surprisingly touching take on race and class" (East by South East)*

**Nisha** is a young hotshot executive working for Golden Fields, Australia's largest producer of rice.
She is determined to become the first female Indian heritage CEO in Australia and is close to sealing a secret deal that would see her company take over India's national rice distribution system.

**Yvette**, an older Chinese migrant, is the cleaner who sees to Nisha's desk. Yvette has her own entrepreneurial ambitions, but her daughter faces court after leading a protest against a national supermarket chain.

**Together** they form a powerful – if unlikely – bond as they navigate the complexities of their lives and the world at large.

RICE explores migrants of different generations and the complex relationships they forge with their new home - and with each other. RICE is a play about ambition, family and the unlikely friendship between a hotshot executive and the office cleaner.

https://www.atctheatre.com/production/rice-tour/

**FAMILY TREE**

This year also saw the planning and production of a new tour, the longest the company has undertaken in its 43-year history.

FAMILY TREE was the UK Premiere tour of ATC's commission (with the Young Vic) of a new play by Mojisola Adebayo.

Previously seen as a work-in-progress production staged under Covid restrictions as an outdoor promenade in 2021 (winning the Alfred Fagon Award for Best New Play, the most prestigious award for Black British playwriting), in 2023 we created a new production for a full nationwide tour.

★★★★★

*"Outspoken and magical .... informs us with its history and moves us with its personal stories" (British Theatre Guide)*

FAMILY TREE is a beautiful, poetic drama about race, health, the environment and the incredible legacy of one of the most influential Black women of modern times: Henrietta Lacks.

We were grateful for the support and encouragement of the Henrietta Lacks Foundation, who campaigned tirelessly and – as announced in 2023 – successfully for Lacks's name to be recognised and her family recompensed for the use of her cells in research that has benefitted medical science for the last 70 years, eradicating polio and producing treatments for cancer, HIV and Covid.

Officially the longest continuous tour ATC has ever undertaken, FAMILY TREE entered production in February 2023 and continued through to mid-June:

- 12 towns and cities
  - Coventry, Edinburgh, Brixton, Glasgow, Liverpool, Keswick, Plymouth, Sheffield, Oxford, Nottingham, Ipswich and Bristol
- 14 weeks on the road
  - Extended runs in Coventry and Brixton
- New producing partnerships
  - With Belgrade Theatre Coventry and Brixton House (ATC's new office home since 2022)
  - Rehearsed in Brixton and Coventry
- New touring partnerships
  - First ever visits to Theatre by the Lake Keswick, New Wolsey Ipswich
  - First visits in over a decade to Nottingham Playhouse, Tron Glasgow and Everyman Liverpool

The tour as a whole drew excellent audience numbers in the majority of venues. Peer touring organisations reported average theatre occupancy of 35% during this period; FAMILY TREE achieved 52% average occupancy across the tour, including sell-out shows in Liverpool, Bristol and in Brixton, where it played to full houses across 2 weeks.

With a total of 64 performances, the FAMILY TREE tour was seen by 6917 people overall.

NB During this period of 2023, theatres operated full seating, but in a clear sign of the cautious return to full operation, the majority of venue partners reduced the number of performances programmed by 50%, when compared with pre-pandemic figures. Venue caution is understandable: in 2023 the average attendance for new drama productions outside London is 30-35%, compared to 60-65% pre-pandemic.

8 performances were captioned, audio described or BSL interpreted.

Cast: 5
4 Black women, 1 white man.

Creative Team: 14
Black creatives formed 80% of the team, including all leadership roles in the creative departments.

Family Tree's Associate Director and the enrichment programme of discussions, workshops and additional events was supported by generous donations from Garrick Trust and Abcam.

*The production bridges two financial years, so more detail of performances post-April 2023 will be outlined in the Trustee Report for 2023-24.*

**Development Of Projects**

During this year, we began development on a major new project with a significant recent partner, developing a new strand of our work in outdoor, immersive plays.

**THE ARCHITECT** will be a commemoration of the 30th anniversary in 2023 of the racist murder of Stephen Lawrence. The project was conceived by ATC Artistic Director Matthew Xia and playwrights Mojisola Adebayo and Roy Williams, and commissioned by ATC and Greenwich + Docklands International Festival, with whom we had previously developed FAMILY TREE.

In January 2023, we brought together a collective of leading and emerging Black theatre-makers including playwrights Adebayo, Williams, Bola Agbaje, writer-performers Dexter Flanders and Vanessa Macauley and sound artist XANA, bringing perspectives from London, Berlin and the Kent coast, to imagine a new piece of work.

Inspired by Stephen Lawrence's ambition to become an architect, the team developed ideas around the creation of a future city – and the journey we will take to get there.

With further R&D taking place in April 2023, THE ARCHITECT is a centrepiece of ATC's future artistic plans, with the premiere taking place in September.

**FOREVER ALONE** is a new commission with a key long-term partner, Theatre Royal Plymouth. FOREVER ALONE is being developed by playwright Nessah Muthy, supported by dramaturg Suzanne Bell, with dedicated R&D workshops taking place in 2023.

The play is a co-commission by ATC and Theatre Royal Plymouth which examines the roots and the impact of so-called 'incel' culture. Development had been paused for a period following the fatal shooting of five people in Plymouth in 2021, to respect the sensitivities of the local community and to allow the inquest to conclude, which it did in early 2023. Development continued (in 2023-24) with a week's R&D in Brixton, supported by a cast of actors and a group of independent observers.

**Future artistic plans – The Transformation Season**

**ATC** is staging an ambitious season of work in 2023 that responds to a single artistic provocation:

***'Can we transform the painful legacies of history into a future of hope and possibility?'***

ATC's **Transformation Season** embraces three very different approaches to that question.

**FAMILY TREE** is a poetic ritual-drama by Mojisola Adebayo that uncovers the hidden legacy of Henrietta Lacks, and tours to 12 places across the UK in early 2023.

**TAMBO & BONES** is the UK Premiere of a new play from USA that interrogates the intersection of race, performance and capitalism, containing a satire on minstrelsy, a hip-hop concert ... and robots. Limited season at Stratford East in summer 2023, to be followed by national and international touring in 2024.

**THE ARCHITECT** is an immersive journey aboard a London bus, created by a collective of leading Black artists, in response to a seismic event in British history, and in association with the Stephen Lawrence Day Foundation. Headline event of the 2023 Greenwich + Docklands Festival, with plans afoot for parallel projects with bespoke local commissions, created for and with major cities in the UK and internationally.

The season, curated and directed by ATC Artistic Director & Joint CEO, Olivier Award winner **Matthew Xia** comments: "*Too often as a touring company, we appear to be a sum of parts: a show made in one place, another show pops up elsewhere. The truth is, that we are creating a body of work arising from a single artistic idea: transforming painful histories into a more hopeful future.*"

All three ATC productions in the Transformation Season champion a host of Black writers and creatives, adding a new wave of epic plays to the Black theatrical cannon.

**FINANCIAL REVIEW**
***(includes: performance, fundraising, reserves, going concern)***
The company records a surplus of £53,773 this year.

**Financial Performance**
The company developed and planned projects in preparation for a busy producing period which commenced in January 2023, and will continue across financial years without a break until September 2023. For a small touring company on the lowest rung of Arts Council Funding, this represents a strong return on public investment, with 19 weeks of performances across a 26 week period.

With the ongoing impacts of the financial crisis in the UK and severe impacts to the global economy, in the last 3 years, we reviewed our Reserves Policy in early 2023 to reflect these changes in potential risk, and the potential impact on future financial years.

**Independent Examiners**

The Trustees recommended at their AGM that Lachmann & Co continue as the company's independent examiners.

**Small Company Exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.
This report was approved by the Board of Trustees on and signed on its behalf by:

**Geraldine Brodie**
**Chair of the Board of Trustees**

Geraldine Brodie

Date: 29/09/2023

## Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2023 which are set out on pages 19 to 24.

*Responsibilities and basis of report*

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

*Independent examiner's report*

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



Frank S Lachman
Chartered Accountant
Independent Examiner

16b North End Road
London NW11 7PH

## ACTORS TOURING COMPANY (LONDON) LIMITED

## (A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

## STATEMENT OF FINANCIAL ACTIVITIES Including INCOME AND EXPENDITURE ACCOUNT

### for the year ended 31st March 2023

| | Note | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2023 £ | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2022 £ |
|---|---|---|---|---|---|---|---|
| **Income from:** | | | | | | | |
| **- Legacies and donations** | 2 | - | 215,492 | 215,492 | 58,974 | 217,921 | 276,895 |
| **Charitable activities** | 3 | 7,500 | 188,860 | 196,360 | 27,490 | 96,077 | 123,567 |
| **Investments** | | - | 263 | 263 | - | 248 | 248 |
| | | **7,500** | **404,615** | **412,115** | **86,464** | **314,246** | **400,710** |
| **Expenditure on:** | | | | | | | |
| **Charitable Activity Costs** | 4 | 7,500 | 350,842 | 358,342 | 86,464 | 305,955 | 392,419 |
| | | **7,500** | **350,842** | **358,342** | **86,464** | **305,955** | **392,419** |
| **Net income** | | - | **53,773** | 53,773 | - | **8,291** | **8,291** |
| **Total Funds brought forward** | | - | 167,593 | 167,593 | - | 159,302 | **159,302** |
| **Transfers** | | - | - | - | - | - | - |
| **Total Funds carried forward** | 13 | - | **221,366** | **221,366** | - | **167,593** | **167,593** |

**The notes on pages 20 to 24 form part of these accounts.**

**ACTORS TOURING COMPANY (LONDON) LIMITED**
**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**BALANCE SHEET AS AT 31st MARCH 2023**

| | Note | 2023 | | 2022 | |
|---|---|---|---|---|---|
| | | £ | £ | £ | £ |
| **Tangible Fixed Assets** | 9 | | - | | - |
| **Investments** | 10 | | - | | - |
| **Current assets** | | | | | |
| Debtors | 11 | 160,112 | | 92,027 | |
| Cash at bank and in hand | | 81,321 | | 90,027 | |
| | | 241,433 | | 182,054 | |
| **Creditors**: amounts falling due within one year | 12 | 20,067 | | 14,461 | |
| **Net current (liabilities)/ assets** | | | 221,366 | | 167,593 |
| **Total assets less current liabilities** | | | **221,366** | | **167,593** |
| **Funds** | | | | | |
| **Total Funds** | 13 | | **221,366** | | **167,593** |

For the year ended 31 March 2023 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

i. ensuring the company keeps accounting records which comply with section 386; and
ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions in Part 15 applicable to companies subject to the small companies' regime under Companies Act 2006 and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the board on 29/09/2023 and signed on their behalf by Geraldine Brodie

- Chair of the Board of Trustees

Geraldine Brodie

**Geraldine Brodie**

Date: 29/09/2023

**ACTORS TOURING COMPANY (LONDON) LIMITED**

**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**NOTES TO THE FINANCIAL STATEMENTS for the year to 31st March 2023**

1 **Accounting policies**

**(a) Financial Statements**

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

Actors Touring Company (London) Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**(ii) Tangible Fixed Assets**

Depreciation is calculated to write down the cost less estimated residual value of assets by the reducing balance method over their expected useful lives at the following rates.

| | |
|---|---|
| Furniture, fixtures and equipment | 25% on straight line basis |

**(iii) Income**

Income derived from co-production agreements, performance fees and other sales is credited to the Statement of Financial Affairs (SOFA) in the period to which it relates on the basis of entitlement - excluding value added tax. Grants and donations represent amounts from individuals, corporations, trusts and other funding bodies and are credited to the SOFA in the year in which they are expended.

**(iv) Expenditure**

All expenditure is accounted for on an accruals basis excluding value added tax.
Costs are allocated to a category in the SOFA either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the SOFA categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various SOFA categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.
Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each SOFA category of cost.

**(v) Debtors**

Trade and other debtors are recognised at the net settlement amount. Prepayments are valued at the amount relating to the next financial year

**(vi) Cash at bank and in hand**

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

**(vii) Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will in the transfer of funds to a third party and that the amount due can be measured or estimated reliably. Creditors and provisions are recognised at the net amount due.

**(viii) Pensions**

The company operates a defined contribution scheme for the benefit of its employees. Contributions are recognised as expenditure when due.

**(ix) Significant accounting estmates and judgements**

In determinig the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. These estimates and assumptions are based on historical experience of future events and are reviewed anually.

ACTORS TOURING COMPANY (LONDON) LIMITED

(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

NOTES TO THE FINANCIAL STATEMENTS for the year to 31st March 2023

| 2 Grants and Donations | Restricted | Unrestricted | 2023 | Restricted | Unrestricted | 2022 |
|---|---|---|---|---|---|---|
| **Grants for General Running Costs** | | | | | | |
| Arts Council England - NPO funding | - | 211,596 | **211,596** | - | 211,596 | **211,596** |
| HMRC - Job Retention Scheme funding | - | - | - | - | 2,744 | **2,744** |
| Arts Council England - CRF Grant | - | - | - | 58,974 | - | **58,974** |
| **Donations** | - | 3,896 | **3,896** | - | 3,581 | **3,581** |
| | - | **215,492** | **215,492** | **58,974** | **217,921** | **276,895** |

| 3 Charitable Activities | Restricted Funds | Unrestricted Funds | 2023 | Restricted Funds | Unrestricted Funds | 2022 |
|---|---|---|---|---|---|---|
| **Project Grants and Income** | | | | | | |
| Theatre Tax Relief | - | 138,981 | **138,981** | - | 73,311 | **73,311** |
| Wates Foundation | - | - | - | 9,550 | - | **9,550** |
| Garrick Charitable Trust | 3,500 | - | **3,500** | - | - | - |
| Abcam | 4,000 | - | **4,000** | - | - | - |
| Weston Jerwood Bursaries | - | - | - | 17,940 | - | **17,940** |
| Earned and other Income | - | 49,879 | **49,879** | - | 22,766 | **22,766** |
| | **7,500** | **188,860** | **196,360** | **27,490** | **96,077** | **123,567** |

| 4 Analysis of Charitable Activity Costs | Restricted | Unrestricted | 2023 | Restricted | Unrestricted | 2022 |
|---|---|---|---|---|---|---|
| **Production and project costs** | | | | | | |
| Fees | 7,500.00 | 61,871 | 69,371 | - | 84,746 | 84,746 |
| Venue hire and rehearsal space | - | 760 | 760 | - | 4,989 | 4,989 |
| Set costumes and props | - | 3,862 | 3,862 | - | 6,273 | 6,273 |
| Lighting and production equipment hire | - | 6,456 | 6,456 | - | 1,631 | 1,631 |
| Marketing, promotion and PR | - | 5,456 | 5,456 | - | 6,594 | 6,594 |
| Co-production and touring | - | 13,268 | 13,268 | - | 30,205 | 30,205 |
| Travel, accommodation and transport | - | 40,345 | 40,345 | - | 25,657 | 25,657 |
| Other production costs | - | 10,477 | 10,477 | - | 4,981 | 4,981 |
| Support and governance costs | - | 208,347 | 208,347 | 86,464 | 140,879 | 227,343 |
| | **7,500** | **350,842** | **358,342** | **86,464** | **305,955** | **392,419** |

| 5 Analysis of Support and Governance costs | Support Costs | Governance Costs | 2023 | Support Costs | Governance Costs | 2022 |
|---|---|---|---|---|---|---|
| Rent and rates | 575 | - | 575 | - | - | - |
| Storage | 3,773 | - | 3,773 | 4,639 | - | 4,639 |
| Telephone and internet | 911 | - | 911 | 20 | - | 20 |
| Insurance | 2,794 | - | 2,794 | 1,845 | - | 1,845 |
| IT equipment and support | 2,579 | - | 2,579 | 2,997 | - | 2,997 |
| Salaries | 142,632 | - | 142,632 | 143,623 | - | 143,623 |
| Social security costs | 10,303 | - | 10,303 | 10,452 | - | 10,452 |
| Staff pension costs | 2,968 | - | 2,968 | 4,215 | - | 4,215 |
| Staff training, recruitment and welfare | 2,295 | - | 2,295 | 4,457 | - | 4,457 |
| Travel, transport and subsistence | 2,212 | - | 2,212 | 1,053 | - | 1,053 |
| Printing, postage and stationery | 1,958 | - | 1,958 | 912 | - | 912 |
| Theatre tickets and hospitality | 2,444 | - | 2,444 | 258 | - | 258 |
| PR costs | - | - | - | 10,800 | - | 10,800 |
| Subscriptions and licences | 3,513 | - | 3,513 | 5,027 | - | 5,027 |
| Sundry costs | 3,614 | - | 3,614 | 3,465 | - | 3,465 |
| Bank charges and other fees | 541 | - | 541 | 293 | - | 293 |
| Legal, statutory and accountancy | - | - | - | - | 1,124 | 1,124 |
| Consultancy | 22,505 | - | 22,505 | 25,013 | - | 25,013 |
| Fundraising | 980 | - | 980 | 5,400 | - | 5,400 |
| Independent examination | - | 1,750 | 1,750 | - | 1,750 | 1,750 |
| | **206,597** | **1,750** | **208,347** | **224,469** | **2,874** | **227,343** |

