

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

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FINANCIAL STATEMENTS

for the year ended 31st March 2022

	Pages
CONTENTS	
Legal & Administrative Information	1
Report of the Committee of Management	2 - 17
Independent examiner's report to the members	18
Statement of financial activities	19
Balance sheet	20
Notes to the financial statements	21 - 24

ACTORS TOURING COMPANY (LONDON) LIMITED

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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
Vincent Keaveny
Margherita Laera
Allegra Nespoli
Nick Tyler**

Appointed 14th December 2021

Appointed 14th December 2021

Appointed 23rd December 2021

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**

**ACTORS TOURING COMPANY (LONDON) LIMITED
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DIRECTORS' AND TRUSTEES' REPORT
for the year ended 31st March 2022**

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

Appointed 14th December 2021

Margherita Laera

Appointed 23rd December 2021

Allegra Nespoli

Appointed 14th December 2021

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: 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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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*

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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:
 - o Dedicated focus on Audience Development and Data
 - o Increased capacity in fundraising
- We recruited new trustees, following successful recruitment in Autumn 2021, allowing for:
 - o Fresh perspectives and insight
 - o Greater diversity in age and ethnicity
 - o Greater range of sub-committees, including a new Artistic Evaluation Group
- New Freelance Consultancies now support delivery of:
 - o PR and audience engagement
 - o Financial Administration
 - o 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:
 - o Brixton House joins us as producing partner on ATC's upcoming national tour of FAMILY TREE, reflecting our shared artistic values
 - o 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
 - o 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.

**ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022**

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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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, 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, 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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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
 - o Audience Development
 - o Data management and analysis
 - o Fundraising
- Increase capacity to meet demand for:
 - o Data collection and analysis of our communities
 - o Audience data collection and analysis

Outcomes:

- Successful recruitment of 3 new roles
 - o Administration Director (f/t)
 - o Associate Producer (p/t)
 - o 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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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.

**ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022**

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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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](#)
- [Exant 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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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](#)

**ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022**

"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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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.

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2022

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

ACTORS TOURING COMPANY (LONDON) LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 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	
		<u>182,054</u>		<u>170,228</u>	
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			<u>167,593</u>		<u>159,302</u>
Funds					
Total Funds	13		<u>167,593</u>		<u>159,302</u>

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 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.

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 2022

	Restricted	Unrestricted	2022	Restricted	Unrestricted	2021
2 Grants and Donations						
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
	Support Costs	Governance Costs	2022	Support Costs	Governance Costs	2021
5 Analysis of Support and Governance costs						
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

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 2022 (cont'd)

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
	<u>1,750</u>	<u>3,250</u>

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
	<u>158,290</u>	<u>146,481</u>

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.

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 2022**

9 Tangible Fixed Assets	Furniture, fittings & equipment	Total
Cost		
As at 31st March 2021	7,898	7,898
As at 31st March 2022	<u>7,898</u>	<u>7,898</u>
Depreciation		
As at 31st March 2021	7,898	7,898
As at 31st March 2022	<u>7,898</u>	<u>7,898</u>
Net Book Value		
As at 31st March 2022	<u>-</u>	<u>-</u>
As at 31st March 2021	<u>-</u>	<u>-</u>

10 Fixed Asset Investments

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
	<u>92,027</u>	<u>39,330</u>

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
	<u>14,461</u>	<u>10,927</u>

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
	<u>57,903</u>	<u>109,690</u>	<u>-</u>	<u>167,593</u>	<u>159,302</u>

The above funds are represented by net current assets