PENTABUS ARTS LIMITED

England & Wales · Charity number 287909

Details

Other names	PENTABUS THEATRE
Status	Registered
Legal form	Charitable company
Company number	01747169
Registered	1984-01-27
Register	View on the Charity Commission register

Contact

Address	Pentabus c/o Ludlow Assembly Rooms 1 Mill Street Ludlow Shropshire SY8 1AZ
Phone	01584 873229
Email	info@pentabus.co.uk
Website	www.pentabus.co.uk

Activities

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

Activities: Pentabus is a contemporary theatre company, producing original plays about the rural world for local and national audiences. Based on a farm in Shropshire, we make a real commitment to the creative health of the countryside, encouraging artists to draw from it and urging communities to participate in it.

Classification

- **How:** Makes Grants To Individuals, Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

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Geography

- **Area of benefit:** UNDEFINED
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£549,152	£522,413	£344,953	5
2024-03-31	£418,458	£362,685	-	-
2023-03-31	£381,312	£336,846	-	-
2022-03-31	£397,972	£415,547	-	-
2021-03-31	£251,872	£205,837	-	-

Trustees

Name	Role	Appointed
Anne Helene Juliette Biosse-Duplan		2024-04-01
Berverly Anne Tyley		2026-04-29
Emma Dennis-Edwards		2021-05-05
Francesca Helen Spickernell		2023-05-01
Isabel Frances Margaret Culliss		2024-04-01
Jacoba Kebe Williams		2024-04-04
Joel Peter Edward Hall BA, MMUS		2024-04-01
Kieran Michael O'Flaherty		2024-04-01
Marianne Phoebe Elliott		2025-04-01
Michelle Ann Brown		2024-04-01
Nuala Mary O'Kane		2024-04-01

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PENTABUS ARTS LIMITED

England & Wales - Charity number 287909

Accounts

REGISTERED COMPANY NUMBER: 01747169 (England and Wales)
REGISTERED CHARITY NUMBER: 287909

PENTABUS ARTS LIMITED
(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

PENTABUS ARTS LIMITED

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FOR THE YEAR ENDED 31 MARCH 2025

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PENTABUS ARTS LIMITED

REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2025

TRUSTEES	Ms M F Bedford Ms A H J Biosse-Duplan (appointed 1.4.24) Dr M I Branson (resigned 12.4.24) Ms M A Brown (appointed 1.4.24) Mr R H Burbidge OBE (resigned 1.4.24) Ms I F M Culliss (appointed 1.4.24) Ms E Dennis-Edwards Ms M P Elliott (appointed 1.4.25) Mr J P E Hall (appointed 1.4.24) Mr M Hartley (resigned 1.4.24) Ms J Hughes (resigned 1.4.24) Ms D Lennan (resigned 1.4.24) Ms S McCormick (resigned 1.4.24) Mr K M O'Flaherty (appointed 1.4.24) Ms N M O'Kane (appointed 1.4.24) Ms R Robins (resigned 1.4.24) Ms F H Spickernell Ms J K Williams (appointed 4.4.24)
CHIEF EXECUTIVE OFFICERS	Mrs V Overs-Morrell Mrs E While
REGISTERED OFFICE	1 Mill Street Ludlow Assembly Rooms Ludlow SY8 1AZ
REGISTERED COMPANY NUMBER	01747169 (England and Wales)
REGISTERED CHARITY NUMBER	287909
INDEPENDENT EXAMINER	TCA (Shrewsbury) LLP Third Floor 21 St Mary's Street Shrewsbury Shropshire SY1 1ED

PENTABUS ARTS LIMITED

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report together with the accounts for the year ended 31st March 2025.

Introduction

Pentabus is the nation's rural theatre, touring world-class productions of newly commissioned plays to isolated communities throughout the UK. We champion universal access to outstanding new writing, working to address cultural inequality by bringing rural stories to both urban theatres and village halls. As a female-led company, our work is nationally recognised for commissioning and producing some of the UK's most exciting new work.

"One of the UK's... powerhouses of new writing and rural excellence" - The Quinntessential Review

"Pentabus Theatre is... producing work that is deeply thought-provoking and commendable." – One Show at a Time

The year 2024/2025 marks a significant chapter in our history - our first full year based in the Ludlow Assembly Rooms and the culmination of our 50th anniversary, celebrated with the launch of our first ever musical: *Make Good – The Post Office Scandal*.

We successfully toured two sold-out productions: *Make Good* and a national re-tour of *Driftwood*, both of which received critical acclaim. Our Young Writers programme - locally and nationally - continues to flourish, while our Writers in Residence remains at the creative heart of our organisation. We also launched our first ever Youth Theatre, which will begin in September 2025, and secured two rounds of Vibrant Shropshire funding to support our work with local primary schools and locally based artists.

We received continued support from Arts Council England, including an additional year of funding for 2026/2027, and a crucial touring grant for *Make Good*. We also welcomed three new team members - Joanna Freeman as Head of Engagement, Angel Reid as Creative Marketing Co-ordinator and Nicola Simcock as Administrator - all of whom have already made a valuable impact on our work.

To ensure resilience amid an evolving theatre landscape, we continue to diversify our income through innovative means: hiring out our Artistic Director, offering paid workshops, and expanding into more theatre venues to go beyond the limitations of rural touring fees. Our small but dedicated team remains unwavering in its commitment to supporting freelance artists and creatives in the most nurturing and professional environment.

'The Pentabus team have a care and sensitivity like no other. It felt like the perfect environment to be creating something with such weight. Albeit hard delving into the realities of this injustice, it was an absolutely honour to be able to share the stories of these human lives, so wrongly treated... we all held each other with care, and I think we created something pretty damn special.' - Sam Gosrani, Actor, Make Good: The Post Office Musical

As we look to the future, we invite you to join us in making a profound impact on rural cultural life. Your support will help us continue to bring exceptional theatre to all corners of the UK, fostering a more inclusive and vibrant cultural landscape.

OBJECTIVES AND ACTIVITIES

The objectives for which the Company is registered are to promote, maintain, improve and advance education particularly by the encouragement of the Arts including the arts of drama, ballet, music, singing, literature, sculpture and painting.

The strategies employed to achieve the charity's aims and objectives are to:

- To develop and produce exceptional rural theatre by, with and for rural audiences
- To ensure diversity and inclusion across all our activity
- To deepen engagement and diversify our audiences
- To improve financial sustainability and diversify income
- To ensure robust and efficient use of all resources
- To create and maintain engagement with theatre for Young People

The Charity's objectives are to create and share outstanding new writing that represents, celebrates, and enriches rural life. Our activities during the year were directed towards delivering high-quality artistic work, developing artists, and engaging diverse rural communities across the UK.

The Trustees assess the success of the Charity's activities through key measures including audience reach, artistic quality, community impact, and financial sustainability. During the year, significant activities included the 50th Anniversary production and associated national tour, new commissions, youth programmes and community engagement projects. These directly contributed to achieving our charitable aims of inspiring creativity, promoting access to culture, and supporting rural artistic voices.

Our team of volunteers continue to play a valuable role in supporting productions, events, governance, and data gathering, contributing their time and expertise to strengthen the Charity's work and enhance its impact.

Vision
Brilliant bold new plays from the UK's rural theatre

Mission
To create ambitious, celebratory and sustainable theatre – inspired by diverse rural voices for audiences throughout the UK and beyond

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 touring theatre company relies on Arts Council funding, grants, donations, memberships and income from fees and charges to cover its operating costs.

The annual report gives a detailed description of the activities undertaken by the charity during the period to achieve its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

ACHIEVEMENTS AND PERFORMANCE

2024/25 was a landmark year for Pentabus, marking the end of our 50th anniversary celebrations and the completion of our first full year based at Ludlow Assembly Rooms. It was defined by bold new creative ventures, national recognition, deepened community engagement, and a continued commitment to nurturing emerging talent across the UK.

We successfully delivered two major productions: our first-ever musical, *Make Good – The Post Office Scandal* involving community choirs from across the country, and a national re-tour of *Driftwood.* Both productions received widespread critical praise and enthusiastic audience response. We also marked the tenth professionally produced live young writers' production with *Seen*, demonstrating our sustained dedication to supporting new voices in theatre. We re-released Tim Foley's *Folklore and Fitness with Carole Vegan* as part of Village Hall Week, further expanding our rural reach. This year, we were proud to welcome Liv Hennessey as our first-ever *Jerwood Writer in Residence* - a former Young Writers alumnus - cementing our commitment to long-term creative development and legacy-building.

Our engagement and education programmes continued to flourish and expand. Highlights included the launch of our inaugural Youth Theatre, set to begin in September 2025, and the successful securing of Vibrant Shropshire funding to deliver creative workshops to local primary schools. This work culminated in the production Gwendol*: A Giant Problem,* written by award-winning Ludlow poet/writer Henry Maddicott.

We employed over 90 freelance artists, creatives, and facilitators, bring our total to 427 freelancers over the past five years. This reflects our deep-rooted commitment to high-quality rural touring and the professional development of diverse talent.

Looking ahead, we remain focused on building sustainable growth, strengthening community connections, and amplifying emerging artistic voices in rural settings. As a small but mighty rural organisation, our sector-wide impact continues to be both innovative and far-reaching

We are also dedicated to sustainable theatre and actively work to reduce the environmental impact of our productions and operations. By implementing the Theatre Green Book, we ensure best environmental practices. We continue to measure our material usage, sources, and disposal methods to monitor and improve our practices. Additionally, all freelancers adhere to our sustainability framework and attend a briefing at the start of each project.

This year:

- Over **7,000 audience members** experienced our live productions
- More than **1,000 tickets** were distributed to under-25s, **24% of which were free**
- **300,000+ people** engaged with our free online and digital projects
- We reached **800+ young people** through in-person engagement workshops
- We collaborated with **18 community choirs**, involving over **350 singers** in *Make Good*

'Firstly, a huge thank you for having us be part of Make Good. The Sunday Sirens had a great time and really enjoyed being part of a professional musical - The cast and crew were so welcoming and put us completely at ease… it was moving for us all. The show was amazing. The cast were incredible - so engaging and talented. The whole experience was so positive that, by the end, we were desperate to finish the tour with the company!' Community Choir – The Sunday Sirens, Falmouth

Accessibility remains central to our practice. *Make Good* featured embedded audio description in every performance, while *Driftwood* included integrated captions.