**6 Net income for the year is after charging:**

| | 2023 | 2022 |
|---|---|---|
| Independent examiners fees | | |
| - Independent examination | 1,750 | 1,750 |
| - Other financial services | - | - |
| | **1,750** | **1,750** |

**7 Staff costs and numbers**

| | 2023 | 2022 |
|---|---|---|
| Salaries and wages | 142,632 | 143,623 |
| Social security costs | 10,303 | 10,452 |
| Pension costs | 2,968 | 4,215 |
| | **155,903** | **158,290** |

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

**Staff numbers**

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

| | 2023 | 2022 |
|---|---|---|
| Support | 4 | 5 |

**Trustees' interests**

During the year, none of the trustees received any remuneration from the trust and no expenses were paid for or reimbursed to any of them.

**Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £2,968 (2022 - £4,215)

**8 Corporation Taxation**

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

ACTORS TOURING COMPANY (LONDON) LIMITED

(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31st March 2023

| 9 Tangible Fixed Assets | Furniture, fittings & equipment | Total |
|---|---|---|
| **Cost** | | |
| As at 31st March 2022 | 7,898 | 7,898 |
| **As at 31st March 2023** | 7,898 | 7,898 |
| **Depreciation** | | |
| As at 31st March 2022 | 7,898 | 7,898 |
| **As at 31st March 2023** | 7,898 | 7,898 |
| **Net Book Value** | | |
| **As at 31st March 2023** | - | - |
| **As at 31st March 2022** | - | - |

**10 Fixed Asset Investmens**

The company owned 100% of the share capital of Actors Touring Company Productions Limited, a company registered in England and Wales, registered number 09389978. This company was voluntarily struck off on 3rd May 2022. The results for the period ended 3.5.2022 were £nil (2022 - £nil).

| 11 Debtors | 2023 | 2022 |
|---|---|---|
| Trade debtors | 16,092 | 18,302 |
| Other debtors | 385 | 12,900 |
| Prepayments and accrued income | 143,635 | 60,825 |
| | **160,112** | **92,027** |

| 12 Creditors: amounts due within one year | 2023 | 2022 |
|---|---|---|
| Trade creditors | - | 6,669 |
| Other creditors | 17,387 | 5,125 |
| Taxes and other creditors | 930 | 917 |
| Accruals | 1,750 | 1,750 |
| | **20,067** | **14,461** |

| 13 Reconciliation of movements in members funds | Designated | Unrestricted | Restricted | 2023 | 2022 |
|---|---|---|---|---|---|
| Income | - | 404,615 | 7,500 | 412,115 | 400,710 |
| Expenditure | - | (350,842) | (7,500) | (358,342) | (392,419) |
| Opening funds | 57,903 | 109,690 | - | 167,593 | 159,302 |
| | **57,903** | **163,463** | - | **221,366** | **167,593** |

The above funds are represented by net current assets

## 14 Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2023 there were 11 members.

## 15 Unrestricted funds

**General Fund**
This fund exists to allow the company to respond to unforeseen opportunities and costs during the year.

## 16 Designated Operational and Organisational Reserve

This reserve is intended To provide sufficient flexibility to cover temporary shortfalls in incoming resources due to any timing differences that would incur problems for cash flow, adequate working capital to cover core costs, and would allow the charitable company to cope with, and respond to, unforeseen emergencies whilst specific action plans are implemented. It is sufficient for 3-months operational costs and/or the costs associated with an enforced orderly wind up.

**Designated Restricted**

Restricted by grant terms from Trusts and Foundations (for example, this year, Garrick Trust and Abcam), for use on designated projects.

**ACTORS TOURING COMPANY (LONDON) LIMITED**

England & Wales - Charity number 279458

# Accounts

# ACTORS TOURING COMPANY (LONDON) LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**REPORT AND FINANCIAL STATEMENTS**

**31ST MARCH 2022**

**REGISTERED NUMBER: 01472949**

**CHARITY NUMBER: 279458**

**Frank Lachman**
**Chartered Accountant & Registered Auditor**
**16B North End Road**
**Golders Green**
**LONDON**
**NW11 7PH**

**ACTORS TOURING COMPANY (LONDON) LIMITED**

**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**FINANCIAL STATEMENTS**

**for the year ended 31st March 2022**

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**ACTORS TOURING COMPANY (LONDON) LIMITED**

**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**31ST MARCH 2022**

**Company Registered Number**

**01472949**

**Registered Charity Number**

**279485**

**Registered Office**

**49 Avondale Road**
**Shipley**
**BD18 4QR**

**Examiner**

**Frank Lachman**
**Chartered Accountant**
**16B North End Road**
**Golders Green**
**London**
**NW11 7PH**

**Directors and Trustees**

| | |
|---|---|
| **Sudha Bhuchar** | |
| **Geraldine Brodie** | |
| **Maria Delgado** | |
| **David Evans** | |
| **Sarah Grochala** | |
| **Sanpreet Janjua** | |
| **Steven Kavuma** | **Appointed 14th December 2021** |
| **Vincent Keaveny** | |
| **Margherita Laera** | **Appointed 14th December 2021** |
| **Allegra Nespoli** | **Appointed 23rd December 2021** |
| **Nick Tyler** | **Appointed 14th December 2021** |

**Resignations in year**

| | |
|---|---|
| **Patricia Burns** | **21st June 2021** |

**Bankers**

**Barclays Bank plc**
**Soho Square 9**
**Leicester**
**Leicestershire**
**LE87 2BB**

**Shawbrook Bank Limited**
**Lutea House**
**Warley Hill Business Park**
**The Drive**
**Great Warley**
**Brentwood**
**Essex**
**CM13 3BE**

## ADMINISTRATIVE INFORMATION

Actors Touring Company (London) Limited
Company no. 01472949
Registered Charity 279458
Incorporated 15.01.1980
Company Limited by Guarantee. Guarantees of individual members limited to £1.

**Directors and trustees**

The directors of the charitable company (Actors Touring Company (London) Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees are non-executive and unpaid.

As set out in the Articles of Association the trustees can be appointed at any time throughout the year and stand for re-election at the AGM. Rotation of directors is by one third of the longest serving directors retiring at the AGM with no disbar to reappointment.

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

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

| | |
|---|---|
| Sudha Bhuchar | |
| Geraldine Brodie (Chair) | |
| Maria Delgado | |
| David Evans (Vice Chair) | |
| Sarah Grochala | |
| Sanpreet Janjua | |
| Steven Kavuma | Appointed 14th December 2021 |
| Vincent Keaveny | |
| Margherita Laera | Appointed 14th December 2021 |
| Allegra Nespoli | Appointed 23rd December 2021 |
| Nick Tyler | Appointed 14th December 2021 |

**Company secretary**
Andrew Smaje

**Artistic director**
Matthew Xia

**Executive director**
Andrew Smaje

**Independent Examiners**
Frank S Lachman & Co, 16b North End Road, London NW11 7PH
**Bankers**
Barclays Bank plc, Soho Square Business Centre, 27 Soho Square, London W1A 4WA (all transactions)
Shawbrook Bank Ltd, 7 Bishopgate, London EC2N 3AR (savings, limited access)

**Registered office and operation address**
Registered office: 49 Avondale Road, Shipley BD18 4QR
Operation address: Carlton Mansions, Brixton House, 385 Coldharbour Lane, London SW9 8GL

**Name**
"Actors Touring Company" and "ATC" are the trading names used by Actors Touring Company (London) Limited.

## CHAIR'S STATEMENT

***(includes: Overview, Financial Performance, Covid, Organisation and Board, Thanks)***

**Overview**

*After 15 months of Covid restrictions on live performances, ATC was at long last able to produce plays for in-person (as well as online) audiences. We promised to be ready with brand new plays as soon as live events could begin again – and we were.*

*One of our first lockdown commissions became our first live production: FAMILY TREE by Mojisola Adebayo, inspired by the story of Henrietta Lacks. The play explored the historic exploitation of Black female bodies by medical research, offering a transformation of that history into a legacy of hope. Produced in collaboration with Greenwich & Docklands Festival (GDIF) and co-commissioned with the Young Vic, FAMILY TREE headlined GDIF. This acclaimed outdoor promenade summer event in South London, sold out all its performances and garnered 5-star reviews. This work-in-progress presentation created strong demand for a nationwide tour (planned for early 2023) and resulted in the play winning the 25th Alfred Fagon Award, the most prestigious prize for Black British playwrighting, in a ceremony at the National Theatre, the award presented by Baroness Benjamin.*

*We then created the UK premiere of RICE by Michele Lee, touring for 15 weeks in a collaboration with the Orange Tree Theatre, reconnecting with audiences in 11 towns and cities, from Plymouth to Newcastle. The play's story of friendship across generations and cultures, explored the migrant experience from the perspective of East Asian and South Asian women. Over 64 performances were seen by more than 4,500 people and were accompanied by live and online interactive discussions between artists and audiences.*

*In the 8 months after live performances fully recommenced (August 2021 – March 2022), ATC presented 16 weeks of performances in 6 months, compared to a pre-pandemic norm of 10-12 weeks per year.*

*This unusual level of activity across the period reflects, of course, the unusual circumstances in which theatre was being programmed and produced after Covid. It also reflects:*

- *Clear evidence of demand for ATC's work*
- *Our agility in forging new partnerships*
- *Our readiness to produce again as soon as it became possible under Covid restrictions*
- *The success of our lockdown commissioning policy, to ensure we made and developed new commissions during 2020-21, to be ready to produce when reopening came*
- *Our environmentally resilient touring model, creating flexible productions that can be sustainably converted into nationwide tours, suitable for a diversity of places and spaces*
- *Additional financial support from DCMS Cultural Recovery Fund (Round 2), providing essential funds during the period of transition from lockdown into reduced capacity live performances,*

*We are projecting a surplus in 22-23 as we -*

- Develop a repertoire of new productions for UK touring
- Establish new partnerships, particularly in Cumbria and the West Midlands
- Plan international producing once again, licensing a New York production of ATC's classic show The Brothers Size
- Produce the first phase of a 16-week national tour of FAMILY TREE: a further indication of the level of demand for ATC's output

*Our artistic and organisational objectives in 21-22 were supported by an Associate Director in residence as part of Weston Jerwood Creative Bursaries: Ameera Conrad was a valued and inspirational colleague during this year, working across all our artistic projects as well as embedding themselves in our organisational outputs. A team restructure in early 2021 saw a re-organisation of roles within the lean ATC permanent team, creating greater focus on audience engagement and fundraising.*

*We also successfully recruited a significant number of new trustees. Four Directors joined the ATC Board, bringing with them a fresh and invigorating range of lived and professional experience.*

*ATC is at the forefront of positive change. As supporters, partners and patrons of organisations such as Stage Sight, Anti-Racism Touring and the PIPA Campaign, we are a leading voice in shaping theatre's future post-Covid and in response to Black Lives Matter: advocating and provoking, particularly in relation to representation, equality of opportunity, and commissioning new work from under-represented artists.*

*Our business model and core activity continue to demonstrate our commitment to international plays; to the intersections of British communities; and to touring the UK and abroad.*

*In November 2022, our continued presence in Arts Council England's National Portfolio was confirmed until at least April 2026.*

*We're grateful for this ongoing support from ACE that will empower us to continue our mission to bring global voices to local places, celebrating the connective tissue that binds the cross-cultural nations within our communities.*

*We have all been forced in recent times to disconnect from other humans. For our artists, audiences and participants – ATC, with our partners and peers, is helping to shape both reconnection and new ways of bringing communities together through theatre.*

**Financial Performance**

ATC's turnover was £400,710, compared to £268,411 in 2020-21.

We ended 2021-22 with a small surplus of £8,291, compared to the previous year's surplus of £39,546. This is due to the ongoing impact of COVID, which prevented the company from producing live performances for a substantial portion of the period, alongside the challenging economic environment, with most theatres operating reduced capacity auditoria, the slow return in audience confidence to regularly attend theatres, plus interruptions to the supply, and increasing costs, of materials, a dearth of experienced production staff and additional expenditure on Covid safety measures. Producing activity in the final quarter of the year was supported by enhanced Theatre Tax Relief rates, which has resulted in a higher-than-budgeted estimate of TTR in the year overall.

**Covid**

*The theatre sector during the transition from Covid closures to reopening and recovery*

During the first quarter of the financial year 2021-2, the company was unable to produce performances due to the national lockdown. ATC's business model is based on indoor performances and is dependent on co-production partnerships with theatres, as well as revenue from international performances.

DCMS Cultural Recovery Fund (CRF) benefited both ourselves and our sector partners. ATC was awarded £58,974 from CRF2, the aim of was to fund additional costs incurred from the transition from closure to full reopening. Originally intended by Arts Council England to cover the period April – June 2021, the fund was extended to cover April – December 2021, due to the lengthy and complex nature of recovery in the live arts sector. ATC used our CRF award to mitigate against reduced box office income, to help cover exceptional costs of outdoor production when indoor performances were still impossible, and to improve our fundraising capacity during this very challenging financial period.

*The Future*

Whilst there are no longer any requirements for people with Covid to self-isolate, it remains a risk for theatre companies, particularly those on tour, who come into contact with a variety of individuals across a range of locations. We also have to consider that within our production teams, there may be those with Covid who are sufficiently unwell and unable to participate in the production, or colleagues at risk of being seriously debilitated by Covid in both short and long-term. We also remain vigilant of our duty of care to our employees, partners, participants and audiences, that we do not pass on infection to those who remain clinically vulnerable or at risk of long Covid.

We therefore anticipate the potential for further brief interruptions to our business from Covid, and will continue to set aside a portion of reserves to mitigate against potential financial consequences.

**Organisation**

- We instigated a new team structure, following successful recruitment in Autumn 2021, allowing for:
    - Dedicated focus on Audience Development and Data
    - Increased capacity in fundraising
- We recruited new trustees, following successful recruitment in Autumn 2021, allowing for:
    - Fresh perspectives and insight
    - Greater diversity in age and ethnicity
    - Greater range of sub-committees, including a new Artistic Evaluation Group
- New Freelance Consultancies now support delivery of:
    - PR and audience engagement
    - Financial Administration
    - Fundraising
- We began working from offices in the newly opened venue Brixton House, along with a host of other creative companies, from March 2022. Tangible benefits include:
    - Brixton House joins us as producing partner on ATC's upcoming national tour of FAMILY TREE, reflecting our shared artistic values
    - Being part of a creative business community that shares our key aims to engage diverse audiences through artistic work that represents communities in and around Brixton
    - Access to Brixton House workshop & rehearsal spaces, with more opportunities for ATC's community of artists to create future participatory work connected to our projects

**Board of Trustees**

Following my appointment as Chair in 2020, the Board then set about a long-term aim to recruit new trustees from a range of backgrounds and with a breadth of experience, both lived and professional. The drive took place in July – September 2021, resulting in 4 new trustees joining the ATC Board in December 2021.

**Thanks**

I am grateful to all our Trustees during this challenging period, and to our hard-working team, the joint CEOs Matthew Xia and Andrew Smaje and I have been delighted to welcome a new team to support them: Administration Director Juliana Bearse, Associate Producer Melina Barnett, Finance Director Kate Sarley and publicist Diana Whitehead.

We thank all our writers, actors, stage managers, production managers, designers, composers, movement directors, translators, readers, as well as advisers in PR, IT and fundraising – the freelance theatre workforce on which our industry is founded.

Our business model is built on the strength of our partnerships with our peers, so it was particularly gratifying to see ATC sustain partnerships with the Orange Tree, the Young Vic and Theatre Royal Plymouth, as well as begin new collaborations with Greenwich & Docklands International Festival, Theatre Royal Stratford East, Brixton House and Belgrade Theatre, Coventry, and to restore our connection with communities on tour across the UK – for example, in Scarborough, Sheffield, Oxford, Liverpool, Manchester and many more to come in 2022-23.

*Geraldine Brodie*

*Chair, Actors Touring Company*
*December 2022*

## TRUSTEES' REPORT

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

The reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

## OBJECTIVES AND VALUES

***(includes: charitable objective, mission statement)***

**Principal Activity and Charitable Objective**

The company's principal activities and charitable objectives are to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the Arts.

**Mission Statement**

**Actors Touring Company (ATC)** *is a portable portal to the world. Through our work, we connect global artistic voices to local communities.*

Actors Touring Company (known as ATC) produces contemporary plays that amplify and celebrate global artists from both within and beyond the UK.

Our work reflects and represents the perspectives and experiences of global cultures, through plays that tour to venues of all scales and sizes, and to places the length and breadth of the UK. We engage with communities whose experiences are under-represented on our stages, and we invite traditional theatre audiences to share the journey.

We are one of the UK's leading producer of international plays, creating a dialogue between Britain and the rest of the world. We are equally passionate about amplifying the voice of the 'outsider within', the cross-cultural communities at the heart of our nation. We are a leading commissioner of plays by writers from the global cultures within the UK.

Founded in 1980, ATC has produced plays from Australia, Norway, Germany, Israel, and the US - bringing international voices to audiences across the UK, from Newcastle to Plymouth and internationally, from Helsinki to Hong Kong.

ATC is currently developing projects with playwrights Nessah Muthy and Yasmin Joseph, writer/performer Ammar Haj Ahmad and working with partners Soho Theatre, imPOSSIBLE Productions (Cornwall), Brixton House, Theatre Royal Stratford East and Belgrade Theatre, Coventry.

**Signature productions include:**

- *Family Tree* by Mojisola Adebayo, commissioned by ATC and the Young Vic, premiered at the Greenwich & Docklands International Festival in August 2021. Winner of the 25th Alfred Fagon Award for Best New Play. Nationwide tour co-produced with Belgrade Theatre Coventry in association with Brixton House Theatre, March - June 2023.
- *Rice* by Michele Lee, directed by Matthew Xia. Orange Tree Theatre, Autumn 2021 and 10-week nationwide tour Spring 2022. Co-production with Orange Tree Theatre, toured in association with Theatre Royal Plymouth.
- *Tambo & Bones* by Dave Harris, co-production with Theatre Royal Stratford East, June – July 2023 with national tour to follow in 2024.
- *The Brothers Size* by Tarell Alvin McCraney, directed by Bijan Sheibani, new revival of the ATC & Young Vic production planned for Broadway.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

***(includes: Company Structure, Business Model, Risk Management, Public Benefit, Policies)***

**Leadership**

ATC is led by a joint executive of Artistic Director Matthew Xia and Executive Director Andrew Smaje. More on Matthew, Andrew and the current staff team can be found here: www.atctheatre.com/about

Both Joint CEOs maintain a strong presence in the wider arts sector. Matthew was a founder member of Act for Change, a trustee of Cardboard Citizens and Artistic Directors of the Future and was awarded an honorary doctorate for his work in promoting diversity in the arts by University of Arts London (UAL) in 2019. His work in the wider sector includes directing *The* Wiz (December 2021, Nominated Best Director, Black British Theatre Awards) and *Feeling Afraid …* (Roundabout, August 2022, winder Fringe First, Sprit of the Fringe Award). Matthew is a regular panellist, advisor and judge on initiatives to improve equity and representation in the arts, and in May 2022 was a member of the UK judging panel for The Eurovision Song Contest.

Andrew was a trustee of Curious Monkey, a theatre of sanctuary for refugees and those leaving care, based in Newcastle; and Kakilang, the UK's leading platform for British East Asian & South East Asian artists.

**Governance**

Actors Touring Company is a charity and a company limited by guarantee. It has a committed Board of Trustees which monitors the company's activities, oversee its financial viability, set policy and fulfil the fiduciary and legal requirements of charities and limited companies.

Trustees approve annual budgets, policies and plans and review key monitoring data. The Board also discusses artistic programme, with a sub-group dedicated to reviewing our evaluation frameworks.

The Board reviews and contributes to ATC's annual Business Plan.The Risk Register is reviewed quarterly. SMART Targets are also reviewed quarterly.

All Board reports and monitoring of progress against targets have been done through the lens of Arts Council England (ACE) Let's Create Investment Principles since the implementation of ACE's new 10-year strategy in 2021.

ATC's Board meets quarterly, as do 3 subcommittees:

- Finance Committee (est. 2015)
    - In-depth scrutiny of annual accounts, company budgets and management accounts
    - Meetings take place 4 weeks prior to full Board, to whom the FC reports
    - Members give additional 1-2-1 support to the team on Risk, Accountancy Practice, VAT and other relevant financial matters

- Fundraising Committee (est. 2020)
    - In-depth scrutiny of fundraising activity, campaigns and applications
    - Analysis of fundraising data
    - Review of strategy and evaluation of strategic targets
    - Review of systems including fundraising software and data capture
    - Supports creation and review of Fundraising Policy

- Artistic Evaluation Group (est. 2022)
    - In-depth scrutiny of artistic projects
    - Analysis of audience survey data
    - Analysis of data provided by partner (tour) venues
    - Review of achievement against strategic targets
    - Supports annual review of artistic programme and levelling up for culture

Each of the sub-committees operates within agreed terms of reference, created in 2021/2. The ToR are reviewed annually.

The Chair and Executives meet fortnightly, discussing:

- Key developments in
    - Artistic activity
    - Arts, theatre and touring Sector
    - Stakeholder relationships and reporting, for example with ACE
    - Statutory requirements, for example those relating to charity status
    - HR & Recruitment
    - Board-Staff communications and relations

We have an active Conflict of Interest Policy. COI is a standing item for update and review at Board meetings. Skills Audits and Equality and Diversity Monitoring data is updated annually, to inform Board recruitment needs.

Our current trustees have experience in arts leadership, community engagement, the environment, fundraising, finance, governance, law, playwriting, teaching, theatre producing and touring, translation and research.

Rotation of Board members is annual, with the longest-standing retiring at AGM and eligible for re-election. The Board reviews its membership periodically, seeking to identify underrepresented groups and address that in trustee recruitment.

All Board members are recruited via in-depth interview with Chair and Executive management, making clear the roles and responsibilities of trustees. A detailed Induction Pack is provided prior to appointment of new trustees, making clear the legal obligations as well as the Board's expectations of a trustee. This includes embedding the values of the organisation, as articulated in our Business Plan and organisational policies, and registering conflicts of interest.

Board recruitment took place in Autumn 2021, with 4 new trustees appointed in December 2021.

- Steven Kavuma, leading advocate for sector change and decolonisation of drama schools
- Margherita Laera, leading academic specialising in international theatre and translation
- Allegra Nespoli, emerging producer and theatre-maker
- Nick Tyler, leading thinker and researcher into people and their interactions with the environment, including disability access

Recent Board training includes:

- Bespoke governance training from ITC, focussing on Board-Team relationships during COVID
- Weston Jerwood Creative Bursary – intensive 18-month consultancy on creating long-term changes in organisational culture through radical approaches to diversity and inclusion
- Clore Leadership: Chair/CEO Relationship, led by Prue Skene
- Clore: Achieving and Retaining a Diverse Board, helping to inform new Board recruitment
- Away Day: curated and facilitated by Sandeep Mahal (People Make It Work, RSC Leadership Associate)

We also log relevant external training that trustees undertake in their own sphere of work e.g., research, school and university governance, government taskforce.

**Team Structure**

Our permanent diverse team comprises five roles: Artistic Director, Executive Director (Joint CEOs), Administration Director, Associate Producer (p/t), Finance Director (p/t). In addition we work with freelance consultants in PR, IT and Fundraising. We also run an Associate Director programme (more details on the 21-22 programme below) and offer frequent shadowing, mentoring and paid training opportunities to early career practitioners, students, particularly those from communities currently under-represented in theatre.

Changes were made to team structure, following an organisational audit in 2021.

- Greater focus in specialist skills within the team
- Increasing socio-economic diversity
- Broadening our geographic networks
- increasing our capacity to deliver on significant areas central to Let's Create
    - Audience Development
    - Data management and analysis
    - Fundraising
- Increase capacity to meet demand for:
    - Data collection and analysis of our communities
    - Audience data collection and analysis

Outcomes:

- Successful recruitment of 3 new roles
    - Administration Director (f/t)
    - Associate Producer (p/t)
    - Finance Director (freelance consultant)

Overall, we increased expenditure on consultancies that had direct impact on our accountability and progression: in finance, IT and PR, the latter specifically aiming to develop our profile among diverse communities through a global majority practitioner. We also had a one-off, in-year consultancy from Achates Philanthropy to build capacity in our fundraising skills and activity.

More about the new team and the ATC Board is at www.atctheatre.com/about

The Joint CEOs report to the Chair, with fortnightly meetings and annual appraisals. The Executive Director line-manages the staff team, with weekly team meetings, monthly supervisions and annual appraisals. Appraisals centre around company values alongside skills and professional development. Training is pro-actively identified and provided for all staff and trustees.

Examples of values-based company policies and strategies (reviewed annually): Digital, Dignity in the Workplace, Environmental Policy & Action Plan, Equity and Representation (EDI) Policy & Action Plan, Flexible Working, Fundraising Strategy including Ethical Fundraising Policy, Health & Safety and Safeguarding.

We revived our Associate Director programme in 2021: enabling an emerging artist to develop their craft and experience over the course of a fixed term residency. We were successful in gaining a major funding award from Weston Jerwood Creative Bursary (WJCB), which aims to improve the socio-economic diversity of future arts leadership. ATC partnered with LAMDA to recruit the new Associate Director, working with both organisations.

Ameera Conrad joined us in April 2021 on a 12 month residency, supporting our productions of FAMILY TREE and RICE, as well as engaging in organisation-wide professional development. We also introduced Ameera to a broad network of regional artists and companies, a particular benefit of working with a touring company whose work takes place nationwide. Ameera took up a permanent leadership role with one such company, 20 Stories High, in August 2022, demonstrating the clear pathway to career development enabled through ATC's Associate Director programme.

ATC employs a large freelance workforce, reflecting the fact that 80% of all theatre workers are employed on short-term contracts. Production and stage managers, actors, designers, and playwrights are all employed by ATC according to the needs of each individual project. Typically, we employ 70+ freelance theatre workers each year. On each project, our team grows from 3-4 full-time staff to a project team of 20-25.

**Best Practice in Employment**

ATC is fully committed to the principles of PIPA (Parents in the Performing Arts) https://pipacampaign.org . The majority of our core team have young children aged 7 and under. Allied to this, we have discrete policies to support Flexible Working and Working from Home.

ATC is a long-standing member of the Independent Theatre Council (ITC). The company is an ITC Ethical Manager which means that we are committed to paying at least the ITC/Equity minimum salary rates to actors and stage management, as well as using pre-negotiated ITC contracts. We are also committed to paying above Living Wage to hourly paid staff.

We are also signatories and contributors to best practice initiatives such as: StageSight, Trans Casting Statement, Anti-racism Touring, Open Hire, Back Stage Niche and the Cultural Governance Alliance.

**Subsidiary Producing Company**

From 2015-21, we operated a wholly owned subsidiary company – Actors Touring Company Productions. The company was closed in February 2021, having taken advice from auditors Breckman & Co., the company was closed with the approval of its own Board and that of ATC (London) Ltd.

**Business Model**

Actors Touring Company operates with a mixed revenue model, with income generated from a variety of sources: Arts Council England (ACE) funding, co-production partnerships, financial deals with venues and festivals (including fees, guarantees and share of box office), philanthropic support and grants from charitable trusts and foundations.

Arts Council England is the principal funder. ATC is a National Portfolio Organisation (NPO), which means that we have regular annual funding, renewed every 3 or 4 years by a new application to the Portfolio. ATC has been successfully sustained support from ACE throughout its history and has secured continued NPO funding status until at least April 2026.

Collaboration and co-production are key to ATC's business model. We share financial and artistic risk with partner venues; in most cases ATC acts as artistic lead, from project initiation, through dramaturgy to final production.

We tour nationally, producing two or more distinct projects each year. The reach of our work is across England (as per our Arts Council England funding agreement) and also in Wales, Scotland, Northern Ireland and outside the UK. ATC is known as one of the most active UK theatre companies in producing or licensing our productions internationally, reflecting the truly global perspective that is central to our mission.

**Risk Management**

The Trustees and management review risk on a regular basis. We maintain and review a detailed Risk Register, allowing us to monitor and record risk. The Board and staff work together in reviewing the Risk Register.

Further in-depth financial analysis is undertaken by the Finance sub-committee in advance of each Board meeting, with the sub-committee presenting its findings to the full Board.

The net costs of individual projects are approved in the annual budget-setting process, clearly identifying any financial risk to the company on all artistic activities.

The Trustees are satisfied that the company has strategies and policies that effectively mitigate against risk.

During this period, we were vigilant regarding risks from Covid interruption to business and impacts on our activity, operations, personnel, partners and sector.

**Public Benefit**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The company's wide-reaching touring programme allows for the distribution of dramas that audiences would not otherwise have the opportunity to experience, particularly premieres of international or new plays. We engage national audiences with plays that originate from nations outside the UK, or which reflect the intersectionality of our own nation, and seek to engage more deeply through workshops and post-show discussions.