'Accessible and moving - Theatre really does evoke the emotions and make the story vital and relatable - it makes the story hit home' Audience Feedback *Make Good*

'I used the closed caption system, and it meant I could understand dialogue and lyrics. Person next to me refused tablet at 1st but watched mine' Audience Feedback *Make Good*

Our achievements this year reflect our lasting impact and reaffirm our value in the arts sector. Our initiatives ensure continued growth and innovation in rural theatre, providing high-quality, accessible arts experiences to diverse audiences in both urban and rural settings.

During 2024/25 we delivered the following activities:

Productions
Throughout the year, we developed and created a new musical in what we now know to be a record time for a brand-new musical production, showcasing our agility, ambition, and creative drive. We continued to develop new writing projects and worked to enhance the Pentabus brand at a national level. As always, our commitment to rural touring remained strong, bringing live productions to village halls and theatres across the UK. Notably, we achieved our highest digital audience figures to date through our collaboration with Young Writers National Progamme with co-producers Rural Media via their platform *Artflicks.* We also continued to support emerging writers and artists, reinforcing our role as a key incubator of new rural talent.

Make Good: The Post Office Scandal
Our most ambitious production to date, *Make Good: The Post Office Scandal* a new musical inspired by the real-life experiences of sub-postmasters affected by the Horizon IT scandal. The Book was written by Jeanie O'Hare, with Music and Lyrics by Jim Fortune and Maimuna Memon. Jeanie O'Hare worked tirelessly on research and with the sub-postmasters to ensure their voices were heard - including Rubina and Mohammad Shaheen, sub postmasters from Shropshire, who attended an R&D workshop at the RSC. They were both blown away by the work and delighted to be part of the making of the story.

'The musical is full of feeling. And that's what we need to portray to people now, so that they can feel and understand what we felt, all the heartache that we went through. The songs bring so much to the story, they're heartfelt and there's humour in it too, it's funny. It made me smile as well as being touching.' Rubina Shaheen Sub-Postmaster

Co-produced with New Perspectives, the show toured 27 venues and featured 18 community choirs. With sold-out performances, it received widespread acclaim:

"A beautifully moving piece with a bright & electric future." – 5 Stars - The Revue
"Beautifully portrayed." – 5 Stars - West End With Me
"Fortune and O'Hare have truly created a masterpiece" - 5 Stars - A Youngish Perspective
"Excellent… a genuine lump in the throat." – British Theatre Guide
"*Grips and appals… first class*." The Guardian
"*Undeniably engaging… delicately performed*." The Times
"*Rousing... uplifting... a valuable testament to a historic scandal and a battle for compensation that has yet to be won*." The Stage

Audiences described the show as *"inspirational," "thought-provoking,"* and *"powerful."* Over £6,000 was raised in donations, 50% of which was donated to the Horizon Scandal Victims Fund.

The production also included comprehensive care and access measures, with audio accessibility embedded in every performance, and a Support and Care Plan developed for audience members affected by the show's themes.

Driftwood Retour

Following its 2023 debut, *Driftwood* returned in 2025 in a larger-scale national theatre tour, co-produced with ThickSkin. Written by Tim Foley and directed by Elle While and Neil Bettles, the show visited leading venues including Chichester Festival Theatre, The Lowry, and Leeds Playhouse, with most performances sold out or near capacity.

"A wonderful production… Moving and funny, this is a production not to be missed." – 5 Stars - The Revues Hub
'Quite unlike anything I've seen before, this is one not to be missed.' - 5 Stars - National World
"The emotional core is full of truth, sadness and beauty." – The Guardian
"Thrilling… Powerful performances and stunning design." – 4 Stars - The Scotsman

Audiences shared feedback such as:

"Brilliant theatre. Absolute talent on and off stage — just amazing!"

"Loved it. Well-acted. Thought-provoking. Intimate. Absorbing."

"ABSOLUTELY FAB! Engaging, heart-warming while gut-wrenching. Acted perfectly with amazing tech."

Accessibility remained integral to the production, with creative captioning embedded in all performances — receiving heartfelt praise from audience members.

Digital Work

Folklore and Fitness with Carole Vegan

We re-released Folklore *and Fitness with Carole Vegan* by Tim Foley - the short audio piece, described by The Stage as:

"Sheer silliness...It's funny, it's funky and it's only five minutes long." *4 Stars*

It takes the form of a calisthenics class, led by athlete and academic Carole Vegan, hunting the mythical Equine Ox. This was released as part of Village Hall Week.

Young People

Primary School Workshops

Pentabus continued to offer dynamic and engaging school workshops to help pupils explore the curriculum in a fun and creative way. Led by theatre professionals and playwrights, the children create their own play about a chosen topic or book that the school is covering. Each school received six weekly sessions over the course of a half term, culminating in a final sharing session. Each session is 2 hours long and available to Key Stage 2 classes.

Pentabus subsidises the workshops with support from Trusts & Foundations. We delivered two six-week workshops to primary schools across Shropshire, reaching over 100 pupils. These sessions provide an innovative and impactful way for pupils to engage with their curriculum through theatre. The positive feedback and observed benefits underscore the value of these workshops in fostering creativity, empathy, and enhanced learning in the classroom.

'The children really enjoyed having a weekly session. They looked forward to it and were engaged in the challenges and activities created. The children gained confidence performing in front of others [and] speaking aloud. They learnt a lot about grammar in a fun and engaging way. Loved exploring words.' Class Teacher, St George's CE Academy, Clun

Gwendol: A Giant Problem **– Countywide Schools' Project**

In December 2024, we successfully secured £13,000 from Vibrant Shropshire to deliver a county-wide creative schools' project. More than 180 Key Stage 2 pupils took part in drama, music, and dance workshops led by professional local facilitators Sally Smith (Dance), Lucy Hilton (Dance), Rhian Jackson (Music), and Joanna Freeman (Drama). Each child participated in four workshops, culminating in a public performance at Ludlow Assembly Rooms.

The resulting show, *Gwendol: A Giant Problem*, featured narration and storytelling by Henry Maddicott (former Pentabus Writer in Residence) and actor Jacoba Williams. The participating schools had a high proportion of Pupil Premium students, with some schools having up to 36% of their pupils in receipt of

the funding — making access and inclusion a cornerstone of the programme.

Teacher feedback:

'Just to let you know the sessions have been amazing this week! We have had nothing but positive praise from both the students and staff - they love how 'modern' the sessions are and how interactive and practical they are too. The staff have really praised Rhian's use of positivity - she was brilliant at picking up on children that were nervous and praising them for being the best giant or doing the best dancer. This gave them a real confidence boost, and they were beaming throughout the rest of the session! She was also brilliant at praising and giving responsibility to the 'leaders' in the class - again highlighting everybody's strengths.' Beth Coleman, Class Teacher
St. Thomas & St. Anne's Primary School.

Parents Feedback:

- ***"Loved seeing our daughter on stage."***
- ***"Impressed by preparation, co-ordination and children's evident enjoyment."***
- ***"Great effort by all children."***
- ***"Amazing from start to end - great experience for school children to perform under Pentabus."***

Pupil Feedback: '***Thank you for the lights' sounds, stage, inviting us and setting up the event for us. I enjoyed it so much. I hope to see you again. Please choose us again.'*** Year 3 Pupil – Highley Primary School

This project was hugely successful and impactful, and we are currently exploring options for regular funding to replicate and expand the project in 2025–2026. We have since been successful with another grant from Vibrant Shropshire to run another similar project reaching even more people.

Secondary Schools and Colleges

Pentabus has been working closely with Hereford College of Arts and BA Performing Arts Course Leader Gillian Hipp to embed a Pentabus facilitator training module into the course syllabus, with implementation planned for February 2026.

Additionally, Artistic Director Elle While delivered a Shakespeare workshop and led a Q&A session as part of the college's final-year Professional Practice Conference. The session received excellent feedback from both staff and students:

'Thank you so much for coming in yesterday – your workshop and talk! Both excellent.' - Gillian Hipp, Course Leader, BA Performing Arts

'I understand how to approach the text and feel excited by it now instead of scared.' - Student, BA Performing Arts

We have also been working with Hereford Sixth Form College, where we delivered two scriptwriting and devising workshops for 25 students. These sessions were designed to support their assessed performance work. In addition, we ran eight further performance development workshops with 10 students per class, reaching over 100 students in total.

'It's really exceptional for the students and me to have a working professional in the room – the insight is invaluable.' - Course Tutor, Hereford Sixth Form College

We have continued our relationship with Ludlow College and Performing Arts Course Leader Duncan Thomas to explore further opportunities for engagement between Pentabus and the students. The group attended our Pentabus Young Writers performance *Seen*, and also saw our production Make Good through the Under-25s ticket offer. In autumn 2024, *Make Good* actor Vicki Brazier visited the college to deliver a workshop on career pathways in the arts and observed students' devising work.

Pentabus Young Writers

Young Writers Local Programme

Our local Young Writers Programme continues to thrive and remains a core source of pride for Pentabus. In 2024/25, eight participants took part in this year's course, exploring their storytelling voices and honing their craft.

One of the participants shared:

'It has helped me gain confidence... I am glad I took this opportunity and would recommend to anyone who is interested in storytelling.' Young Writer 2024

The programme culminated in *Seen*, our tenth professionally produced Young Writers production, showcasing the writers' work in a powerful, critically acclaimed performance. It played for two nights at Ludlow Assembly Rooms to a full audience. The cast and creative team were exceptional, working tirelessly to bring the show together and highlight the ambition of the Young Writers. Feedback was overwhelmingly positive, with actor Maxine Peake describing the production as:

"Bloody brilliant—more of this please."