In 2021-22, we reached audiences of 4,500 as small-scale in-person events were permitted to take place following Covid restrictions. Although this audience number is significantly less than in pre-pandemic years, it reflects the restrictions on live events during a portion of the year, the reduced capacities imposed on venues during the period of partial re-opening, and a very gradual return of audiences confidence in attending live performances.

**Equality, Diversity & Inclusion**

**Our approach**

ATC wholeheartedly embraces the intersectional nation and world in which we operate.

Global and intersectional perspectives are in the very DNA of our mission, our values and our work.

We connect with a range of communities locally, nationally and internationally and we seek to actively reflect this diversity in our artistic activities, our employment practices and our governance.

Equality of opportunity and representation and positive action are integral to the work we do. We recognise our legal responsibilities in relation to race (including nationality), age, sex, sexual orientation, gender reassignment, disability, marital and civil partnership status and religion and belief, as defined by the Equalities Act 2010. We will continue to fulfil, and aim to exceed, these obligations under the law.

Our principles are outlined in our Diversity & Equality Policy: http://www.atctheatre.com/about/company-policies.

**Our actions**

ATC believes that words are only effective if they are followed up by actions.

Our words and actions originate with strong leadership and governance.

During this year, Artistic Director Matthew Xia –

- Gave the keynote speech on diversity and inclusion at The Stage Future of Theatre Conference
- Was a trustee of Artistic Directors of the Future Inc Arts & Cardboard Citizens
- Was an inaugural member of Central School of Speech and Drama's Independent Equity Committee, founded in the wake of recognition of institutionalised racism in UK drama schools
- Was a founding member of the Diversity Action Group at Liverpool Everyman & Playhouse
- Was regular panellist on podcasts and events focused on socio-economic diversity in the arts

In June 2019, Matthew Xia was made an Honorary Doctor by University of the Arts London **"for his determination to make theatre universally accessible by working indefatigably to promote minority groups as theatre leaders, makers and consumers."**

Executive Director Andrew Smaje is –

- Trustee, Chinese Arts Now, sector leaders in BESEA representation
- Trustee, Curious Monkey, a designated Theatre of Sanctuary

During this year, the company participated in:

- PIPA campaign for parents and carers in the arts, in preparation for becoming a full Charter Partner in 2022-23
- BAMEOver campaign which seeks to recognise greater diversity than the restrictions of tick-boxes
- Open Hire initiative to make recruitment of production teams accessible to all
- Freelance Theatre makers Taskforce, sponsoring a freelance colleague to advocate for the freelance workforce
- Creative Freelancers: Shaping London's Future (in partnership with Fuel and the Mayor of London's office)
- Anti-racism touring rider
- Trans casting Statement
- Extant Pathways Artist Development programme

The Trustees engaged with:

- Training around socio-economic diversity, as part of the Weston Jerwood Creative Bursary programme

These significant steps in amplifying our commitments to Equality and Diversity resulted in the rating of how successfully we are addressing the Creative Case for Diversity, given by Arts Council England, rising from 'Met' to 'Strong'.

ATC is committed to challenging the status quo in the arts, to prepare the theatre sector for change post-Covid and to ensure the change is focussed on positive action, including the actions we take ourselves.

ATC's Equality and Diversity Action Plan has been updated to reflect the consultations we have recently engaged in as part of the Weston Jerwood Creative Bursary (facilitated by People Make it Work) particularly around best practice in inclusivity, socio-economic diversity and how to turn written policies into positive actions.

Our up-to-date EDI Policy can be read in the Company Policies section of our website: http://www.atctheatre.com/about/

**Environmental**

We recognise that the nature of touring is such that there can be unavoidable environmental impacts. We seek to minimise our environmental impact in our office use, business travel, and productions. We use Julie's Bicycle online IG Tools to measure our carbon impact.

Green Riders are integral to all our contracts. This sees positive impacts in minimising our carbon footprint and emphasising re-usability. We use public transport, primarily rail, for all company travel on tour in the UK. We aim to minimise wastefulness in our productions and encourage recycling of all materials – from scripts to design - throughout a project's lifetime. As an example, our set design for RICE was repurposed by 20 Stories High for their next production.

Our Environmental Policy is a detailed and active document that informs our approach at all times.

The Policy can be read in the Company Policies section of our website: http://www.atctheatre.com/about/

## MAIN ACHIEVEMENTS AND FUTURE PLANS

### Main Achievements – Artistic Productions

**FAMILY TREE by Mojisola Adebayo**
WORLD PREMIERE
August 2021
Immersive outdoor production
Co-commissioned with the Young Vic
Produced by ATC and Greenwich & Docklands International Festival
Supported by the Young Vic and Cockayne Foundation
7 performances
Audience limited to 50.
All performances sold out
2 performances captioned, BSL interpreted, accompanied by pre-show touch tours
All access tickets sold out, meaning that 10% of the overall audience for the production consider themselves to have a disability.

Cast: 4
All female, all Black.

Creative Team: 4
All female / non-binary, all Black

Supported by a shadowing director from the Extant Pathways programme for visually impaired theatre practitioners; and by ATC's Weston Jerwood Associate Director.

★★★★★

*"Beautifully poetic … Adebayo's deft writing and the layered, nuanced performances of the excellent cast, allowed us to take solace in community and to look forward to a better future."*
To Do List

"*An expansive look at the magnitude of Henrietta Lacks' legacy...wonderfully captured in Matthew Xia's production* "
Theatre Full stop

"*Outspoken and magical…It informs with its history, moves with its personal stories."*
British Theatre guide, read the full review British Theatre Guide

**Our return to live performance, after a hiatus of 19 months.**

In 1951, African American Henrietta Lacks's cells were taken from her recently deceased body without her family's knowledge. 70 years later those same cells are helping in the fight against HIV, cancer and Covid.

Exploring timely themes around medical ethics and exploitation of Black bodies, FAMILY TREE weaves Henrietta's immortal narrative into a tapestry of seeds and cells, soil and science, as Henrietta comes to understand the legacy of her afterlife – and her impact on all our futures.

The play subsequently won the 25th Alfred Fagon Award, the pre-eminent award for Black British playwriting. The award was presented to Mojisola Adebayo by Baroness Benjamin in a ceremony at the National Theatre.

FAMILY TREE features in our future plans, with a national tour planned for 2023 (see below).

https://www.atctheatre.com/production/family-tree/

**RICE by Michele Lee**
EUROPEAN PREMIERE
Two productions:
October – November 2021 – Orange Tree Theatre
January – April 2022 – Nationwide Tour
Co-production with Orange Tree Theatre
Tour produced in association with Theatre Royal Plymouth
64 performances
Some auditoria had reduced capacity due to Covid restrictions
Total audience: 4087
5 performances captioned and BSL interpreted
Toured to 10 venues nationwide: Richmond, Plymouth, Oxford, Scarborough, Sheffield, Manchester, York, Bath, Liverpool, Newcastle

Cast: 2
All female cast, East Asian and South Asian

Creative Team: 10
Including East Asian, LGBTQI+, Black and female team members (70% of the team)

Supported by ATC's Weston Jerwood Associate Director



*"Wickedly funny and surprisingly touching take on race and class" (*East by South East)

**Nisha** is a young hotshot executive working for Golden Fields, Australia's largest producer of rice.

She is determined to become the first female Indian CEO in Australia and is close to sealing a secret deal that would see her company take over India's national rice distribution system.

**Yvette**, an older Chinese migrant, is the cleaner who sees to Nisha's desk. Yvette has her own entrepreneurial ambitions, but her daughter faces court after leading a protest against a national supermarket chain.

**Together** they form a powerful – if unlikely – bond as they navigate the complexities of their lives and the world at large.

**RICE** explores migrants of different generations and the complex relationships they forge with their new home - and with each other. RICE is a play about ambition, family and the unlikely friendship between a hotshot executive and the office cleaner.

https://www.atctheatre.com/production/rice-tour/

**Future artistic plans**

- **FAMILY TREE** will tour nationwide for 15 weeks in a brand-new indoor production
- Alfred Fagon Award-winning play by Mojisola Adebayo
- Produced with new collaborators Belgrade Theatre, Coventry and Brixton House
- Visiting venues from Glasgow to Ipswich, and Keswick to Nottingham
- March – June 2023 (National Tour, 11 venues)

- **TAMBO & BONES**, a smash hit American play will make its UK premiere produced by ATC with Theatre Royal Stratford East
- Bruntwood International Prize-winning play by Dave Harris

- Part distorted clown-show, part spectacular hip-hop concert, part absurdist Afro-futuristic lecture (with robots!), Tambo & Bones interrogates the commodification and commercialisation of Black pain, in a satirical rollercoaster for our times
- June – July 2023 (Newham, London)
- Spring 2024 (National Tour, venues to be announced)

- **New productions** will be developed with imPOSSIBLE Producing (Cornwall), Soho Theatre and Theatre Royal Plymouth
- **Artists** we will work with include **Yasmin Joseph (J'Ouvert), Ammar Haj Ahmad (The Jungle)** and **Nessah Muthy (Small Wonders)**
- **New partnerships** will begin with **regional Hubs** in **Cumbria** (including Barrow, Whitehaven and Keswick) and West Midlands (including Coventry and North Warwickshire)

## FINANCIAL REVIEW
***(includes: performance, fundraising, reserves, going concern)***

The company records a surplus of £8,291 this year.

**Financial Performance**
This reflects:

- the continuing impacts of Covid, as theatres remained closed, subject to restrictions, or ran at reduced capacity for most of the year
- Reduced levels of programming by theatres, limiting our potential income from ticket sales
- Slow return of public confidence in attending live indoor performances, reducing our potential income from ticket sales
- Severe staff shortages following a skills drain to TV and film, leading to additional expenses of recruiting and retaining skilled backstage workers, and costs of training inexperienced staff
- Where we had been able to make savings during periods of lockdown in 20-21, the resumption of producing activity resulted in more fees for project-based staff, including PR returning to pre-pandemic levels.

Reduction in potential income from tickets sales was most evident in Autumn 2021, when our co-production of RICE at Orange Tree Theatre was performed in an auditorium with 60% fewer seats than its normal capacity. This was during a period when many theatres in the UK chose to limit capacity in order to reassure the public about the safety of enjoying live indoor theatre following lockdown.

Although the reduction in potential income was accurately budgeted in our successful bid to the Cultural Recovery Fund (Round 2), that support ended in December 2021. The slow return of public confidence in attending live indoor performances, which we experienced in our first post-pandemic tour (RICE, January – April 2022), resulted in ticket income at typically 40% of pre-pandemic levels. This was in part due to our venue partners taking a very cautious approach to programming, booking fewer performances (50% reduction on pre-pandemic levels).

Additionally, there has been a critical drain of skilled freelance workers from theatre to TV and film production, industries were able to recommence activity much more quickly following lockdowns (and were experiencing a boom because of increased streaming demand). This has led to a dearth of experienced backstage staff, resulting in severe challenges of recruitment, retention, and the need for training. Associated costs pushed our production budgets beyond their projections in ways we could not have anticipated at the start of the financial year. For 22-23 onwards, we have budgeted our productions to reflect these difficulties, as well as those of rising costs in materials, energy and personnel.

We were able to make some savings during the year, including office rental (the team worked from home or from free hotdesk sites in London and Bradford)

The Trustees are confident that the build-up of healthy reserves over previous years has enabled the company to mitigate successfully the financial risks posed by Covid, to date. More details are given in *Reserves* , below.

**Theatre Tax Relief**

During this financial year, we changed the way we report Theatre Tax Relief (TTR). We now account for TTR in the same year as the activity takes place (previously we accounted for TTR in the year the rebate was received).

During the final quarter of 21-22, our producing activity benefitted from the temporary rise in Theatre Tax Relief rates. This supported us in mitigating against a combination of rising costs, recruitment challenges and audiences' slow return to theatre, which would have otherwise have created an overall deficit in-year.

**Fundraising**

We recognised the need for a step-change in our fundraising efforts to understand and engage with the funding landscape during and after the pandemic.

We successfully applied for funding to support this, resulting in a generous donation from the Wates Foundation. This enabled us to begin a 12-month consultancy with Achates Philanthropy, with outcomes including the creation of a 5-year fundraising strategy, refreshing our statement of purpose and generating a master bid to be used to engage with targeted prospects.

The Board fundraising sub-committee led by Sanpreet Janjua continued to offer valuable insights and supporting the company's approach to effective fundraising. www.atctheatre.com/about/board

ATC's team restructure from January 2022 was designed to increase our internal capacity for fundraising and has successfully enabled us to dedicate greater staff time to fundraising, with a steady increase in applications and future plans including a dinner at Mansion House in November 2022.

**Reserves**

At the end of the year, Actors Touring Company held a total of £167,593 in funds. Of this, an operational reserve of £57,903 is estimated as sufficient for three months' operational costs and/or the costs associated with an enforced orderly wind up.

It also allows sufficient flexibility to cover temporary shortfalls in incoming resources due to any timing differences that would incur problems for cash flow, to ensure adequate working capital to cover core costs, and to allow the charitable company to cope with, and respond to, unforeseen events whilst specific action plans are implemented.

The balance was held during this period as a designated fund for mitigating against the additional costs and projected reduction in tickets income potentially arising from Covid. The Board agreed that circa £25,000 per annum could be drawn from reserves for this purpose, bearing in mind that during this financial year, there was significant risk around ongoing Covid restrictions and theatres were closed and/or running at reduced capacity for the majority of the year, with no certainty of how long the sector might take to recover.

The Trustees review the company's Reserves Policy and level of appropriate reserves on a regular basis.

With the onset of the financial crisis in the UK and around the world in 2022, we are currently reviewing our Reserves Policy to reflect these changes in potential risk, and the impact on future financial years. A revised Reserves Policy is due to be approved by the Board of Directors in early 2023.

**Additional areas with minor amends**

**Independent Examiners**

The Trustees recommend a change in independent examiners, according to good practice and following the 10-year engagement of Breckman & Co.

**Small Company Exemptions**

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

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

**Geraldine Brodie**
**Chair of the Board of Trustees**

14th December 2022

## Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2022 which are set out on pages 19 to 24.