'Pentabus theatre showcases the amazing writing and acting skills of its up-and-coming young writers and gripping cast in eight short yet engrossing plays with hard hitting and relatable themes. SEEN is definitely a must-see production!' Voice Mag

Our next cohort of Young Writers began in January 2025, with nine new participants and we're incredibly excited to see what they will gift us next. It's always a joy to witness these young voices bloom - a true highlight of the Pentabus calendar.

Young Writers National Programme

Framed

In partnership with **English Touring Theatre (ETT)**, the **Framed** digital series — created in 2023 by six writers from our National Young Writers cohort — was released on YouTube in autumn 2024. Each participant developed a script for a five-minute short film with professional support and mentorship and a creative team to realise the film making/design and production of their scripts.

The young writers attended the shoot day and were delighted to see their work come to life. One participant shared: ***'The filming was more incredible than I ever imagined. Being treated like a professional writer felt like a dream and has shown me that I can truly do this.'***

The films were featured in *The Guardian* as pick of the month 'What to Stream.' And within the first month we had over 10,000 views. *One of the Young Writers from this cohort – Terri Jade Donovan - has been shortlisted for the Bruntwood Prize 2025.*

Young Writers National Programme: Artflicks

Our 2024 national cohort was delivered in partnership with Rural Media through their Artflicks programme. Rural Media brought a high level of expertise in digital storytelling, and eight young writers created three 90-second digital pieces each, released on TikTok via the Artflicks channel — now reaching over 300,000 views to date.

We received a wonderful review from **One Show At A Time**:

"Pentabus Theatre is a company making a name for itself by producing work that is deeply thought-provoking and commendable... unique, imaginative, and fantastic work."

Another exciting success story: Daniel Grimston, one of the young writers in this cohort, was also shortlisted for the Bruntwood Prize 2025. Daniel shared: ***"Pentabus' mentorship is such a part of the success — THANK YOU."***

"I think it has made me a more practical and resourceful writer, where I'm thinking about actually making something rather than just writing something."
— Young Writer

This has been a brilliant collaboration with Rural Media, and we're delighted to confirm it will continue in 2025.

Writer In Residence

Thanks to funding from the Jerwood Foundation, we are proud to continue our Writer in Residence programme for the next two years. For our first Jerwood Writer in Residence, we appointed Liv Hennessy from over 100 applicants.

Liv is an Olivier-nominated playwright who began her career as a Pentabus Young Writer. She shared:

"***Returning to Pentabus—where I wrote my first ever play—feels incredibly special. This residency gives me the time and support to create something bold and new."***

Artistic Commissions & Associate Artists

This year, we were pleased to reappoint Associate Artist Anoushka Warden and welcome four new Associate Artists: Katie Elin-Salt, Sophie Ellerby, Naeem Hayat, and Tom Powell.

We also secured the stage rights to *When Women Were Dragons* by Kelly Barnhill and have commissioned Anoushka Warden to adapt it for the stage. In addition, we commissioned former Writer in Residence Laura Waldren to develop her play *Birdcatcher*, written during her residency.

FINANCIAL REVIEW

The Charity's incoming resources increased by £130,694 to £549,152 during the year.

This growth reflects our increased ambition in celebrating Pentabus' 50th Anniversary, which included a major anniversary production — the highest-budget show in the company's history, reflecting our commitment to producing high-quality work. The production toured to theatres across the country under a guarantee and box-office split model, alongside our continued rural touring programme, where promoter fees have remained largely static for over a decade. Additional Arts Council England Touring Grant funding, Theatre Tax Relief income, and a successful push to increase donations for this milestone year from Friends, individuals, and business partners also contributed to this significant result.

Our principal funding sources remain Arts Council England, through both the National Portfolio Organisation (NPO) funding and Touring Grant, alongside grants from other valued supporters including the Adlard Family Foundation, Alan and Karen Grieve Charitable Trust, Garrick Charitable Trust, Hall Garth Charitable Trust, Haystack Trust, Jerwood Foundation, Millichope Foundation, and the UK Government through *Vibrant Shropshire: a Cultural Compact* as part of the UK Shared Prosperity Fund.

In addition to the grant income, the Charity generated increased earned and contributed income through the theatre tour, with guarantees and box-office splits, as well as expanded donations and business support. These included contributions from Friends' memberships, individual donors, and corporate partners such as BRITPART, The Insurance Network, The Townhouse Ludlow, Harp Lane Deli, and Tanners Wines.

While this increase in income reflects a successful and ambitious programme, it also mirrors the

significant increase in production and operational costs. The cost of materials, travel, and accommodation has risen to record levels, and the Charity remains firmly committed to paying all staff and freelance artists fairly and at appropriate industry rates. This resulted in a higher number of freelancers being employed and paid correctly, ensuring that Pentabus continues to lead by example as an ethical employer within the arts sector.

The Charity generated a net surplus of £26,739 in 2025 (2024: £55,773).

Reserves policy

The Trustees regularly review the Charity's reserves policy to ensure it remains appropriate and proportionate to planned activities, anticipated income, and operational risks.

The Charity's reserves comprise unrestricted, restricted, and designated funds. Within the unrestricted reserves, funds are further divided into general and contingency reserves.

The Trustees are committed to ensuring that all reserves are actively applied to deliver the Charity's mission and objectives in the coming years.

Unrestricted Reserves

The unrestricted reserves which include fixed assets of £14,687 (2024: £9,281) totalled £315,543 (2024: £297,322) at the year end. This is split between the General Fund £9,597 (2024: £31,223) and Designated Funds, consisting of the Contingency fund -£65,000, Trusts and Foundations Fund - £10,230, Theatre Tax Relief Fund - £84,966, Strategic Development Fund - £52,000 and the Future Artistic Fund - £83,750.

The Free Reserves of the charity calculated as unrestricted reserves less designated funds and fixed assets, were a surplus of £4,910 (2024: a surplus of £21,942).

General Fund (Unrestricted Reserves)

General funds represent resources available for ongoing operational needs. These reserves will be fully utilised to support day-to-day activities over the medium term, including staff costs, touring production expenses, and delivery of community engagement programmes.

Designated Funds

Strategic Development Designated Fund

Established in 2016, this fund supports investment in new premises, research, marketing, website development, and capital purchases.

At 31 March 2025, the fund stood at £52,000, which is earmarked for expenditure during 2025–28 on targeted marketing and audience development to strengthen our profile as the Nation's Rural Theatre, digital development to enhance our website and audience access, and capital improvements of our new premises; these funds are fully committed and will be fully spent.

Closure Contingency Fund

The charity's policy is to maintain a closure contingency fund, aiming to accumulate reserves equivalent to between three and six months of operational expenditure. The Trustees believe that maintaining reserves at this level will allow the charity to continue its activities and fulfil all financial obligations in the event of a significant drop in funding. This period will also provide the necessary time to explore and secure alternative funding sources.

This policy aligns with best practice as recommended by the Charity Commission and Arts Council England. The fund is not dormant; its purpose is protective, and it will be used if required to safeguard operations.

Future Artistic Programme Fund

At 31 March 2025, the fund stood at £83,750, which is fully allocated and will be fully spent over the next three years on new commissions, artist development, and rural touring work as part of the Charity's Arts Council England National Portfolio programme. These funds will directly support the creation and delivery of ambitious new artistic projects, ensuring continued investment in rural creativity and audience engagement.

Theatre Tax Relief Fund

At 31 March 2025, the fund stood at £84,966, which has been allocated to spend during the next three years in direct support of the Charity's artistic ambitions. The Theatre Tax Relief fund is essential to our financial sustainability, helping to offset the significant challenges currently facing the arts sector, including reduced income from trusts and foundations, rising inflation and cost of living pressures, increased wages and freelance costs, and static Arts Council England funding. These funds will be used to deliver new productions, engage freelance artists, and expand audience outreach, ensuring that our creative work can continue to thrive despite the difficult funding climate. Without this vital support, maintaining our artistic programme and community impact would not be possible.

Combined Designated Reserves

The combined Designated Reserves amount to £305,946. This total includes Strategic Development Fund Current Assets of £52,000, and Future Artistic Programme Fund assets of £83,750, Closure Contingency Fund of £65,000, Trusts and Foundations Designated Fund of £10,230 and the Theatre Tax Relief Designated Fund of £84,966. All designated reserves are committed to specific future expenditure and will be drawn down over the next one to three years in line with approved plans.

Restricted Funds

These reserves totalled £29,410 (2024: £20,892) at the year-end details of which are broken down in Note 15 to the financial statements.

PLANS FOR FUTURE PERIODS

Looking ahead, Pentabus' future plans are focused on sustaining and expanding the Charity's high-quality work in delivering rural touring and national theatre productions, showcasing outstanding new writing through new commissions, and deepening engagement with young people and communities. These aims will be achieved through continued partnership working, strategic planning, and targeted fundraising.

Experience from the 50th Anniversary year has informed these plans, highlighting the importance of flexible touring models, digital access, and investment in artist development to ensure that Pentabus remains resilient and responsive to the evolving cultural landscape. The Trustees will continue to monitor external funding conditions and adapt plans to safeguard the delivery of artistic and community objectives.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Recruitment and appointment of new trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The trustees shall be no less than 3 and no more than 20 in number. All members of the board who have served for 3 years must retire. Having retired, a trustee can offer themselves for re-election. New trustees are proposed and elected by a majority vote.

An induction process has been established for new Trustees. Separate meetings are arranged with the Chair and the Co-Directors. In addition, the trustees are presented with a list of board roles and responsibilities, a company handbook and company business plan and Charity Commission guidelines.

The Board updated the Memorandum and Articles of the Company in December 2022.

Board Appointments

There were seven new board appointments including a new chair in 2024/25 financial year; Isabel Culliss, Anne-Hélène Biosse Duplan, Michelle Brown, Joel Hall, Kieran O'Flaherty, Jacoba Williams and Nuala O'Kane as our new Chair.

Organisational Structure

During 2024/25 the company structure was as follows: Two Co-Directors (Artistic Director f/t and Executive Director f/t); Producer (f/t), Head of Engagement (p/t), Administrator (p/t) from September

2024, Fundraising Manager (p/t) until September 2024, and freelance Bookkeeper(p/t) & Social Media Specialist (p/t). The Co-Directorship is made up of an Artistic Director and an Executive Director who report to the Trustees at quarterly meetings. The Executive Director also acts as Company Secretary.

Pay and remuneration

Pay and remuneration of key management personnel are set against industry benchmarks for equivalent roles. Formal appraisals are held with all staff at twelve monthly intervals to discuss progress against the company business plan, check job descriptions against the day-to-day work of the employee, look at their professional development and address any concerns that may arise.

Risk Management

The Trustees have assessed the major risks to which the company is exposed, in particular those relating to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate exposure to major risks.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities.

Relationships with related parties and any other charities and oganisations
The Charity continues to maintain collaborative relationships with related parties and partner organisations, including Arts Council England, regional cultural networks, and local authorities, to further its charitable objectives. Pentabus also works closely with other arts organisations, trusts, and community groups to share resources, co-commission work to maximise their impact.

TRUSTEES' RESPONSIBILITY STATEMENT

The Trustees, who are also the directors of Pentabus Arts Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with the applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:
- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principle in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent; and
- Prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

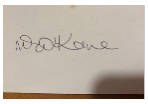
PENTABUS ARTS LIMITED

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

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

The trustees' report was approved by the Board of Trustees.

On behalf of the board of Trustees



Nuala O'Kane
Trustee (Chair)
Dated: 26/11/2025

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PENTABUS ARTS LIMITED

Independent examiner's report to the trustees of Pentabus Arts Limited ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

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 statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and 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 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.

C Moelwyn-Williams

C Moelwyn-Williams BSc FCA

TCA (Shrewsbury) LLP
Third Floor
21 St Mary's Street
Shrewsbury
Shropshire
SY1 1ED

Date: 2nd December 2025

PENTABUS ARTS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Voluntary income	2	293,779	50,000	343,779	286,905
Charitable activities	4				
General		88,127	-	88,127	64,920
Investment income	3	4,697	-	4,697	3,663
Other income		112,549	-	112,549	62,970
Total		499,152	50,000	549,152	418,458
EXPENDITURE ON					
Raising funds		4,269	-	4,269	784
Charitable activities					
Production and marketing		298,674	8,350	307,024	256,385
Personnel, travel and accommodation		128,226	32,932	161,158	51,133
Administration, property and legal		29,397	-	29,397	43,887
Depreciation and other expenses		6,332	200	6,532	1,441
Other expenditure		14,033	-	14,033	9,055
General		-	-	-	-
Total		480,931	41,482	522,413	362,685
NET INCOME		18,221	8,518	26,739	55,773
RECONCILIATION OF FUNDS					
Total funds brought forward		297,322	20,892	318,214	262,441
TOTAL FUNDS CARRIED FORWARD		315,543	29,410	344,953	318,214

CONTINUING OPERATIONS
All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

PENTABUS ARTS LIMITED

STATEMENT OF FINANCIAL POSITION
31 MARCH 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
FIXED ASSETS					
Tangible assets	9	14,687	177	14,864	9,658
CURRENT ASSETS					
Debtors	10	121,873	-	121,873	66,119
Cash at bank and in hand		213,659	29,233	242,892	268,099
		335,532	29,233	364,765	334,218
CREDITORS					
Amounts falling due within one year	11	(34,676)	-	(34,676)	(25,662)
NET CURRENT ASSETS		300,856	29,233	330,089	308,556
TOTAL ASSETS LESS CURRENT LIABILITIES		315,543	29,410	344,953	318,214
NET ASSETS		315,543	29,410	344,953	318,214
FUNDS	12				
Unrestricted funds				315,543	297,322
Restricted funds				29,410	20,892
TOTAL FUNDS				344,953	318,214

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

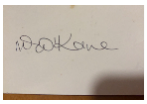
The notes form part of these financial statements

continued...

STATEMENT OF FINANCIAL POSITION - continued
31 MARCH 2025

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 26/11/2025 ..... and were signed on its behalf by:



.....
Ms N M O'Kane - Trustee

PENTABUS ARTS LIMITED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	(11,887)	33,556
Net cash (used in)/provided by operating activities		(11,887)	33,556
Cash flows from investing activities			
Purchase of tangible fixed assets		(13,561)	(5,585)
Sale of tangible fixed assets		241	-
Net cash used in investing activities		(13,320)	(5,585)
Change in cash and cash equivalents in the reporting period		(25,207)	27,971
Cash and cash equivalents at the beginning of the reporting period		268,099	240,128
Cash and cash equivalents at the end of the reporting period		242,892	268,099

The notes form part of these financial statements

NOTES TO THE STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

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

	2025 £	2024 £
Net income for the reporting period (as per the Statement of Financial Activities)	26,739	55,773
Adjustments for:		
Depreciation charges	8,114	4,910
	-	80
(Increase)/decrease in debtors	(55,754)	13,122
Increase/(decrease) in creditors	9,014	(40,329)
Net cash (used in)/provided by operations	(11,887)	33,556

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			
Cash at bank and in hand	268,099	(25,207)	242,892
	268,099	(25,207)	242,892
Total	268,099	(25,207)	242,892

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Financial reporting standard 102 - reduced disclosure exemptions
The charitable company has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows;
- the requirement of paragraph 3.17(d);
- the requirements of paragraphs 11.42, 11.44, 11.45, 11.47, 11.48(a)(iii), 11.48(a)(iv), 11.48(b) and 11.48(c);
- the requirements of paragraphs 12.26, 12.27, 12.29(a), 12.29(b) and 12.29A;
- the requirement of paragraph 33.7.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

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

- Improvements to property	15% reducing balance
- Technical equipment	15% reducing balance and 25% straight line

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds 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.

continued...

1. ACCOUNTING POLICIES - continued

Debtors
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

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.

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.

2. VOLUNTARY INCOME

	2025	2024
	£	£
Arts Council England	190,779	190,779
Millichope Foundation	3,000	9,000
Clive Richards Foundation	-	7,500
The Adlard Family Charitable Foundation	10,000	2,500
Hereford Community Foundation	-	1,500
The Haystack Trust	20,000	20,000
Studio	-	8,051
Weston Charity	-	11,000
Hall Garth Charitable Trust	5,000	-
Backstage Trust	-	15,000
Alan & Karen Grieve Charitable Trust	3,000	8,000
The D'Oyly Carte Charitable Trust	-	4,000
50th Anniversary	-	8,575
De Biousse Charitable Trust	-	1,000
Jerwood Foundation	20,000	-
Arts Council - Touring Grants	72,000	-
Shropshire Council	18,000	-
Garrick Trust	2,000	-
	343,779	286,905

Included within Voluntary Income is £18,000 received from Shropshire Council; funding received from the Government and Local authorities during the year.

Apart from the employment allowance credit against Employers National Insurance and a Theatre tax relief rebate, the charity has received no other financial assistance from the Government in this financial period.

continued...

3. INVESTMENT INCOME

	2025	2024
	£	£
Interest receivable	4,697	3,663

4. INCOME FROM CHARITABLE ACTIVITIES

	2025	2024
	£	£
Box office and other earned income	30,887	56,940
Fundraising income	17,292	6,031
Memberships	1,948	1,949
Partnership Income	38,000	-
	88,127	64,920

5. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Accountancy fees	4,600	4,650
Accountancy fees - prior year	(150)	2,136
Independent Examiner's fees	1,260	1,200
Depreciation - owned assets	8,114	4,910

6. TRUSTEES' REMUNERATION AND BENEFITS

During the year a payment of £500 has been made to a Trustee, J Williams, in consideration for acting fees.

Trustees' expenses

During the year, Trustees expenses of £nil (2024: £370) were reimbursed.

7. STAFF COSTS

	2025	2024
	£	£
Wages and salaries	146,290	131,754
Social security costs	8,826	7,148
Other pension costs	3,277	2,899
	158,393	141,801

The key management personnel of the charity to whom the Trustees delegate the day-to-day running of the organisation is the Artistic Director and the Executive Director. The total employee benefits of the key management personnel of the charity for the year ended 31 March 2025 were £79,484 (Year ended 31 March 2024:£68,028).

continued...

7. STAFF COSTS - continued

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

	2025	2024
Average monthly number of employees	5	5

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

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES (2023/2024)

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Voluntary income	245,905	41,000	286,905
Charitable activities			
General	64,920	-	64,920
Investment income	3,663	-	3,663
Other income	62,970	-	62,970
Total	377,458	41,000	418,458
EXPENDITURE ON			
Raising funds	784	-	784
Charitable activities			
Production and marketing	227,390	28,995	256,385
Personnel, travel and accommodation	51,133	-	51,133
Administration, property and legal	43,887	-	43,887
Depreciation and other expenses	1,241	200	1,441
Other expenditure	9,055	-	9,055
General	-	-	-
Total	333,490	29,195	362,685
NET INCOME	43,968	11,805	55,773
RECONCILIATION OF FUNDS			
Total funds brought forward	253,354	9,087	262,441
TOTAL FUNDS CARRIED FORWARD	297,322	20,892	318,214

continued...

9. TANGIBLE FIXED ASSETS

	Improvements to property £	Technical equipment £	Totals £
COST			
At 1 April 2024	44,095	76,821	120,916
Additions	-	13,561	13,561
Disposals	-	(1,198)	(1,198)
At 31 March 2025	44,095	89,184	133,279
DEPRECIATION			
At 1 April 2024	42,296	68,962	111,258
Charge for year	270	7,844	8,114
Eliminated on disposal	-	(957)	(957)
At 31 March 2025	42,566	75,849	118,415
NET BOOK VALUE			
At 31 March 2025	1,529	13,335	14,864
At 31 March 2024	1,799	7,859	9,658

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	6,938	4,608
Other debtors	109,980	59,189
VAT	2,683	-
Prepayments and accrued income	2,272	2,322
	121,873	66,119

Included within other debtors is £50,000 in relation to a Theatre Tax Relief claim for the financial year ended 31 March 2025. (2024 included a Theatre Tax Relief Claim of £59,189 in relation to 2023/24).

continued...