*Responsibilities and basis of report*

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

*Independent examiner's report*

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



Frank S Lachman
Chartered Accountant
Independent Examiner

14th December 2022

16b North End Road
London NW11 7PH

**ACTORS TOURING COMPANY (LONDON) LIMITED**

**(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)**

**STATEMENT OF FINANCIAL ACTIVITIES**
**Including INCOME AND EXPENDITURE ACCOUNT**

**for the year ended 31st March 2022**

| | Note | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2022 £ | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2021 £ |
|---|---|---|---|---|---|---|---|
| **Income from:** | | | | | | | |
| **- Legacies and donations** | **2** | 58,974 | 217,921 | 276,895 | - | 243,982 | 243,982 |
| **Charitable activities** | **3** | 27,490 | 96,077 | 123,567 | - | 24,023 | 24,023 |
| **Investments** | | - | 248 | 248 | - | 406 | 406 |
| | | **86,464** | **314,246** | **400,710** | **-** | **268,411** | **268,411** |
| **Expenditure on:** | | | | | | | |
| **Charitable Activity Costs** | **4** | 86,464 | 305,955 | 392,419 | - | 228,865 | 228,865 |
| | | **86,464** | **305,955** | **392,419** | **-** | **228,865** | **228,865** |
| **Net income** | | **-** | **8,291** | **8,291** | **-** | **39,546** | **39,546** |
| **Total Funds brought forward** | | - | 159,302 | **159,302** | - | 119,756 | 119,756 |
| **Transfers** | | - | - | - | - | - | - |
| **Total Funds carried forward** | **13** | **-** | **167,593** | **167,593** | **-** | **159,302** | **159,302** |

**The notes on pages 21 to 24 form part of these accounts.**

**ACTORS TOURING COMPANY (LONDON) LIMITED**
**(A COMPANY LIMITED BY GUARANTEE AND**
**HAVING NO SHARE CAPITAL)**

## BALANCE SHEET AS AT 31st MARCH 2022

| | Note | 2022 | | 2021 | |
|---|---|---|---|---|---|
| | | £ | £ | £ | £ |
| **Tangible Fixed Assets** | **9** | | - | | - |
| **Investments** | **10** | | - | | 1 |
| **Current assets** | | | | | |
| Debtors | **11** | 92,027 | | 39,330 | |
| Cash at bank and in hand | | 90,027 | | 130,898 | |
| | | 182,054 | | 170,228 | |
| **Creditors**: amounts falling due within one year | **12** | 14,461 | | 10,927 | |
| **Net current (liabilities)/ assets** | | | 167,593 | | 159,301 |
| **Total assets less current liabilities** | | | **167,593** | | **159,302** |
| **Funds** | | | | | |
| **Total Funds** | **13** | | **167,593** | | **159,302** |

For the year ended 31 March 2022 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

i. ensuring the company keeps accounting records which comply with section 386; and
ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions in Part 15 applicable to companies subject to the small companies' regime under Companies Act 2006 and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the board on 14th December 2022 and signed on their behalf by

- Chair of the Board of Trustees

## 1 Accounting policies

### (a) Financial Statements

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

Actors Touring Company (London) Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

### (ii) Tangible Fixed Assets

Depreciation is calculated to write down the cost less estimated residual value of assets by the reducing balance method over their expected useful lives at the following rates.

| | |
|---|---|
| Furniture, fixtures and equipment | 25% on straight line basis |

### (iii) Income

Income derived from co-production agreements, performance fees and other sales is credited to the Statement of Financial Affairs (SOFA) in the period to which it relates on the basis of entitlement - excluding value added tax. Grants and donations represent amounts from individuals, corporations, trusts and other funding bodies and are credited to the SOFA in the year in which they are expended.

### (iv) Expenditure

All expenditure is accounted for on an accruals basis excluding value added tax.
Costs are allocated to a category in the SOFA either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the SOFA categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various SOFA categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.
Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each SOFA category of cost.

### (v) Debtors

Trade and other debtors are recognised at the net settlement amount. Prepayments are valued at the amount relating to the next financial year

### (vi) Cash at bank and in hand

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

### (vii) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will in the transfer of funds to a third party and that the amount due can be measured or estimated reliably. Creditors and provisions are recognised at the net amount due.

### (viii) Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions are recognised as expenditure when due.

### (ix) Significant accounting estmates and judgements

In determinig the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. These estimates and assumptions are based on historical experience of future events and are reviewed anually.

| 2 Grants and Donations | Restricted | Unrestricted | 2022 | Restricted | Unrestricted | 2021 |
|---|---|---|---|---|---|---|
| **Grants for General Running Costs** | | | | | | |
| Arts Council England - NPO funding | - | 211,596 | **211,596** | **-** | 211,598 | **211,598** |
| HMRC - Job Retention Scheme funding | - | 2,744 | **2,744** | **-** | 25,032 | **25,032** |
| Arts Council England - CRF Grant | 58,974 | - | **58,974** | **-** | - | **-** |
| **Donations** | - | 3,581 | **3,581** | **-** | 7,352 | **7,352** |
| | **58,974** | **217,921** | **276,895** | **-** | **243,982** | **243,982** |

| 3 Charitable Activities | Restricted Funds | Unrestricted Funds | 2022 | Restricted Funds | Unrestricted Funds | 2021 |
|---|---|---|---|---|---|---|
| **Project Grants and Income** | | | | | | |
| Theatre Tax Relief | - | 73,311 | **73,311** | - | 23,023 | **23,023** |
| Wates Foundation | 9,550 | - | **9,550** | - | - | **-** |
| Weston Jerwood Bursaries | 17,940 | - | **17,940** | - | - | **-** |
| Earned and other Income | - | 22,766 | **22,766** | - | 1,000 | **1,000** |
| | **27,490** | **96,077** | **123,567** | **-** | **24,023** | **24,023** |

| 4 Analysis of Charitable Activity Costs | Restricted | Unrestricted | 2022 | Restricted | Unrestricted | 2021 |
|---|---|---|---|---|---|---|
| **Production and project costs** | | | | | | |
| Fees | - | 84,746 | 84,746 | - | 41,679 | 41,679 |
| Venue hire and rehearsal space | - | 4,989 | 4,989 | - | - | - |
| Set costumes and props | - | 6,273 | 6,273 | - | 676 | 676 |
| Lighting and production equipment hire | - | 1,631 | 1,631 | - | - | - |
| Marketing, promotion and PR | - | 6,594 | 6,594 | - | 1,755 | 1,755 |
| Co-production and touring | - | 30,205 | 30,205 | - | 1,325 | 1,325 |
| Travel, accommodation and transport | - | 25,657 | 25,657 | | 1,325 | 1,325 |
| Other production costs | - | 4,981 | 4,981 | - | 1,928 | 1,928 |
| Support and governance costs | 86,464 | 140,879 | 227,343 | - | 181,073 | 181,073 |
| | **86,464** | **305,955** | **392,419** | **-** | **229,761** | **229,761** |

| 5 Analysis of Support and Governance costs | Support Costs | Governance Costs | 2022 | Support Costs | Governance Costs | 2021 |
|---|---|---|---|---|---|---|
| Rent and rates | - | - | - | 10,459 | - | 10,459 |
| Storage | 4,639 | - | 4,639 | 3,327 | - | 3,327 |
| Telephone and internet | 20 | - | 20 | 778 | - | 778 |
| Insurance | 1,845 | - | 1,845 | 2,841 | - | 2,841 |
| IT equipment and support | 2,997 | - | 2,997 | 3,215 | - | 3,215 |
| Salaries | 143,623 | - | 143,623 | 132,295 | - | 132,295 |
| Social security costs | 10,452 | - | 10,452 | 9,959 | - | 9,959 |
| Staff pension costs | 4,215 | - | 4,215 | 4,227 | - | 4,227 |
| Staff training, recruitment and welfare | 4,457 | - | 4,457 | 689 | - | 689 |
| Travel, transport and subsistence | 1,053 | - | 1,053 | 46 | - | 46 |
| Printing, postage and stationery | 912 | - | 912 | 952 | - | 952 |
| Theatre tickets and entertainment | 258 | - | 258 | 289 | - | 289 |
| PR costs | 10,800 | - | 10,800 | 5,800 | - | 5,800 |
| Subscriptions and licences | 5,027 | - | 5,027 | 2,251 | - | 2,251 |
| Sundry costs | 3,465 | - | 3,465 | 486 | - | 486 |
| Bank charges and other fees | 293 | - | 293 | 196 | - | 196 |
| Legal, statutory and accountancy | - | 1,124 | 1,124 | - | 1,513 | 1,513 |
| Consultancy | 25,013 | - | 25,013 | - | - | - |
| Fundraising | 5,400 | - | 5,400 | - | - | - |
| Independent examination | - | 1,750 | 1,750 | - | 1,750 | 1,750 |
| | **224,469** | **2,874** | **227,343** | **177,810** | **3,263** | **181,073** |

## 6 Net income for the year is after charging:

| | 2022 | 2021 |
|---|---|---|
| Independent examiners fees | | |
| - Independent examination | 1,750 | 1,750 |
| - Other financial services | - | 1,500 |
| | **1,750** | **3,250** |

## 7 Staff costs and numbers

| | 2022 | 2021 |
|---|---|---|
| Salaries and wages | 143,623 | 132,295 |
| Social security costs | 10,452 | 9,959 |
| Pension costs | 4,215 | 4,227 |
| | **158,290** | **146,481** |

There were no employees with emoluments above £60,000 in the year. (2021 - none)

**Staff numbers**

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

| | 2022 | 2021 |
|---|---|---|
| Support | 5 | 4 |

**Trustees' interests**

During the year, none of the trustees received any remuneration from the trust and no expenses were paid for or reimbursed to any of them.

**Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £4,215 (2021 - £4,227)

## 8 Corporation Taxation

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

| 9 Tangible Fixed Assets | Furniture, fittings & equipment | Total |
|---|---|---|
| **Cost** | | |
| As at 31st March 2021 | 7,898 | 7,898 |
| **As at 31st March 2022** | 7,898 | 7,898 |
| **Depreciation** | | |
| As at 31st March 2021 | 7,898 | 7,898 |
| **As at 31st March 2022** | 7,898 | 7,898 |
| **Net Book Value** | | |
| **As at 31st March 2022** | - | - |
| **As at 31st March 2021** | - | - |

**10 Fixed Asset Investmens**

The company owned 100% of the share capital of Actors Touring Company Productions Limited, a company registered in England and Wales, registered number 09389978. This company was voluntarily struck off on 3rd May 2022. The results for the year ended 31.3.2022 were £nil (2021 - £nil)

| 11 Debtors | 2022 | 2021 |
|---|---|---|
| Trade debtors | 18,302 | 1,200 |
| Other debtors | 12,900 | 12,090 |
| Prepayments and accrued income | 60,825 | 26,040 |
| | **92,027** | **39,330** |

| 12 Creditors: amounts due within one year | 2022 | 2021 |
|---|---|---|
| Trade creditors | 6,669 | 575 |
| Other creditors | 5,125 | 246 |
| Taxes and other creditors | 917 | 4,796 |
| Accruals | 1,750 | 5,310 |
| | **14,461** | **10,927** |

| 13 Reconciliation of movements in members funds | Designated | Unrestricted | Restricted | 2022 | 2021 |
|---|---|---|---|---|---|
| Income | - | 314,246 | 86,464 | 400,710 | 268,411 |
| Expenditure | - | (305,955) | (86,464) | (392,419) | (228,865) |
| Opening funds | 57,903 | 101,399 | - | 159,302 | 119,756 |
| | **57,903** | **109,690** | **-** | **167,593** | **159,302** |

The above funds are represented by net current assets

**ACTORS TOURING COMPANY (LONDON) LIMITED**

England & Wales - Charity number 279458

# Accounts

**Company number 01472949**
**Charity number 279458**

# Actors Touring Company (London) Limited

**(Limited by Guarantee)**

## Report and Financial Statements

**for the year ended 31 March 2021**

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

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

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**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Reference and Administrative Details**

**Constitution**
The company is a private company limited by guarantee and registered in EW - England and Wales, company number 01472949. It is incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 279458.

The company was incorporated on 15 January 1980. Guarantees of individual members is limited to £1.

**Directors and trustees**
The directors of the charitable company (Actors Touring Company (London) Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees are non-executive and unpaid.

As set out in the Articles of Association the trustees can be appointed at any time throughout the year and stand for re-election at the AGM. Rotation of directors is by one third of the longest serving directors retiring at the AGM with no disbar to reappointment.

All trustees are entered on to the Register of Members, as per the company's Memorandum & Articles. In the event of a trustee resigning from board, then a written resignation as a Registered member is required.

Induction is given to new trustees on joining the Board. Regular governance and related training for trustees is undertaken by both individual trustees and in groups.

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

| | |
|---|---|
| Sudha Bhuchar | |
| Geraldine Brodie (Chair from 19 May 2020) | appointed 19 May 2020 |
| Patricia Burns (Interim Chair to 19 May 2020) | resigned 21 June 2021 |
| Maria Delgado | |
| David Alan Evans (Vice Chair from 25 September 2020) | appointed 19 May 2020 |
| Nelson Fernandez OBE (Vice Chair to 25 September 2020) | resigned 25 September 2020 |
| Sarah Grochala | |
| Sanpreet Janjua | |
| Vincent Keaveny | |
| Michael Quine | resigned 14 December 2020 |

**Company Secretary**
Andrew Smaje

**Artistic Director**
Matthew Xia

**Executive Director**
Andrew Smaje

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

**Bankers**
Barclays Bank plc, Soho Square Business Centre, 27 Soho Square, London W1A 4WA (all transactions).
Shawbrook Bank Ltd, 7 Bishopsgate, London EC2N 3AR (savings, limited access).

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Reference and Administrative Details**

**Registered office and operation address**
C/o 49 Avondale Road, Shipley BD18 4QR.

**Name**
"Actors Touring Company" and "ATC" are the trading names used by Actors Touring Company (London) Limited.

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Chair's Statement**

**(includes: Overview; Highlights of the year; COVID-19 – impact and future challenges; Board; Thanks)**

**Overview**

*Despite the unprecedented challenges associated with COVID-19, I am pleased to report that 2020-21 saw many positive developments for ATC, including the creation of new digital work, 13 new play commissions and being at the forefront of advocating for, and enacting, sectoral change to better reflect our society, our artists and our audiences.*

*Our business model and core activity continue to demonstrate our commitment to international plays; to the intersections of British communities; and to touring the UK and abroad.*

*This is the time – the chance of a lifetime - to effect change and to shape a more equitable world. ATC is at the forefront of positive change. We are a leading voice in shaping theatre's post-COVID-19 future: advocating and provoking, particularly in relation to representation, equality of opportunity, and commissioning new work.*

*Our mission to bring global voices to local places, to celebrate the connective tissue that binds the cross-cultural nations within our communities, has even greater meaning now than ever before. We have all of us been forced in recent times to disconnect from other humans. As artists, audiences and participants – ATC can, with its partners and peers, help to shape that reconnection*.

**Highlights of the Year**

- Artistic Director Matthew Xia and Executive Director Andrew Smaje were included in The Stage 100 Most Influential People in Theatre
- Unable to tour our production Amsterdam, ATC and our partners Orange Tree Theatre offered a digital stream of Amsterdam for all 10 weeks of the cancelled tour, reaching a worldwide audience of c75,000
- Alongside the stream, we offered online Q&As and workshops with Matthew Xia and the cast
- As soon as lockdown struck, we began commissioning new plays – from 3 writers and with 3 venue partners - so that we were ready to produce when theatres fully reopened
- We recruited new trustees, including new Chair, Geraldine Brodie, and Vice Chair, Alan Evans
- We announced a new Associate Director programme, supported by the Weston Jerwood Creative Bursary, aimed at improving socio economic diversity in the arts
- We joined 40 of our peer touring companies in lighting Signal Fires, lockdown performances that showcased the diversity of the independent theatre sector
- Dear Tomorrow was ATC's homemade letter of hope – with more new commissions from global writers, delivered to audiences for them to perform in their own home
- We partnered with Northern Stage to develop a digital version of Dear Tomorrow, commissioning six writers and six actors to produce online letters of hope
- We put our voices behind initiatives such as the Freelance Theatre-makers Taskforce, #OpenHire, #BAMEOver, #CultureNeedsDiversity

**Financial Performance**

ATC's turnover was £268k, compared to £260k in 2019-20.

We ended 2020-21 with a surplus of £37,046 compared to the previous year's deficit of £28,540.

We were able to offset the impact of cancelled performances, through making organisational savings and claiming support from the Coronavirus Job Retention Scheme.