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Trade creditors	7,473	13,104
Social security and other taxes	3,119	3,144
VAT	-	597
Other creditors	17,184	2,967
Accruals and deferred income	6,900	5,850
	34,676	25,662

12. MOVEMENT IN FUNDS

	At 1.4.24	Net movement in funds	Transfers between funds	At 31.3.25
	£	£	£	£
Unrestricted funds				
General fund	31,223	7,563	(19,189)	19,597
Designated - Strategic Development Fund	50,225	(13,225)	15,000	52,000
Designated - Future Artistic Programme Fund	77,750	(24,000)	30,000	83,750
Designated - Contingency reserve	65,000	-	-	65,000
Designated - Trusts and Foundations	15,730	(5,500)	-	10,230
Designated - Theatre Tax Relief	48,819	61,958	(25,811)	84,966
Designated - 50th Anniversary Fund	8,575	(8,575)	-	-
	297,322	18,221	-	315,543
Restricted funds				
Catalyst Evolve	4,515	(4,515)	-	-
The Haystack Trust	9,000	5,000	-	14,000
Idyll Asset Addition	377	(200)	-	177
The D'Oyly Carte Charitable Trust	4,000	(4,000)	-	-
Alan & Karen Grieve Charitable Trust	3,000	-	-	3,000
Jerwood Foundation	-	12,233	-	12,233
	20,892	8,518	-	29,410
TOTAL FUNDS	318,214	26,739	-	344,953

continued...

12. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	375,639	(368,076)	7,563
Designated - Strategic Development Fund	-	(13,225)	(13,225)
Designated - Future Artistic Programme Fund	-	(24,000)	(24,000)
Designated - Trusts and Foundations	13,000	(18,500)	(5,500)
Designated - Theatre Tax Relief	110,433	(48,475)	61,958
Designated - 50th Anniversary Fund	80	(8,655)	(8,575)
	499,152	(480,931)	18,221
Restricted funds			
Catalyst Evolve	-	(4,515)	(4,515)
The Haystack Trust	20,000	(15,000)	5,000
Hall Garth Charitable Trust	5,000	(5,000)	-
Idyll Asset Addition	-	(200)	(200)
The D'Oyly Carte Charitable Trust	-	(4,000)	(4,000)
Alan & Karen Grieve Charitable Trust	3,000	(3,000)	-
Garrick Trust	2,000	(2,000)	-
Jerwood Foundation	20,000	(7,767)	12,233
	50,000	(41,482)	8,518
TOTAL FUNDS	549,152	(522,413)	26,739

continued...

12. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General fund	36,493	5,129	(10,399)	31,223
Designated - Strategic Development Fund	71,861	(13,216)	(8,420)	50,225
Designated - Future Artistic Programme Fund	80,000	(2,250)	-	77,750
Designated - Contingency reserve	65,000	-	-	65,000
Designated - Trusts and Foundations	-	15,730	-	15,730
Designated - Theatre Tax Relief	-	30,000	18,819	48,819
Designated - 50th Anniversary Fund	-	8,575	-	8,575
	253,354	43,968	-	297,322
Restricted funds				
Catalyst Evolve	8,510	(3,995)	-	4,515
The Haystack Trust	-	9,000	-	9,000
Idyll Asset Addition	577	(200)	-	377
The D'Oyly Carte Charitable Trust	-	4,000	-	4,000
Alan & Karen Grieve Charitable Trust	-	3,000	-	3,000
	9,087	11,805	-	20,892
TOTAL FUNDS	262,441	55,773	-	318,214

continued...

12. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	323,153	(318,024)	5,129
Designated - Strategic Development Fund	-	(13,216)	(13,216)
Designated - Future Artistic Programme Fund	-	(2,250)	(2,250)
Designated - Trusts and Foundations	15,730	-	15,730
Designated - Theatre Tax Relief	30,000	-	30,000
Designated - 50th Anniversary Fund	8,575	-	8,575
	377,458	(333,490)	43,968
Restricted funds			
Catalyst Evolve	-	(3,995)	(3,995)
Clive Richards Foundation	7,500	(7,500)	-
Hereford Community Foundation	1,500	(1,500)	-
The Haystack Trust	20,000	(11,000)	9,000
Idyll Asset Addition	-	(200)	(200)
The D'Oyly Carte Charitable Trust	4,000	-	4,000
Alan & Karen Grieve Charitable Trust	8,000	(5,000)	3,000
	41,000	(29,195)	11,805
TOTAL FUNDS	418,458	(362,685)	55,773

continued...

12. MOVEMENT IN FUNDS - continued

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

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds				
General fund	36,493	12,692	(29,588)	19,597
Designated - Strategic Development Fund	71,861	(26,441)	6,580	52,000
Designated - Future Artistic Programme Fund	80,000	(26,250)	30,000	83,750
Designated - Contingency reserve	65,000	-	-	65,000
Designated - Trusts and Foundations	-	10,230	-	10,230
Designated - Theatre Tax Relief	-	91,958	(6,992)	84,966
	253,354	62,189	-	315,543
Restricted funds				
Catalyst Evolve	8,510	(8,510)	-	-
The Haystack Trust	-	14,000	-	14,000
Idyll Asset Addition	577	(400)	-	177
Alan & Karen Grieve Charitable Trust	-	3,000	-	3,000
Jerwood Foundation	-	12,233	-	12,233
	9,087	20,323	-	29,410
TOTAL FUNDS	262,441	82,512	-	344,953

continued...

12. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	698,792	(686,100)	12,692
Designated - Strategic Development Fund	-	(26,441)	(26,441)
Designated - Future Artistic Programme Fund	-	(26,250)	(26,250)
Designated - Trusts and Foundations	28,730	(18,500)	10,230
Designated - Theatre Tax Relief	140,433	(48,475)	91,958
Designated - 50th Anniversary Fund	8,655	(8,655)	-
	876,610	(814,421)	62,189
Restricted funds			
Catalyst Evolve	-	(8,510)	(8,510)
Clive Richards Foundation	7,500	(7,500)	-
Hereford Community Foundation	1,500	(1,500)	-
The Haystack Trust	40,000	(26,000)	14,000
Hall Garth Charitable Trust	5,000	(5,000)	-
Idyll Asset Addition	-	(400)	(400)
The D'Oyly Carte Charitable Trust	4,000	(4,000)	-
Alan & Karen Grieve Charitable Trust	11,000	(8,000)	3,000
Garrick Trust	2,000	(2,000)	-
Jerwood Foundation	20,000	(7,767)	12,233
	91,000	(70,677)	20,323
TOTAL FUNDS	967,610	(885,098)	82,512

Designated Funds

Closure Contingency Reserve
The Closure Contingency Reserve is held to protect the charity's sustainability and delivery commitments under Arts Council England's National Portfolio Organisation (NPO) funding agreement. It provides three to six months of operational expenditure cover to ensure activity can continue if income falls. The fund will be maintained and adjusted in line with rising salary and operational costs to ensure it remains at an appropriate level. Further details are provided in the Trustees' Report..

Strategic Development Fund
This fund was created in 2016 to support the charity's future strategic development, including marketing, digital improvements, and capital investment in new premises. Further detail is included in the Trustees' Report.

Future Artistic Programme Fund
Established in 2021-22 to support the Arts Council England National Portfolio programme, over the next three years on new commissions, artist development, youth work and rural touring work. Further details are included in the Trustees' Report.

continued...

12. MOVEMENT IN FUNDS - continued

Trusts and Foundations Fund
This fund is designated for future use. The balance will be spent on programme delivery, Young Company staffing, and organisational overheads during 2025-26. The fund is made up of the following balances:

- Millichope Foundation £3,230
- Adlard Charitable Trust £7,000

Theatre Tax Relief Fund
This fund has been allocated to spend during 2025-26 to support the charity's artistic ambitions, mitigating reduced income from trusts and foundations, rising operational costs, and static public funding. Further information is provided in the Trustees' Report.

50th Anniversary Fund
This fund supported the charity's 50th Anniversary year, with donations from the public used for celebratory events and marketing. The fund was fully spent during the year ended 31 March 2025.

The Designated fund balance at the 2025 year end is £215,980 (2024 £266,099).

Restricted Funds
Catalyst Evolve
The Charity participated in Arts Council England's three-year Catalyst Evolve programme, which concluded in 2019. The remaining balance was fully spent during the financial year ended 31 March 2025.

Alan & Karen Grieve Charitable Trust
This fund is restricted to supporting the Pentabus Young Company, contributing to all of our work with young people.

Herefordshire Community Foundation
This fund of £1,500 is restricted for Pentabus Young Company activities in Herefordshire. This has been fully spent during the financial year ended 31 March 2024.

The D'Oyly Carte Charitable Trust
This fund of £4,000 was restricted to the Make Good project for a Choir Leader and was fully spent in the year ended 31 March 2025.

Idyll Asset Addition
Included in this balance is £177 that is the carrying amount of £799 restricted asset additions in 2023-24.

Haystack Trust
Restricted to the Pentabus Young Company, supporting our work with young people.

Hall Garth Trust
Restricted to the Pentabus Young Company, supporting our work with young people.

Garrick Trust
Restricted to the Make Good project for an Assistant Musical Director. This fund was fully spent at 31 March 2025.

Jerwood Foundation
This fund is restricted to the Jerwood Writer In Residence programme.

continued...

12. MOVEMENT IN FUNDS - continued

Transfers between funds

The transfers shown within the prior year reflect the fact that income is shown by donor and the expenditure shown by fund. Each income amount is expended on its specified purpose but this allows additional information on source and purpose to be displayed.

13. EMPLOYEE BENEFIT OBLIGATIONS

The charitable company operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charitable company in an independently administered fund. The pension cost charge represents contributions payable by the charitable company to the fund and amounted to £3,277 (2024: £2,899). Contributions totalling £146 (2024: £nil) were payable to the fund at the balance sheet date.

14. RELATED PARTY DISCLOSURES

During the year, the Charity received donations from Trustees totalling £394 (2024: £324) and donations from Key Management Personnel totalling £42 (2024: £42).

The Charity has received grant funding during the year from The Haystack Trust, totalling £20,000. (2024: £20,000). Mr R H Burbidge, a Trustee of the Charity during the year (resigned 1 April 2024) is also a Trustee of The Haystack Trust.

PENTABUS ARTS LIMITED

England & Wales - Charity number 287909

Accounts

REGISTERED COMPANY NUMBER: 01747169 (England and Wales)
REGISTERED CHARITY NUMBER: 287909

PENTABUS ARTS LIMITED
(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

PENTABUS ARTS LIMITED

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FOR THE YEAR ENDED 31 MARCH 2024

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PENTABUS ARTS LIMITED

REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2024

TRUSTEES	Ms N M O'Kane (appointed 1.4.24) - Chair Ms M F Bedford Ms A H J Biosse-Duplan (appointed 1.4.24) Dr M I Branson (resigned 12.4.24) Ms M A Brown (appointed 1.4.24) Mr R H Burbidge OBE (resigned 1.4.24) Ms I F M Culliss (appointed 1.4.24) Ms E Dennis-Edwards Mr J P E Hall (appointed 1.4.24) Mr M Hartley (resigned 1.4.24) Ms J Hughes (resigned 1.4.24) Ms D Lennan (resigned 1.4.24) Ms S McCormick (resigned 1.4.24) Mr K M O'Flaherty (appointed 1.4.24) Ms R Robins (resigned 1.4.24) Ms F H Spickernell (appointed 1.5.23) Ms J K Williams (appointed 4.4.24)
COMPANY SECRETARY	Mrs V Overs-Morrell
REGISTERED OFFICE	1 Mill Street Ludlow Assembley Rooms Ludlow SY8 1AZ
REGISTERED COMPANY NUMBER	01747169 (England and Wales)
REGISTERED CHARITY NUMBER	287909
INDEPENDENT EXAMINER	TCA (Shrewsbury) LLP Third Floor 21 St Mary's Street Shrewsbury Shropshire SY1 1ED

PENTABUS ARTS LIMITED

CHAIR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024

In this, our 50th anniversary year, it is my pleasure and privilege to present the annual report for Pentabus.

First, I would like to pay tribute to my predecessor as Chair, Ros Robins, who led the Board for the past nine years and was Chair during the period covered by this report. Through her careful and expert stewardship, Ros guided Pentabus through a myriad of challenges and opportunities, helping it to become the innovative and highly respected organisation that it is today.

I also wish to acknowledge the Trustees who have stood down in the past year; they have been instrumental in the growth and development of Pentabus in the last decade. My heartfelt thanks to Tilly Branson, Richard Burbidge OBE, Matt Hartley, Joanna Hughes, Diane Lennan, and Sue McCormick. I am delighted to welcome our new Trustees, Anne-Hélène Biosse-Duplan, Isabel Culliss, Kieran O'Flaherty, Francesca Spickernell, Michelle Terry, and Jacoba Williams, who bring fresh perspectives along with a wealth of knowledge and experience to the Pentabus board.

The charity is now based in Ludlow Assembly Rooms at the heart of Ludlow, making it more accessible to connect with our supporters and the local community. Pentabus has a proud and remarkable history. From relatively modest beginnings, we are now the only rural touring theatre company committed to producing new works and bringing them to communities across the UK.

Over the past 50 years, the company has produced over 300 new plays, supported more than 220 new writers, and reached over half a million audience members. We have nurtured emerging talent through our Writers in Residence programme, with many of these writers going on to be commissioned by major theatres. We have enabled people in rural communities to access high-quality productions and have offered exciting opportunities to many young people from those communities. None of this would be possible without the support of our funders and supporters. We are particularly delighted to have been selected as an Arts Council National Portfolio Organisation (NPO), with guaranteed funding until 2026. This not only provides us with a measure of stability and security but also recognises the excellence and innovation that this funding denotes.

We are deeply grateful to our generous donors, including the Adlard Family Foundation, Alan and Karen Greives Charitable Trust, Backstage Trust, Clive Richards Foundation, Hall Garth Charitable Trust, Haystack Trust, Millichope Foundation, and Weston Charity. We are also indebted to our Friends, local businesses, and individual supporters for their loyalty and generosity.

Pentabus is a small organisation that makes a huge impact, all the more impressive given our core staff team of five — our formidable co-directors, Verity Overs-Morrell and Elle While, and their compact but brilliant team of staff and volunteers, as well as their commitment to working with a diverse range of freelancers. This has been a remarkable year, with international and national awards under their belt, a move to a new home, and entering the next financial year with their most ambitious projects to date—including Make Good – Pentabus' first-ever new musical about the post office scandal.

I am proud and delighted to be appointed as Chair of this remarkable organisation and look forward to even greater success and acclaim in this 50th anniversary year.

Nuala O'Kane

Nuala O'Kane
Chair of Trustees

PENTABUS ARTS LIMITED

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report together with the accounts for the year ended 31st March 2024.

Introduction

Pentabus is the Nation's Rural Theatre Company, touring world-class productions of newly commissioned plays to isolated communities throughout the UK. We champion universal access to outstanding new writing, aiming to rectify cultural inequality by bringing rural stories to both urban theatres and village halls. As a female-led company, our work has national recognition for commissioning and producing some of the UK's most exciting new work.

'A great example of the superb but often hidden work that takes place on the rural touring circuits and the essential contribution that Pentabus makes to rural cultural life.' - Lyn Gardner, Stagedoor

The year 2023/24 marks a significant milestone as we started our year celebration for our 50th anniversary and prepare to relocate to the newly refurbished Ludlow Assembly Rooms in April 2024. This move will enhance our accessibility to youth centres, schools, colleges, and the wider community, reflecting our ongoing commitment to cultural engagement.

We successfully toured two sold-out live productions and received national and international nominations and awards for our digital, theatre on film, productions. Our Young Writers programme, both locally and nationally, continues to go from strength to strength, and as ever, our Writers in Residence remain the beating heart of our creative process.

Despite the challenging financial climate, we secured invaluable three-year funding from Arts Council England. Additionally, our board welcomed six new trustees with expertise in finance, business, artistic engagement, digital, and HR, under the leadership of our new Chair, Nuala O'Kane.

We continue to diversify our income through innovative means such as hiring out our Artistic Director, offering paid workshops, and touring to more theatres to drive up income beyond the rural touring scheme set fees. Our small but dedicated team remains committed to supporting freelance artists and creatives, ensuring they thrive in the best possible conditions.

'Pentabus has been invaluable to progressing my career and finding my place within this industry. They have given me confidence and artistic tools which I will carry with me as I continue progressing. Lastly, they are a strong ally and advocate for accessibility within the arts, ensuring I'm heard, seen, and understood in an industry that can often be isolating.' - Indiana Lown-Collins, Director

As we look to the future, we welcome supporters, new and existing, to join us in making a profound impact on rural cultural life. Your support will help us continue to bring exceptional theatre to all corners of the UK, fostering a more inclusive and vibrant cultural landscape.

Objectives and activities

The objectives for which the charity is registered are to promote, maintain, improve and advance education particularly by the encouragement of the Arts including the arts of drama, ballet, music, singing, literature, sculpture and painting.

The strategies employed to achieve the charity's aims and objectives are to:

- To develop and produce exceptional rural theatre by, with and for rural audiences
- To ensure diversity and inclusion across all our activity
- To deepen engagement and diversify our audiences
- To improve financial sustainability and diversify income
- To ensure robust and efficient use of all resources
- To create and maintain engagement with theatre for Young People

Vision
Brilliant bold new theatre for everyone

Mission
To create ambitious, celebratory and sustainable theatre – inspired by diverse rural voices for audiences throughout the UK and beyond

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 touring theatre company relies on Arts Council funding, grants, donations, memberships and income from fees and charges to cover its operating costs.

The annual report gives a detailed description of the activities undertaken by the charity during the period to achieve its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

ACHIEVEMENTS AND PERFORMANCE

2023-24 year has been an award-winning one for Pentabus, marking the beginning of our 50th Anniversary in January 2024. We produced two newly commissioned tours, *One Of Them Ones* and *Driftwood*, and presented a live production from our Young Writers local group, *Where Do We Go From Here?*. Additionally, we commissioned and re-released a variety of digital works, including the award-winning and nominated theatre/film hybrids, *The Silence and the Noise* and *DESTINY*. We also released new short digital plays, *Framed*, from our Young Writers National Group and a live capture of *Driftwood*. Throughout this time, we continued to support our Writers In Residence, Laura Waldren and Henry Maddicott.

As a small but mighty rural organisation, our contribution to the sector remains impressive. We received nominations and awards for four prestigious accolades, including international awards for *The Silence and the Noise* and *DESTINY*. We are proud to have offered 85 paid engagements to freelancers this year, bringing our total to 337 paid contracts over the past four years. These opportunities included work for creatives, artists, technicians, and facilitators. Each project also included paid commissions or development opportunities for emerging associate artists.

We are dedicated to sustainable theatre and actively work to reduce the environmental impact of our productions and operations. By implementing the Theatre Green Book, we ensure best environmental practices. In 2023, we began measuring our material usage, sources, and disposal methods to monitor and improve our practices. Additionally, all freelancers adhere to our sustainability framework and attend a briefing at the start of each project.

Furthermore, over 3,000 audience members experienced our live productions, with over 350 free tickets provided to under 25s, and more than 11,500 people engaged with our free online and digital projects. We reached nearly 1,000 young people through in-person engagement workshops throughout the year.

Additionally, we are committed to accessibility, with *One Of Them Ones* featuring embedded audio description in every performance, and *Driftwood* integrating captions into every performance.

'*WOW! Brilliant words written on screen, as hard of hearing. Excellent. I loved the captions Thank you*.' Audience Feedback *Driftwood*

Our achievements this year underscore our significant impact and reinforce our value in the sector. Our initiatives ensure continued growth and innovation in rural theatre, providing high-quality, accessible arts experiences to diverse audiences in both urban and rural settings.