Expenditure on planned productions was deferred into 2021-22, in which we are projecting a small deficit arising from the continuing challenges of reduced box office income from socially distanced auditoria, alongside a gradual (but not yet complete) return of customer confidence in attending indoor theatre performances.

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Chair's Statement**

## COVID-19

### *Impact*

*Cancellation of activity*

We suffered a sudden interruption of business on March 16, 2020, when the UK Prime minister advised the public to avoid theatres, resulting in the closure of all theatre venues nationwide.

ATC was on tour at that moment. We were 3 weeks into an 11-week nationwide tour. We were unable to present 36 performances over 8 weeks of our production Amsterdam - originally planned for 57 performances over 11 weeks.

The cancellation of the Amsterdam tour resulted in an unbudgeted deficit of c£18k on the project.
Similarly, a planned Broadway revival of an ATC signature production, The Brothers Size, due to take place in September 2020, was also cancelled, leaving ATC without the royalty income (approx. £15k) which would have been due from licensing the production to the US producer.

*How we responded*

In the subsequent period, we were able to offer a pre-recorded online version of Amsterdam, which streamed worldwide between April and June 2020. We worked closely with our partner venues to ensure audiences in each of our tour locations – from Salisbury to Newcastle – could engage with the online version of the play, together with post-show Q&As, workshops and play-reading groups via Zoom. This also allowed us to reach a greater range of participants from around the UK, as well as US and South Africa (to use just 2 of several international examples) to access the play and the wrap-around activity we created for it.

ATC adapted to the changed environment brought about by COVID-19, demonstrating our dynamism. The closure of theatres allowed ATC to devote more of its time and effort to commissioning new plays from global writers, with more commissions created in this period than ever before (13 compared to an expected 2).

We thought creatively about how to innovate in this important aspect of our work. We launched a fundraising campaign #ContinueCreativity which enabled us to add several new short play commissions to our existing commissioning budget, and to further develop our policy of commissioning women of colour. These new short plays form part of the new digital project Dear Tomorrow: Home from Home, enabling us to stretch our artistic practice with new digital skills and platforms.

We commissioned writers from around the world, including a new translation from Hebrew (Maya Arad Yasur's Dear Tomorrow translated by Eran Edry) to create a performance that could be recreated by audiences in their own homes – wherever in the world they might be. Signal Fires was a collaboration between 40 of the UK's leading independent touring theatre companies, designed to demonstrate the collective strength in depth of our part of the theatre sector, even in the current circumstances. ATC's contribution was Dear Tomorrow - 3 letters, commissioned from 3 international writers, addressed to the future, and sent to audiences around the world. We invited people to light a candle, gather their loved ones and read the letters at home. Over 500 handmade letters were sent to participants across 6 continents, accompanied by a series of moving interactions on our social media platforms, as audiences lit their candles and filmed themselves reading their letters to loved ones.

As a result of the success of Dear Tomorrow, we were approached by Northern Stage to develop a new digital version in partnership with the acclaimed Newcastle theatre. Six newly commissioned letters by six writers, performed by six actors - all home-filmed during lockdown. Dear Tomorrow: Hope from Home was part of Northern Stage Artistic Director Natalie Ibu's first season and is online for free for audiences in Newcastle and around the world.

Meanwhile, we commissioned and developed new plays for when theatres could re-open. One of these commissions, made in 2020-21, was subsequently produced as Family Tree, in collaboration with Greenwich & Docklands International Festival and Young Vic, as soon as live performances could be staged again, in summer 2021.

*The theatre sector during COVID-19*

During the entirety of the financial year 2020-21, the company was unable to produce performances indoors. ATC's business model is based on indoor performances in theatre venues (ATC is not a specialist producer of outdoor theatre). This model is dependent on co-production partnerships with theatres, as well as revenues from international performances.

In the context of this need for our partners to also sustain their financial viability, it is encouraging to see our regular venue co-producers such as Theatre Royal Plymouth and Royal Exchange Theatre Manchester benefit from the DCMS Cultural Recovery Fund (CRF).

ATC itself is benefitting from CRF 'Transition' funds, a phase of funding to support the period between complete closure and the anticipated return of full capacity auditoria and customer confidence. The fund covers the calendar period April – December 2021, which of course may not coincide with the actual period of transition, a change which at December 2021 has not fully taken place. Many theatres continue to operate at reduced capacity in order to ensure public safety and to win back audiences still anxious about mixing indoors, shoulder-to-shoulder with other households, for hours at a time.

For an outline of ATC's work during 2021-22, see Achievements and Future Plans, below (page 13).

***Future Challenges***

ATC plans to operate within more normal parameters during 2021-22 and 2022-23, responding to the partial reopening of theatres. However, we remain alert to continuing uncertainty around:

- further disruption from lockdown
- reduced capacities in some or possibly all theatres
- cancellation of performances due to COVID-19 infections with the specific project team
- potential impact on organisational stability should one of our small team of 4 organisational staff or Chair become seriously affected by COVID-19

Potential ongoing impact of COVID-19 on our artistic programme:

<u>Artistic Programme:</u>

- We will use 2021 and 2022 to rebuild a repertoire of productions so that we have a body of work and a full, unrestricted programme of national and international touring from 2023
- RICE, our first national touring production since March 2020 will be produced solely by ATC.
    - How this is changing > pre-pandemic, our touring productions had co-production investment from 2 partners: an originating producer and a regional partner. RICE had 1 co-producing partner on its originating production (Orange Tree Theatre). A regional partner for the tour could not be identified in the current climate of continued financial uncertainty.

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Chair's Statement**

Digital and Streaming:

- We have developed a successful digital and streaming offer since COVID-19, with audiences of over 75,000 worldwide for the virtual tour of Amsterdam (2020) and new collaborations with Signal Fires and Northern Stage on digital / online performances – commissioning 13 short plays and engaging 600 participants in the Dear Tomorrow project (2020/21).
- We will continue to develop our digital and streaming output in the coming year, with all our indoor productions streamed or recorded for future streaming.

Organisational:

- New office space as part of Brixton House, from early 2022
    - Includes access to workshop & rehearsal spaces, facilities that will provide more opportunities for ATC's community of artists to create participatory work and develop new projects with us
- Hybrid working likely to continue during 2021-22

Steps to ensure future resilience:

- New Team Structure (to take place early in 2022) to create greater capacity to deliver our work and to respond to Let's Create, particularly allowing for greater focus on Audience Development and Data
- New Freelance Consultancies that will see delivery of PR, Financial Administration and Fundraising by external individuals / bodies
- Formalised fundraising procedures (Board sub-group) and creation of new 5 year fundraising strategy (created with Achates Philanthropy) to improve capacity and capability
- Brixton House office rental includes access to reduced price workshop & rehearsal spaces
- ATC Board has committed to supporting the financial challenges of transition back to normality through managed use of reserves, of up to £23k of unrestricted reserves in 2021-22 and 2022-23

**Board of Trustees**

I was appointed Chair in May 2020, following a period of recruitment during the first COVID-19 national lockdown, in which Patricia Burns acted as Interim Chair. We also welcomed David Alan Evans as Vice Chair. Long-standing Trustees, Nelson Fernandez and Michael Quine, retired after serving on the ATC Board for more than two decades.

A drive to recruit new Trustees has taken place in July – September 2021, resulting in 4 new trustees due to join the ATC Board in December 2021.

**Thanks**

I am grateful to all our Trustees during this challenging period, and to our hard-working team, the joint CEOs Matthew Xia and Andrew Smaje, the General Managers (job share) Cherrelle Glave and Suzie Kirk Dumitru, and since 2021, Associate Director Ameera Conrad and Finance Manager Kate Sarley.

We thank all our writers, actors, stage managers, designers, composers, movement directors, translators, readers, as well as advisers in PR, IT and fundraising – the freelance theatre workforce that has found the recent period so challenging.

Our business model is built on the strength of our partnerships with our peers, so it was particularly gratifying to see ATC sustain partnerships with the Orange Tree, the Young Vic and Theatre Royal Plymouth, as well as begin new collaborations with Northern Stage, Soho Theatre and Greenwich & Docklands International Festival.

***Geraldine Brodie***
***Chair, Actors Touring Company***
***13 December 2021***

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Trustees' Report**

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

The reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

## OBJECTIVES AND VALUES
## (includes: charitable objective, mission statement)

**Principal Activity and Charitable Objective**
The company's principal activities and charitable objectives are to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the Arts.

**Mission Statement**
Actors Touring Company (ATC) is a theatre company that creates dialogue between Britain and the rest of the world – and between the intersecting cultures within our country. It is one of the only UK theatre companies committed to producing plays that come from beyond our shores.

We are equally passionate to amplify the voice of the 'outsider within', and the cross-cultural communities at the heart of our nation. We are a leading commissioner of plays by writers from the global cultures within the UK.

Founded in 1980, ATC is a company that is continually evolving and seeking to reflect the UK of the 21st century in our work and the creative practitioners and communities we collaborate with and serve.

We create, sustain and develop a dialogue between global artists and UK audiences. In the last decade, we have produced plays from Iran, Norway, the US, Germany, Israel, Russia - bringing international voices to school and village halls, studio theatres and main houses across the UK, from Glasgow to Plymouth and everywhere in between.

We aim to be "a portable portal to the world", in the words of Artistic Director Matthew Xia.

## STRUCTURE, GOVERNANCE AND MANAGEMENT
## (includes: Company Structure, Business Model, Risk Management, Public Benefit, Policies)

**Leadership**
ATC is led by a joint executive of Artistic Director Matthew Xia and Executive Director Andrew Smaje. More on Matthew, Andrew and the current staff team can be found here: www.atctheatre.com/about

Both Joint CEOs maintain a strong presence in the wider arts sector. Matthew is a founder member of Act for Change, a trustee of Inc Arts, Cardboard Citizens and Artistic Directors of the Future and was awarded an honorary doctorate for his work in promoting diversity in the arts by University of Arts London (UAL) in 2019.

Andrew is a trustee of Curious Monkey, a theatre of sanctuary for refugees and those leaving care, based in Newcastle; and Chinese Arts Now, the UK's leading platform for British East Asian & South East Asian artists.

**Team Structure**

Our team currently comprises three roles, Artistic Director, Executive Director (joint CEOs) and General Manager. We have plans to review and expand the tam structure during 2022.

We revived our Associate Director programme in 2021: enabling an emerging artist to develop their craft and experience over the course of a fixed term residency. Following a major funding award from Weston Jerwood Creative Bursary (WJCB), ATC partnered with LAMDA to recruit the new Associate Director, working with both organisations. Ameera Conrad joined us in April 2021 on a 12 month fixed term contract.

In addition, we work with freelance practitioners, including consultants in PR, IT, Finance and Fundraising.

ATC employs a large freelance workforce, reflecting the fact that 80% of all theatre workers are employed on short-term contracts. Production and stage managers, actors, designers, and playwrights are all employed by ATC according to the needs of each individual project. Typically, we employ 70+ freelance theatre workers each year. On each project, our team grows from 3-4 full-time staff to a project team of 2020-25.

In 2020, we sponsored a freelance theatre maker to join the Freelance Theatre Workers Taskforce, created to raise awareness of the plight of freelance theatre workers in COVID-19 and to lobby for greater support from government, from funding bodies, from employers and to put in place a long-term infrastructure beyond the COVID-19 crisis.

In 2021, we partnered with 50 peer organisations, Fuel and the Mayor of London on Creative Freelancers: Shaping London's Future. The 6-month programme aims to shape the Mayor's strategy for freelance workers in the creative industries as well as provoke discussion and actions towards statutory change.

**Best Practice in Employment**

ATC is fully committed to the principles of PIPA (Parents in the Performing Arts) https://pipacampaign.org . The majority of our core team have young children aged 7 and under. Allied to this, we have discrete policies to support Flexible Working and Working from Home.

ATC is an ITC Ethical Manager which means that we are committed to paying at least the ITC/Equity minimum salary rates to actors and stage management, as well as using pre-negotiated ITC contracts. We are also committed to paying above Living Wage to hourly paid staff.

We are also signatories and contributors to best practice initiatives such as: StageSight, Trans Casting Statement, Anti-racism touring rider, Open Hire.

**Governance**

As both a charity and company limited by guarantee, Actors Touring Company (London) Ltd. has a committed and talented Board of Trustees who meet no less than four times per year to monitor the company's activities, oversee its financial viability, set policy and fulfil the fiduciary and legal requirements of charities and limited companies.

The Board of Trustees dedicates regular time both in quarterly meetings and in discrete sessions to discussion and reflection of Arts Council England's new Let's Create strategy and its Investment Principles (https://www.artscouncil.org.uk/strategy-2020-2030/introduction)

ATC is governed by a Board of Trustees. Geraldine Brodie was appointed Chair in May 2020; David Alan Evans was appointed Vice-Chair in September 2020.

The Board of Trustees meets quarterly. There are 2 sub-committees:

- Finance Committee (meeting quarterly)
    - In-depth scrutiny of annual accounts, budgets, management accounts and risk registers
    - Meetings take place 4 weeks prior to full Board, to whom the FC reports
    - Members give additional 1-2-1 support to the team on Risk, Accountancy Practice, VAT and other relevant financial matters

- Fundraising Committee (meeting every two months)
    - In-depth scrutiny of fundraising activity, campaigns and applications
    - Analysis of fundraising data
    - Review of strategy and evaluation of strategic targets
    - Review of systems including fundraising software and data capture
    - Supports creation and review of Fundraising Policy

The Chair and Executives meet fortnightly. Board Skills Audits are conducted every year, the most recent being January 2021. This includes an update of Board Equality and Diversity Monitoring Information.

The Audit informs recruitment of new Board members. We currently have Board members with skills in fundraising, finance, law, theatre producing, theatre touring, performing, governance, arts programming, Arts Council evaluation frameworks, arts research, translation, playwriting, and community engagement.

Board members are appointed for a three-year term, with the longest-standing retiring at AGM. A retiring member is eligible for re-election. The Board reviews its membership periodically, seeking to identify underrepresented groups within our current board and address that underrepresentation in our trustee recruitment process.

Board recruitment took place in July – September 2021, resulting in the planned appointment of 4 new trustees at the December 2021 Board Meeting & AGM. Further diversification of the board is a key focus of the recruitment, alongside filling gaps identified by the annual skills audit.

Recent Board training includes:

- Bespoke governance training from ITC, focussing on Board-Team relationships during COVID-19
- Weston Jerwood Creative Bursary – intensive 6-month consultancy on creating long-term changes in organisational culture and approaches to diversity and inclusion
- Clore Leadership: Chair/CEO Relationship, led by Prue Skene
- Clore: Achieving and Retaining a Diverse Board, helping to inform new Board recruitment

**Subsidiary Production Company and Theatre Tax Credits**

Since 2015, we have operated a wholly owned subsidiary company – Actors Touring Company Productions – to allow the company to access Theatre Tax Relief (TTR), introduced in 2014 as a mechanism to support UK-based theatre production.

The subsidiary is sub-contracted by the parent charity to deliver the productions. The board of the subsidiary consists of two of the parent charity's trustees, plus the Executive Director and the General Manager.

**Business Model**
Actors Touring Company operates with a mixed revenue model, with income generated from a variety of sources: Arts Council England (ACE) funding, co-production partnerships, financial deals with venues and festivals (including fees, guarantees and share of box office), philanthropic support and grants from charitable foundations.