During 2023/24 we delivered the following activities:

Productions
Throughout the year, we were busy touring and developing new writing projects. As always, we continued to tour rural areas, including village halls, and theatre spaces for our live productions. We also expanded our digital productions and continued to support emerging writers and artists.

One Of Them Ones

Our Spring 2023 production, *One Of Them Ones* by Charlie Josephine, toured from March to May 2023, to village halls, community spaces, and studio theatres receiving 4/5 star reviews. The play explored siblings in an isolated community grappling with gender identity. We engaged LGBTQIA+ audiences through workshops and targeted marketing and worked with Gendered Intelligence to enhance gender diversity understanding.

"*I never get to see anyone who looks or feels like me on TV, in plays, in books. I'm excited there will be a story where we exist."*

The National Theatre Studio supported a week of research and development. Rachel Twigg, Head of Studio, praised the sharing session as "o*ne of the most developed readings we have seen all year*."

The production received positive reviews:

'Sweet, touching, and frequently hilarious… portrays its characters' inner thoughts and progressions with empathy.'— 4.5stars The Reviews Hub

'Gloriously mischievous… thoughtful and provocative.' — 4 Stars LondonTheatre1

'Inspiring, accessible, stimulating. The dialogue reflected life in all its complexity.'
'Thoroughly engaging – exciting, dynamic, funny, thought-provoking.'

'The actors were fantastic. High-standard acting, amazing script, clever, stimulating, and unusual. A lovely and optimistic story.'

Driftwood

In Autumn 2023, we co-produced *Driftwood* by Tim Foley with Thickskin Theatre, directed by Neil Bettles and Elle While. This innovative play, set in Seaton Carew on the Northeast Coast, integrates high-concept physicality, video design, and creative captions. The play's successful rehearsed reading at the National Rural Touring Forum (NRTF) conference generated high demand, resulting in a five-week tour across rural venues as well as theatres as well as 4/5 Star Reviews

'A beautiful and intimate piece of theatre, with Driftwood, Pentabus Theatre has once more shown how skilled they are, telling stories that are layered, absorbing and stay with you long after the show has finished, for all the right reasons.' 5 stars – One Show at A Time

'Pentabus have made a name for themselves... in the past few years...and this is another high-quality piece.' 4 Stars – Lous Reviews

We partnered with Arts Alive for promoter development workshops, engaging young promoters from Hereford College of Arts. This initiative, along with accessible auditions in Birmingham, enhanced our reach and inclusivity.

Due to its success, ThickSkin has proposed a revival for Spring 2025, aiming to scale up to larger venues for greater impact. The positive response and standing ovations affirm *Driftwood*'s achievement in blending artistic innovation with meaningful community engagement.

Digital Work

The Silence and The Noise

The Silence and The Noise by Tom Powell tells an urgent, relevant story with warmth and humour, speaking to audiences about deprivation, love, betrayal and hope. It has garnered an excellent response following its online release, achieving over 2500 views and notable press coverage, as well as winning two film awards in Milan through the Broadstairs International Film Festival: Best Film and Best Actor (William Robinson) and an OFFIE (Off West End Award) for Best Online Production. The film has been praised for its storytelling and performances, receiving over 30 4/5-star reviews:

'A delicate, wretched love story that builds its tenderness and tragedy to create an almost epic quality.' 4 Stars — The Guardian

'Powell's script keeps you watching and guessing... Raw, brutal, twisted, and full of rich wordplay.' 4 Stars — Broadway World

'Both actors perform brilliantly... a thoughtful production that deals with a number of contemporary issues with uncompromising honesty.' 4 Stars — LondonTheatre1

"Although only an hour long *The Silence and the Noise* squeezes a tremendous emotional punch into the limited running time." 4 Stars - The Reviews Hub

DESTINY

DESTINY is a powerful, funny and moving monologue written and performed by Florence Espeut-Nickless, which takes us on a journey of a teenage girl's experience and response to abuses of power in many guises. Receiving recognition as The Guardian's pick for *The Best Theatre to Stream This Month* and nominated for an OFFIE (Off West End Award) in the Best Online Production, along with 4/5 Star Reviews.

'Captivating… thoroughly engaging from start to finish' - 5 Stars Love London Love Culture

'Fearless and audacious... subtle and layered.' 4 Stars – The Reviewers Hub

'A ferocious and confident storyteller… heartbreaking… compelling' 4* Indiependent

'Fiery and fearless... I was reminded of the work of Andrea Dunbar in tone and Shelagh Delaney in theme… deserves to be widely seen' 4* Lou Reviews

Young People

Primary School Workshops

Pentabus continues to offer exciting school workshops to help pupils explore the curriculum in a fun and creative way. Led by theatre professionals and playwrights, the children create their own play about a chosen topic or book that the school is covering. Each school has six weekly sessions over the course of a half term, culminating in a final sharing session. Each session is 2 hours long and available to Key Stage 2 classes. Pentabus subsidises the workshops with support from Trusts & Foundations.

We delivered five six-week workshops to primary schools across Shropshire, Telford, and Powys. The project at Knighton School in Powys was part of the Knighton Supports Refugees initiative. We worked with 160 Key Stage 2 students, resulting in performances attended by over 650 audience members, including parents, teachers, and fellow pupils.

These workshops have been well received, with wonderful feedback:

'The children really enjoyed the sessions, thanks to your non-confrontational approach and ability to manage the group's neuro-diversity. You read the room well, used humour appropriately, and created a warm, open environment. As a result, the children remained engaged and never felt threatened or upset, even though the content was emotionally impactful. The rhetorical question that the young people asked at the end of their performance 'What would you do?' is now carrying through to the classroom. They're creating adverts for host families and asking others to put themselves into the position of a refugee. So, the work with Pentabus and the work in the classroom has come together really well. The classroom work has been enhanced by it.' - School Teacher Knighton

'When the pupils saw the Pentabus session on the timetable on a Monday morning, they all gave a punch in the air with a massive 'YES!' School Teacher Church Stretton

These workshops provide an innovative and impactful way for primary school pupils to engage with their curriculum through theatre. The positive feedback and observed benefits underscore the value of these workshops in fostering creativity, empathy, and enhanced learning in the classroom.

Pentabus Young Writers

Young Writers Local Programme

Our local Young Writers programme continues to be a success and a source of pride for Pentabus. We had nine participants engaged in this course. Our Head of Engagement, Andrew Sterry, and Peggy Ramsay/Film4 Writer in Residence, Henry Maddicott, co-facilitated these workshops.

One of the participants shared their experience:

'After leaving drama school the perception I had of my own writing was very judgmental. Being on the Pentabus Young Local Writer's Programme has filled me with more confidence in my writing, developed my skills and helped me rediscover my love for storytelling. To develop your work in a safe and open space feels truly rewarding, whilst being pushed to write beyond your own expectations and have the opportunity to watch it come to fruition by talented creatives. This course has put me back in my writing seat, and given me trusted mentors and friends who I hope to continue working with in the future. Thank you!' - Young Writer 2023

The final professionally produced production, *Where Do We Go From Here?*, featured nine writers presenting their work in a brilliantly received production. It played for two nights at Ludlow Assembly Rooms to full audiences. The cast and creative team were exceptional, working tirelessly to bring the show together and highlight the ambition of the Young Writers.

'What an incredible evening of current, funny, dark, and intriguing writing! A must see.'
Audience Feedback

'Exceptional, well done to all – Funny, clever, interesting and current plays – so impressed, really.'
Audience Feedback

'Absolutely fantastic! Totally engrossed throughout all the plays. Massive congratulations to all the actors and writers! Incredibly impressed!' Audience Feedback

Our next cohort of Young Writers started in December 2023, with eight Young Writers. This group is facilitated by Head of Engagement Andrew Sterry and Writer Katie Elin-Salt. Their production will be in June 2024.

Young Writers National Group

Our National Young Writers Group in 2023 had eight participants who started the course, with six completing it. The final six pieces were exceptional and facilitated by our Head of Engagement, Andrew Sterry, and Clive Richards Foundation Writer in Residence, Laura Waldren. The pieces were filmed at English Touring Theatre (ETT), our partner for this project. With a brilliant design and production team and wonderful actors, it was a joy to bring the young writer's work to life. The Young Writers attended the shoot day and were thrilled to see their work being realised.

One participant shared:

'The filming was more incredible than I ever imagined. Being treated like a professional writer felt like a dream and has shown me that I can truly do this.'

Their short films were released as part of a Digital Season in January 2024, under the title *Framed*. They are still available to watch at Framed. *Framed* was of such a high standard that it was featured in The Guardian's pick for *The Best Theatre to Stream This Month.*

Our next cohort of Young Writers National group is in partnership with Rural Media. They will bring an extensive level of expertise and experience to the digital format. We have offered eight places to emerging writers in our National Group. The course is being co-facilitated by Pentabus' Head of Engagement Andrew Sterry; Director Rachel Lambert, and Facilitator Elle Adams from Rural Media. The first session was delivered on 27 February 2024. Each writer will create three 90-second pieces of content to be shared on TikTok in September 2024.

Writer In Residence

The Clive Richards Foundation has kindly given Pentabus a fourth year of funding for the Writer in Residence bursary. From an exceptionally strong group we offered the residency to a playwright called Laura Waldren who started her residency in 2023. We were also awarded the Peggy Ramsay Channel 4 Playwright Scheme for Ludlow playwright Henry Maddicott with his play *Land of Lost Content* and he also started in 2023. We are delighted to have two playwrights in residence for the first time. Both have been invaluable mentors to our Young Writers. We employed Laura to direct two of the Young Writers pieces for the film *Framed.* We are delighted that Laura's play *Some Demon* has won the Papatango award and will

be produced at the Arcola next spring/summer, Artistic Director Elle While supported her on the re-drafting process. Both Writers wrote a play each in their time at Pentabus.

We have submitted a request to The Jerwood Foundation to take over the funding of the Writer In Residence programme as it has reached its' final year as the Clive Richards Writer in Residence. We will hear about this in May 2024.