Arts Council England is the principal funder. ATC is a National Portfolio Organisation, which means that we have regular annual funding, renewed every 3 or 4 years by a new application to the Portfolio. ATC has been successful in achieving regular support from ACE throughout its history.

Collaboration and co-production are key to ATC's business model. We share financial and artistic risk with partner venues; in most cases ATC acts as artistic lead, from project initiation, through dramaturgy to final production. As noted earlier in this Report, during 2021-22, continuing caution among regular co-producing partners means that ATC will produce the tour of RICE with minimal partner support. Allowance has been made for this in 2021-22 budgets. We are confident that by 2022-23, there will be a return to co-production investment from 1 or more partners on future productions.

We aim to tour nationally for a minimum of 12 weeks per annum, producing two or more distinct projects. The reach of our work is across England (as per our Arts Council England funding agreement) and also in Wales, Scotland, Northern Ireland and outside the UK. ATC is known as one of the most active UK theatre companies in producing or licensing our productions internationally, reflecting the truly global perspective that is central to our mission.

**Risk Management**
The Trustees and management review risk on a regular basis. We maintain and review a detailed Risk Register, allowing us to monitor and record risk. The Board and staff work together in reviewing the Risk Register.

Further in-depth financial analysis is undertaken by the Finance sub-committee in advance of each Board meeting, with the sub-committee presenting its findings to the full Board.

The net costs of individual projects are approved in the annual budget-setting process, clearly identifying any financial risk to the company on all artistic activities.

The Trustees are satisfied that the company has strategies and policies that effectively mitigate against risk. Arts Council England's 2021 evaluation of ATC's risk profile was "Mild".

We have increased our vigilance of risk during COVID-19. The Trustees have set out specific financial aims during this period of enhanced risk, including:

- Savings on overheads
- Preservation of Reserves at a sustainable level for each remaining year of current NPO cycle (to 2023)
- Furloughing of staff, saving circa £29k to date
- Transparency of production cancellation costs on project budgets
- Maintaining a wide-ranging programme of project development (commissions, R&D) to ensure production readiness
- Work to strengthen fundraising, including recruitment of consultants Achates Philanthropy

All of these mitigations have come into action since March 2020.

**Public Benefit**
In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The company's wide-reaching touring programme allows for the distribution of dramas that audiences would not otherwise have the opportunity to experience, particularly premieres of international or new plays. We engage national audiences with plays that originate from nations outside the UK, or which reflect the intersectionality of our own nation, and seek to engage more deeply through workshops and post-show discussions.

In 2020-21, we reached an estimated worldwide audience of 75,000, thanks to free online streaming of: Amsterdam, the touring production that we were producing as theatres were forced to close; Dear Tomorrow, an interactive performance in which participants received letters from the future, - commissioned by ATC and created by us for snail mail - performing them to loved ones at home or via social platforms such as Zoom; and Dear Tomorrow: Hope from Home, a digital version commissioned for actors and streamed via YouTube, in collaboration with Northern Stage.

**Equality, Diversity & Inclusion**

**Our approach**

ATC wholeheartedly embraces the intersectional nation and world in which we operate.

Global and intersectional perspectives are in the very DNA of our mission, our values and our work.

We connect with a range of communities locally, nationally and internationally and we seek to actively reflect this diversity in our artistic activities, our employment practices and our governance.

Equality of opportunity and representation and positive action are integral to the work we do. We recognise our legal responsibilities in relation to race (including nationality), age, sex, sexual orientation, gender reassignment, disability, marital and civil partnership status and religion and belief, as defined by the Equalities Act 2010. We will continue to fulfil, and aim to exceed, these obligations under the law.

Our principles are outlined in our Diversity & Equality Policy: http://www.atctheatre.com/about/company-policies.

**Our actions**

ATC believes that words are only effective if they are followed up by actions.

Our words and actions originate with strong leadership and governance.

Artistic Director Matthew Xia is –

- Chair of *Black Cultural Leaders Group*
- a founder of *Act for Change*
- a trustee of *Artistic Directors of the Future*
- a trustee of *Inc Arts*
- an inaugural member of Central School of Speech and Drama's *Independent Equity Committee,* founded in the wake of recognition of institutionalised racism in UK drama schools
- a founding member of the *Diversity Action Group* at Liverpool Everyman & Playhouse
- and a regular panellist at events such as the London Town Hall for *Migrants in Theatre* or Arts Council England events on socio-economic diversity

In June 2019, Matthew Xia was made an Honorary Doctor by University of the Arts London "***for his determination to make theatre universally accessible by working indefatigably to promote minority groups as theatre leaders, makers and consumers."***

Executive Director Andrew Smaje is –

- Trustee, *Chinese Arts Now*, sector leaders in BESEA representation
- Trustee, *Curious Monkey*, a designated Theatre of Sanctuary

As a company, we are participants in:

- *PIPA* campaign for parents and carers in the arts
- *BAMEOver campaign* which seeks to recognise greater diversity than the restrictions of tick-boxes
- *Open Hire* initiative to make recruitment of production teams accessible to all
- *Freelance Theatre makers Taskforce*, sponsoring a freelance colleague to advocate for the freelance workforce
- *Creative Freelancers: Shaping London's Future* (in partnership with Fuel and the Mayor of London's office)
- *Anti-racism touring rider*, an initiative to create more equitable working conditions for those working on touring productions, in response to testimonies from theatre workers
- *Trans casting Statement*
- *Extant Pathways* programme

The Trustees are engaging with:

- Training around socio-economic diversity, as part of the *Weston Jerwood Creative Bursary programme*
- Open forum discussions on anti-racism:
    - Organisational – EDI training from Fearless Futures is currently under discussion by the Board
    - Sectoral - the *Speak-Listen-Reset-Heal* conference by Inc Arts and UK Theatre

We have recently taken significant steps in amplifying our commitments to Equality and Diversity. This resulted in the rating of how successfully we are addressing the Creative Case for Diversity, given by Arts Council England, rising from 'Met' to 'Strong'.

ATC is a member of the Weston Jerwood Creative Bursary (WJCB) programme.

The WJCB aims to improve socio-economic diversity in the arts: ATC joined 50 other organisations from across the arts on the programme.

Our contribution to the WCJB is in partnership with LAMDA. A joint Associate Director programme supports sustainable career development of an emerging theatre maker experiencing socio-economic barriers to employment.

The Weston Jerwood Creative Bursary includes an 18-month organisation-wide consultancy, conducted by People Make It Work, to help us work towards a more inclusive organisational culture.

Ameera Conrad was appointed Associate Director in March 2021, from a diverse field of over 90 candidates. Ameera's term with ATC lasts until May 2022.

**Commissioning Policy**

From 2019-21 ATC committed to commissioning new plays from women of colour. This has resulted in 15 writers being commissioned to write full-length and short plays. In 2022-23, we aim to bring at least one of the full play commissions to production, with another two to follow in 2023-24.

ATC is committed to challenging the status quo in the arts, to prepare the theatre sector for change post-COVID-19 and to ensure the change is focussed on positive action, including the actions we take ourselves.

ATC's Equality and Diversity Action Plan has been updated to reflect the consultations we have recently engaged in as part of the WJCB (facilitated by People Make it Work) particularly around best practice in inclusivity, socio-economic diversity and how to turn written policies into positive actions.

Our up-to-date EDI Policy can be read in the Company Policies section of our website: *http://www.atctheatre.com/about/*

**Environmental**
We recognise that the nature of touring is such that there can be unavoidable environmental impacts. We seek to minimise our environmental impact in our office use, business travel, and productions. We use Julie's Bicycle online IG Tools to measure our carbon impact.

Green Riders are integral to all our contracts. This sees positive impacts in minimising our carbon footprint and emphasising re-usability. We use public transport, primarily rail, for all company travel on tour in the UK. We aim to minimise wastefulness in our productions and encourage recycling of all materials – from scripts to design - throughout a project's lifetime.

Our Environmental Policy is a detailed and active document that informs our approach at all times.
The Policy can be read in the Company Policies section of our website: *http://www.atctheatre.com/about/*

## ACHIEVEMENTS AND FUTURE PLANS

**Achievements**
**AMSTERDAM**
(February – May 2020)

Matthew Xia's debut production as Artistic Director of ATC became one of our most in-demand shows ever. We were able to programme 16 weeks of performances across 10 venues nationwide, doubling our usual output on an individual project.

Unfortunately, as the tour was about to begin, COVID-19 struck and the majority of the tour was cancelled due to the closure of theatres.

Exploring the migrant experience, the play went to heart of what it feels like to be an outsider.
It was the first English language production of this acclaimed contemporary play by Israeli playwright Maya Arad Yasur, and the UK premiere of a specially commissioned translation by Eran Edry.

Amsterdam was co-produced with Orange Tree Theatre (where the production opened for a successful 5-week run) and Theatre Royal Plymouth (where the remounted touring production began in February 2020).

The production was recorded live at the Orange Tree for digital streaming. Initially produced for International Holocaust Memorial Day in January 2020, the stream was revived for an 8-week period during the cancelled tour dates between March and May 2020, allowing audiences of 25,000+ from across the world to experience the production.

***"Enormously rewarding. Yasur's play is orchestrated with musical playfulness by Matthew Xia in his debut production as Artistic Director of ATC."*** Lyn Gardner in Stage Door

**DEAR TOMORROW**
(November 2020)

ATC's contribution to Signal Fires, the national project that showcased new lockdown performances by the UK's leading independent touring companies

Inspired by James Baldwin's famous letter to his nephew, we commissioned three writers, Maya Arad Yasur (Israel), Stephanie Street (London/Singapore) and Kimber Lee (USA) to create their own letters to the future. These were hand made with design by Grace Smart.

We then posted the letters, sent from our homes to the homes of 500 participants worldwide. Audiences were invited to gather their loved ones, light a candle (provided by us, along with a few small props) and read their letter aloud. This 'home performance' generated acclaim from participants, who praised its intimacy, its act of sharing and its message of hope.

***"This letter sent from a stranger was a deeply moving experience, the power of words reaching out through the darkness #love"*** Hafsah A Bashir on Twitter

**DEAR TOMORROW: HOPE FROM HOME**
(February 2021)

Dear Tomorrow, then evolved into a digital version, in collaboration with Northern Stage as the opening event of their new Artistic Director Natalie Ibu's first season.

Based on the success of our first Dear Tomorrow letters, Northern Stage approached us to collaborate on commissioning six new letters from six new writers (Hannah Khalil, Satinder Chohan, Nemo Martin, Chiméne Suleyman, Ameera Conrad and Eve Leigh). Home-filmed in lockdown, Dear Tomorrow: Home from Home is conceived and curated by Matthew Xia and Natalie Ibu and is available free online from February 2021 until the end of the year.

***"Many online productions during the last year have dealt with the pandemic tangentially, but Dear Tomorrow: Hope from Home meets the pandemic head on, with harrowing but fundamentally optimistic results … the writing is rhythmic and soulful."*** Maya Bowles in Broadway World

**FAMILY TREE by Mojisola Adebayo**
(August 2021)

Our return to live performance, an immersive, outdoor work-in-progress, co-commissioned with the Young Vic, and produced with Young Vic and Greenwich & Docklands International Festival.

In 1951, African American Henrietta Lacks's cells were taken from her recently deceased body without her family's knowledge. 70 years later those same cells are helping in the fight against Covid-19.

The so-called HeLa cells have been vital to studying disease, decoding the human genome, and have even contributed to the development of the treatments for cancer and HIV.

Exploring timely themes around medical ethics and exploitation of Black bodies, this epic choreo-poem weaves Henrietta's immortal narrative into a tapestry of seeds and cells, soil and science as she attempts to find ways to understand her role in her afterlife - and in our future.

***"Beautifully poetic … Adebayo's deft writing and the layered, nuanced performances of the excellent cast, allowed us to take solace in community and to look forward to a better future."***
To Do List

***"An expansive look at the magnitude of Henrietta Lacks' legacy...wonderfully captured in Matthew Xia's production"***
Theatre Full stop

**"Outspoken and magical…It informs with its history, moves with its personal stories."**
British Theatre guide, read the full review British Theatre Guide

https://www.atctheatre.com/production/family-tree/

**Future plans**
ATC has forward-looking leadership, experience of successfully managing change and proven producing agility. Together, these qualities give us the ability to 'speak to the moment' – chronicling and articulating with and to audiences and participants the times we collectively find ourselves in.

This has to be set against a context of working hard to build a new world from our devastated cultural landscape: deeply impacted by venue closures, mass redundancies and uncertainty over when and how audiences can return to theatres.

Under new Artistic Director Matthew Xia, ATC has a strong platform in the sector. Matthew has led the way in shaping theatre's post-COVID-19 future: advocating and provoking, particularly in relation to representation, equality of opportunity, and commissioning new work that is truly 'oven-ready' when theatres can fully reopen.

The Trustees recognise that the live performing arts sector's recovery from COVID-19 will take place gradually over the next 2 – 3 years and foresee that we will need to balance prudence in the use of our available reserves with carefully calibrated risks in producing new projects through a range of media and in a range of settings.

Two new live projects took place in 2021, with our touring programme resuming in Spring 2022.

**FAMILY TREE** (described above) heralded our return to live performances for audiences. Produced as an immersive outdoor promenade in the grounds of Charlton House, southeast London, for a maximum audience of 45 per show, for 7 performances only.

This co-commission with the Young Vic is being developed as an indoor production for 2022/23.

**RICE** is the UK premiere of award-winning play by Asian-Australian writer Michele Lee.
Actors Touring Company and long-term co-producing partners Orange Tree Theatre presented the European premiere in October – November 2021, prior to ATC producing a nationwide tour February-April 2022, visiting venues from Plymouth to Newcastle over 11 weeks.

Nisha is a young hotshot executive working for Golden Fields, Australia's largest producer of rice. Ambitious and headstrong, she's determined to become the first female Indian CEO in Australia. She's close to sealing a contract with the Indian government, which would see her company take over India's national rice distribution system. A secret deal worth billions.

Yvette, an older Chinese migrant, is the cleaner who sees to Nisha's desk. Yvette has her own entrepreneurial ambitions, but her daughter faces court after participating in a protest against the unethical practices of a national supermarket chain.

The two form a powerful – if unlikely – bond as they navigate the complexities of their lives and the world at large.

RICE explores the relationships formed by migrants of different generations with their new home - and with each other. It's a play about migration, ambition, family and an unlikely friendship. It is brimming with wickedly humorous observations on globalisation, politics and family.

## FINANCIAL REVIEW
## (includes: performance, fundraising, reserves, going concern)

The company records a surplus of £37,046 this year.

This reflects the immediate impacts of COVID-19, as we experienced cancellation of performances; as well as savings made from the Coronavirus Job Retention Scheme and from unrealised projects.

The loss of income from box office sales occurred in the early part of the year; on Amsterdam, ATC suffered an unbudgeted deficit of c£18,000 (6.5% of turnover).

ATC holds good reserves. The Trustees are confident that the build-up of healthy reserves over previous years enabled the company to mitigate successfully the financial risks posed by the transitional period between the complete closure of theatres and the present transitional period. More details are given in Reserves, below.

### Fundraising

Good progress on improving income from fundraising was seen during the year, supported by:

- a senior fundraising consultant
- formation of Trustee-led fundraising sub-committee
- increased expertise and experience in new Trustee recruits, including the new Chair, Geraldine Brodie, Vice Chair Alan Evans and new board members Sanpreet Janjua and Sarah Grochala www.atctheatre.com/about/board

A major funding award was confirmed just as the financial year ended, to enable ATC to develop its Associate Director programme. The Weston Jerwood Creative Bursary aims to improve socio-economic diversity in the arts. Ameera Conrad was recruited from over 90 applicants and is in residence with ATC until May 2022.

ATC joined 50 other organisations from across the arts sector, alongside an organisational development programme, in which the ATC Trustees have been enthusiastically engaged. The Associate Director salary is 75% funded by the bursary. A further donation from the Garrick Trust covered recruitment costs and 5% of salary.

Future fundraising from late 2021 will benefit from consultancy by Achates Philanthropy, who are working with us on a long-term fundraising strategy, case for support and building organisational capacity. The initial phase of work with Achates is generously supported by the Wates Foundation.

### Reserves

At the end of the year, Actors Touring Company held a total of £159,302 in funds. Of this, an operational reserve of £57,903 is estimated as sufficient for three months' operational costs and/or the costs associated with an enforced orderly wind up.

It also allows sufficient flexibility to cover temporary shortfalls in incoming resources due to any timing differences that would incur problems for cash flow, to ensure adequate working capital to cover core costs, and to allow the charitable company to cope with, and respond to, unforeseen events whilst specific action plans are implemented.

The balance is held as general reserves, available particularly for artistic research and development, to support the development of new initiatives, to provide seed funding for future projects, and to mitigate against future financial risks posed by the ongoing impact of COVID-19.

The Trustees review the company's Reserves Policy and level of appropriate reserves on a regular basis.

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Trustees' Report**

**Small Company Exemptions**
This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies. This report was approved by the Board of Trustees on 13 December 2021 and signed on its behalf by



**Geraldine Brodie**
**Chair of the Board of Trustees**

## Independent Examiner's Report to the Trustees of Actors Touring Company (London) Limited

I report on the accounts of the group and charity for the year ended 31 March 2021, which are set out on pages 19 to 31.

**Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

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

- examine the accounts under section 145 of the 2011 Act;

- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and

- state whether particular matters have come to my attention.

**Basis of independent examiner's statement**

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

**Independent examiner's statement**

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

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

   - to keep accounting records in accordance with section 386 of the Companies Act 2006; and

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

   have not been met; or

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

**Graham Berry FCCA**
**Breckman & Company Ltd**
**Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

13 December 2021

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Statement of Financial Activities (including Income and Expenditure Account)**
**for the year ended 31 March 2021**

| | Notes | Unrestricted funds £ | Restricted funds £ | 2021 Total £ | Unrestricted funds £ | Restricted funds £ | 2020 Total £ |
|---|---|---|---|---|---|---|---|
| **Income and endowments from:** | **2** | | | | | | |
| Donations and legacies - page 20 | | 243,982 | - | 243,982 | 211,632 | - | 211,632 |
| Charitable activities | | | | | | | |
| Theatre - page 20 | | 1,000 | - | 1,000 | 44,531 | 2,500 | 47,031 |
| Investments | | 406 | - | 406 | 405 | - | 405 |
| Other | **3** | 23,023 | - | 23,023 | 506 | - | 506 |
| **Total** | | 268,411 | - | 268,411 | 257,074 | 2,500 | 259,574 |
| **Expenditure on:** | | | | | | | |
| Raising funds: | | | | | | | |
| Fundraising | | 1,604 | - | 1,604 | 2,088 | - | 2,088 |
| Charitable activities: | | | | | | | |
| Theatre - page 21 | | 227,261 | 2,500 | 229,761 | 286,026 | - | 286,026 |
| **Total** | | 228,865 | 2,500 | 231,365 | 288,114 | - | 288,114 |
| **Net income/(expenditure)** | **4** | 39,546 | (2,500) | 37,046 | (31,040) | 2,500 | (28,540) |
| **Reconciliation of funds:** | | | | | | | |
| **Total funds brought forward** | | 119,756 | 2,500 | 122,256 | 150,796 | - | 150,796 |
| **Total funds carried forward** | **14** | 159,302 | - | 159,302 | 119,756 | 2,500 | 122,256 |

The notes on pages 24 to 31 form an integral part of these financial statements.
The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

| | 2021 | | 2020 | |
|---|---|---|---|---|
| | £ | £ | £ | £ |
| **Income from donations and legacies** | | | | |
| **Grants** | | | | |
| Arts Council England - NPO funding | 211,596 | | 207,773 | |
| HMRC - Job Retention Scheme funding | 25,032 | | - | |
| | | 236,628 | | 207,773 |
| **Donations** | | | | |
| Donations/Friends scheme | 7,354 | | 3,859 | |
| | | 7,354 | | 3,859 |
| | | 243,982 | | 211,632 |
| **Income from charitable activities** | | | | |
| **Theatre** | | | | |
| **Theatrical income** | | | | |
| Venue fees | 1,000 | | 10,972 | |
| Box office/programme sales | - | | 8,184 | |
| Co-productions | - | | 24,256 | |
| Other income (royalties) | - | | 1,119 | |
| | | 1,000 | | 44,531 |
| **Project specific funding** | | | | |
| **Grants** | | | | |
| Garrick Charitable Trust | - | | 2,500 | |
| | | - | | 2,500 |
| | | 1,000 | | 47,031 |

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

| | 2021<br>£ | 2020<br>£ |
|---|---|---|
| **Expenditure on charitable activities** | | |
| **Theatre** | | |
| **Production/project costs** | | |
| Fees | 41,679 | 65,702 |
| Venue hire/rehearsal space | - | 1,958 |
| Set/costumes/props | 676 | 2,433 |
| LX/FX | - | 2,446 |
| Marketing/promotion/PR | 1,755 | 1,701 |
| Co-production/touring | 1,325 | 15,969 |
| Other production costs | 3,253 | 1,882 |
| | 48,688 | 92,091 |
| Support and governance costs - page 22 | 181,073 | 193,935 |
| | 229,761 | 286,026 |

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

| | 2021 | | 2020 | |
|---|---|---|---|---|
| | £ | £ | £ | £ |
| **Support and governance costs** | | | | |
| **Support** | | | | |
| **Office overheads** | | | | |
| Rent/rates | 10,459 | | 15,753 | |
| Storage | 3,327 | | 3,075 | |
| Telephone/internet | 778 | | 1,391 | |
| Insurance | 2,841 | | 2,477 | |
| IT equipment/support | 3,215 | | 4,385 | |
| Depreciation of fixtures/fittings/equipment | - | | 1,249 | |
| | | 20,620 | | 28,330 |
| **Administration costs** | | | | |
| Salaries | 132,295 | | 128,698 | |
| Social security costs | 9,959 | | 10,283 | |
| Staff pension costs | 4,227 | | 3,841 | |
| Staff training/recruitment | 681 | | 480 | |
| Staff welfare | 8 | | 1,485 | |
| Travel/transport | 46 | | 1,618 | |
| Printing/postage/stationery | 952 | | 576 | |
| Entertainment/theatre tickets | 289 | | 1,652 | |
| PR costs | 5,800 | | 10,800 | |
| Subscriptions/licences | 2,251 | | 1,860 | |
| Sundries | 486 | | 617 | |
| | | 156,994 | | 161,910 |
| **Professional/financial** | | | | |
| Bank charges | 196 | | 196 | |
| | | 196 | | 196 |
| | | 177,810 | | 190,436 |
| **Governance costs** | | | | |
| Legal/professional | 13 | | 13 | |
| Accountancy/consultancy | 1,500 | | 1,500 | |
| Independent examination | 1,750 | | 1,750 | |
| Board expenses | - | | 236 | |
| | | 3,263 | | 3,499 |
| | | 181,073 | | 193,935 |

**Actors Touring Company (London) Limited**

**(Limited by Guarantee)**

**Balance Sheet**
**31 March 2021**

| | Notes | 2021 £ | 2021 £ | 2020 £ | 2020 £ |
|---|---|---|---|---|---|
| **Fixed assets** | | | | | |
| Tangible assets | **9** | | - | | - |
| Investments | **10** | | 1 | | 1 |
| | | | 1 | | 1 |
| **Current assets** | | | | | |
| Debtors | **11** | 39,330 | | 53,898 | |
| Cash at bank and in hand | | 130,898 | | 76,274 | |
| | | 170,228 | | 130,172 | |
| **Liabilities** | | | | | |
| Creditors: amounts falling due within one year | **12** | (10,927) | | (7,917) | |
| **Net current assets** | | | 159,301 | | 122,255 |
| **Total assets less current liabilities** | | | 159,302 | | 122,256 |
| **The funds of the charity:** | | | | | |
| **Unrestricted funds** | **14** | | | | |
| General fund | | | 101,399 | | 61,853 |
| Designated funds | | | 57,903 | | 57,903 |
| **Total charity funds** | | | 159,302 | | 119,756 |
| Restricted income funds | **15** | | - | | 2,500 |
| **Total charity funds** | | | 159,302 | | 122,256 |

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;

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

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

The accounts were approved by the Board of Trustees on 13 December 2021 and signed on its behalf by:

Geraldine Brodie

**Geraldine Brodie**
**Chair of the Board of Trustees**

**David Alan Evans**
**Vice Chair**

The notes on pages 24 to 31 form an integral part of these financial statements.

## 1. Accounting policies

### 1.1. Basis of preparing the financial statements

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

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

### 1.2. Group financial statements

The company and its subsidiary comprise a small group. The company has taken advantage of the exemption provided by Section 398 of the Companies Act 2006 not to prepare group financial statements.

The financial statements present information about it as an individual undertaking and not about its group.

### 1.3. Incoming resources

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

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

**- Donations and legacies**

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

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

**- Charitable activities**

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

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

**- Investment income**

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

**1.4. Expenditure**

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

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

**- Costs of raising funds**

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

**- Charitable activities**

Theatre production costs - costs incurred in production and running of productions toured in the year.

**- Support costs**

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

**- Governance costs**

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

**1.5. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

**1.6. Tangible fixed assets and depreciation**

Individual fixed assets costing £300 or more are capitalised at cost.

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

| | | |
|---|---|---|
| Fixtures/fittings/equipment | - | 25% on straight line |

**1.7. Investments**

Fixed asset investments are stated at cost less provision for diminution in value.

**1.8. Debtors**

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

**1.9. Cash at bank and in hand**

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

**1.10. Creditors and provisions**

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

**1.11. Pensions**

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

**1.12. Financial Instruments**

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

**1.13. Significant Accounting Estimates and Judgements**

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

**2. Incoming resources**

| | 2021<br>£ | 2020<br>£ |
|---|---|---|
| **Geographical market** | | |
| UK | 268,411 | 256,774 |
| Europe | - | 2,800 |
| | 268,411 | 259,574 |

The total incoming resources for the year has been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 0% (2020 - 1%).

**3. Other income**

| | 2021<br>£ | 2020<br>£ |
|---|---|---|
| Theatre Tax Relief (TTR) | 23,023 | 506 |
| | 23,023 | 506 |

| 4. Net income/(expenditure) for the year is stated after charging: | 2021 £ | 2020 £ |
|---|---|---|
| Depreciation of tangible fixed assets | - | 1,249 |
| Independent examiners fees | | |
| - independent examination | 1,750 | 1,750 |
| - other financial services | 1,500 | 1,500 |

## 5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2020 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2020 - £236).

| 6. Staff costs and numbers | 2021 £ | 2020 £ |
|---|---|---|
| **Staff costs** | | |
| Salaries and wages | 132,295 | 128,698 |
| Social security costs | 9,959 | 10,283 |
| Pension costs | 4,227 | 3,841 |
| | 146,481 | 142,822 |

No employee earned £60,000 or more during the year (2020 - nil).

The key management of the charity comprise the trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity during the year were £97,376 (2020 - £95,001).

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

| | 2021 Number | 2020 Number |
|---|---|---|
| Support | 4 | 4 |

## 7. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £4,227 (2020 - £3,841).

## 8. Corporation Taxation

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

## 9. Fixed assets - tangible assets

| | Fixtures/ fittings/ equipment £ |
|---|---|
| **Cost** | |
| 1 April 2020 / 31 March 2021 | 7,898 |
| **Depreciation** | |
| 1 April 2020 / 31 March 2021 | 7,898 |
| **Net book values** | |
| 31 March 2021 | - |
| 31 March 2020 | - |

## 10. Fixed Asset Investments

Shares in group undertaking - at cost £1.

The company owns 100% of the share capital of Actors Touring Company Productions Limited, which is registered in EW - England and Wales, registered number 09389978.

The principal activity of Actors Touring Company Productions Limited is production of theatre tours. The total capital and reserves at the balance sheet date were £1 (2020 - £1), and the result for the year ended 31 March 2021 was £nil (2020 - £nil).

## 11. Debtors

| | 2021 | 2020 |
|---|---|---|
| | £ | £ |
| Trade debtors | 1,200 | 30,165 |
| Other debtors | 12,090 | 10,725 |
| Prepayments and accrued income | 26,040 | 13,008 |
| | 39,330 | 53,898 |

## 12. Creditors: amounts falling due within one year

| | 2021 | 2020 |
|---|---|---|
| | £ | £ |
| Trade creditors | 575 | 194 |
| Other taxation/social security | 4,796 | 3,340 |
| Other creditors | 246 | - |
| Accruals | 5,310 | 4,383 |
| | 10,927 | 7,917 |

## 13. Limited by guarantee

The private limited company is registered in EW England & Wales, is limited by guarantee, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2021 there were 8 members.

## 14. Unrestricted funds

| | Brought forward £ | Incoming resources £ | Outgoing resources £ | Carried forward £ |
|---|---|---|---|---|
| General fund | 61,853 | 268,411 | (228,865) | 101,399 |
| Designated funds: | | | | |
| Operational and Organisational Reserve | 57,903 | - | - | 57,903 |
| | 119,756 | 268,411 | (228,865) | 159,302 |

**General fund**
This fund exists to allow the company to respond to unforeseen opportunities and costs during the year.

**Designated funds:**

**Operational and Organisational Reserve**
To provide sufficient flexibility to cover temporary shortfalls in incoming resources due to any timing differences that would incur problems for cash flow, adequate working capital to cover core costs, and would allow the charitable company to cope with, and respond to, unforeseen emergencies whilst specific action plans are implemented. It is sufficient for 3-months operational costs and/or the costs associated with an enforced orderly wind up.

## 15. Restricted funds

| | Brought forward £ | Outgoing resources £ | Carried forward £ |
|---|---|---|---|
| Garrick Trust Associate Director Programme | 2,500 | (2,500) | - |
| | 2,500 | (2,500) | - |

**Garrick Trust Associate Director Programme**
Funding received towards the Associate Director Programme.

## 16. Analysis of net assets between funds

| | General funds £ | Designated funds £ | Restricted funds £ | Total £ |
|---|---|---|---|---|
| Fund balances at 31 March 2021 are represented by: | | | | |
| Investments | 1 | - | - | 1 |
| Net current assets | 101,398 | 57,903 | - | 159,301 |
| | 101,399 | 57,903 | - | 159,302 |

## 17. Financial commitments

At 31 March 2021 the company had had future minimum lease payments under non-cancellable operating leases, with payments falling due as follows:

| | 2021 £ | 2020 £ |
|---|---|---|
| **Due:** | | |
| Within one year | - | 3,938 |

## 18. Transactions with trustees

During the year the trustees of the charity made donations of £3,108 (2020 - £1,981). These were freely given with no conditions attached.