Artistic Commissions & Associate Artists

During the year, we were pleased to reappoint our Associate Artists: Anoushka Warden, Alessandra Davison, Liv Fowler, Nicki Miles Wildin, and Aled Gomer. We also initiated a seed commission for a community project by Stephanie Dale at Ludlow Castle, emphasising our dedication to fostering local artistic endeavours to a professional standard

To further develop our Autumn 2023 show, *Driftwood*, we commissioned Joel Horwood as Dramaturge, ensuring a refined and compelling narrative.

In preparation for our 50th Anniversary show, *Make Good – A New Musical*, about the post office scandal, we received invaluable support for development from the National Theatre's The Generate Programme and the Royal Shakespeare Company. We are thrilled to have Olivier-nominated Jim Fortune on board as the Composer and Lyricist, and Jeanie O'Hare as the Writer, promising an exceptional production in Autumn 2024.

Financial review

The Charity has seen its incoming resources increase by £37,146 to £418,458.

This is thanks to our principal funding sources, which are the Arts Council England NPO funding and grants from other organisations, including the Adlard Family Foundation, Alan and Karen Charitable Trust, Backstage Trust, Clive Richards Foundation, De Biousse Charitable Trust, The D'Oyly Carte Charitable Trust, Hall Garth Charitable Trust, Haystack Trust, Herefordshire Community Foundation, Millichope Foundation, and Weston Charity Awards.

The charity also has a small income stream from guarantees received from venues to which it tours shows throughout the year, plus Friends' memberships, individual donations, and business donations, which includes funds from BRITPART and Tanners Wines.

The charity has generated net income after movements in funds of £55,773 in 2024 compared to a net income in 2023 of £44,466. The current year includes relocation costs of £13,216.

Reserves policy

The Trustees review the charity's reserves policy on a regular basis and in doing so seek to make a realistic assessment of the expected future requirements in light of planned activities and expenditure, likely levels of income achievable and any major operational risks they may encounter.

The charity's overall reserves comprise of three elements being unrestricted, restricted and designated. The unrestricted reserves then have a further division between the general and contingency funds.

Unrestricted Reserves

These reserves which include fixed assets of £9,281 (2023: £5,569) totalled £297,322 (2023: £253,354) at the year end. This is split between the General Fund - £31,223 (2023: £36,493) and Designated Funds, consisting of the Contingency fund - £65,000, Strategic Development Fund - £50,225, Future Artistic Programme Fund - £77,750, Trusts and Foundations Fund - £15,730, Theatre Tax Relief Fund - £38,819 and the 50th Anniversary Fund - £8,575.

The free reserves of the charity, calculated as unrestricted reserves less designated funds and fixed assets, was £21,942 (2023: £30,924).

General Fund (Unrestricted Reserves)

The general funds i.e. those that have not been designated for a specific purpose form part of the ongoing budgetary needs and will be used to cover upcoming operational expenditure over the medium term.

Designated Funds

Strategic Development Designated Fund

The charity established the Strategic Development Designated Fund in the 2016 financial year to support new premises, research and development, and capital purchases. In January 2024, Pentabus relocated from the Old School House, which was no longer suitable, to Ludlow Assembly Rooms. The move, funded by this Designated Fund, cost £18,801, including expenditure of £13,216 and capital equipment purchases of £5,585.

In addition to the move, the fund has been used for other one-off capital and programme costs, including an IT upgrade, new sound equipment, website redevelopment, a new photocopier, and writers' support. As of the end of the 2024 financial year, the balance of the Strategic Development Designated Fund is £50,225. This balance reflects Theatre Tax Relief claimed over the years, less depreciation on fixed assets. The Designated Fund comprises of Current Assets of £50,225.

Future Artistic Programme Fund

In May 2022, the charity established the Future Artistic Programme Fund with an initial allocation of £40,000 from general funds, as part of the Arts Council England National Portfolio funding application. In November 2023, an additional £40,000 was allocated from Theatre Tax Relief funds to enhance the artistic programme for 2023-2026, focusing on the 50th Anniversary celebrations in 2024 and Pentabus' first-ever musical.

During the 2023-24 financial year, £2,250 of the Future Artistic Programme Fund was spent. It is anticipated that the majority of this fund will be utilised by 2026, with £40,000 specifically earmarked for *Make Good*, the new musical scheduled for 2024.

Contingency Fund

The charity's policy is to maintain a contingency fund, aiming to accumulate reserves equivalent to between three and six months of operational expenditure. The Trustees believe that maintaining reserves at this level will allow the charity to continue its activities and fulfil all financial obligations in the event of a significant drop in funding. This period will also provide the necessary time to explore and secure alternative funding sources.

This policy aligns with best practices recommended by the Charity Commission and Arts Council England.

Combined Designated Reserves

The combined Designated Reserves amount to £266,099 This total includes Strategic Development Fund Current Assets of £50,225, Future Artistic Programme Fund assets of £77,750, Contingency Fund of £65,000, Trusts and Foundations Designated fund of £24,305, Theatre Tax Relief Designated fund of £48,819 and the 50th Anniversary Designated fund of £8,575.

Restricted Funds

These reserves totalled £20,892 (2023: £9,087) at the year-end details of which are broken down in Note 10 to the financial statements.

Recruitment and appointment of new trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The trustees shall be no less than 3 and no more than 20 in number. All members of the board who have served for 3 years must retire. Having retired, a trustee can offer themselves for re-election. New trustees are proposed and elected by a majority vote.

An induction process has been established for new Trustees. Separate meetings are arranged with the Chair and the Co-Directors. In addition, the trustees are presented with a list of board roles and responsibilities, a company handbook and company business plan and Charity Commission guidelines.

The Board updated the Memorandum and Articles of the Company in December 2022.

Board Appointments

There were seven new board appointments including a new chair in 2023/24 financial year; Isabel Culliss, Anne-Hélène Biosse Duplan, Joel Hall, Kieran O'Flaherty, Michelle Terry, Jacoba Williams and Nuala O'Kane as our new Chair.

Organisational Structure

During 2023/24 the company structure was as follows: Two Co-Directors (Artistic Director f/t and Executive Director f/t); Producer (f/t), Head of Engagement (p/t), Fundraising Manager from November 2023, and freelance Bookkeeper(p/t) & Social Media Specialist (p/t). The Co-Directorship is made up of an Artistic Director and an Executive Director who report to the Trustees at quarterly meetings. The Executive Director also acts as Company Secretary.

Pay and remuneration

Pay and remuneration of key management personnel are set against industry benchmarks for equivalent roles. Formal appraisals are held with all staff at twelve monthly intervals to discuss progress against the company business plan, check job descriptions against the day to day work of the employee, look at their professional development and address any concerns that may arise.

Risk management
The Trustees have assessed the major risks to which the company is exposed, in particular those relating to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate exposure to major risks.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities.

TRUSTEES' RESPONSIBILITY STATEMENT
The trustees (who are also the directors of Pentabus Arts Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

Approved by order of the board of trustees on 13/12/2024 and signed on its behalf by:

Nuala O'Kane

.....
Ms N M O'Kane – Chair of Trustees

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PENTABUS ARTS LIMITED

Independent examiner's report to the trustees of Pentabus Arts Limited ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

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 statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and 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 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.

C Moelwyn-Williams

C Moelwyn-Williams BSc FCA

TCA (Shrewsbury) LLP
Third Floor
21 St Mary's Street
Shrewsbury
Shropshire
SY1 1ED

Date: 13th December 2024

PENTABUS ARTS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Voluntary income		245,905	41,000	286,905	298,208
Charitable activities	3				
General		64,920	-	64,920	22,726
Investment income	2	3,663	-	3,663	1,466
Other income		62,970	-	62,970	58,912
Total		377,458	41,000	418,458	381,312
EXPENDITURE ON					
Raising funds		784	-	784	634
Charitable activities					
Production and marketing		227,390	28,995	256,385	249,331
Personnel, travel and accommodation		51,133	-	51,133	53,728
Administration, property and legal		43,887	-	43,887	19,552
Depreciation and other expenses		1,241	200	1,441	2,976
Other expenditure		9,055	-	9,055	10,625
Total		333,490	29,195	362,685	336,846
NET INCOME		43,968	11,805	55,773	44,466
RECONCILIATION OF FUNDS					
Total funds brought forward		253,354	9,087	262,441	217,975
TOTAL FUNDS CARRIED FORWARD		297,322	20,892	318,214	262,441

CONTINUING OPERATIONS
All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

PENTABUS ARTS LIMITED

STATEMENT OF FINANCIAL POSITION
31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
FIXED ASSETS					
Tangible assets	8	9,281	377	9,658	8,983
CURRENT ASSETS					
Debtors	9	66,119	-	66,119	79,241
Cash at bank		247,584	20,515	268,099	240,128
		313,703	20,515	334,218	319,369
CREDITORS					
Amounts falling due within one year	10	(25,662)	-	(25,662)	(65,911)
NET CURRENT ASSETS		288,041	20,515	308,556	253,458
TOTAL ASSETS LESS CURRENT LIABILITIES		297,322	20,892	318,214	262,441
NET ASSETS		297,322	20,892	318,214	262,441
FUNDS	11				
Unrestricted funds				297,322	253,354
Restricted funds				20,892	9,087
TOTAL FUNDS				318,214	262,441

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for
(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 13/12/2024..... and were signed on its behalf by:

Nuala O'Kane

.....

Ms N M O'Kane - Chair of Trustees

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Financial reporting standard 102 - reduced disclosure exemptions
The charitable company has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows;
- the requirement of paragraph 3.17(d);
- the requirements of paragraphs 11.42, 11.44, 11.45, 11.47, 11.48(a)(iii), 11.48(a)(iv), 11.48(b) and 11.48(c);
- the requirements of paragraphs 12.26, 12.27, 12.29(a), 12.29(b) and 12.29A;
- the requirement of paragraph 33.7.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

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

- Improvements to property 15% reducing balance
- Technical equipment 15% reducing balance and 25% straight line

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds 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.

continued...

1. ACCOUNTING POLICIES - continued

Debtors
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

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.

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.

2. INVESTMENT INCOME

	2024	2023
	£	£
Interest receivable	3,663	1,466

3. INCOME FROM CHARITABLE ACTIVITIES

	2024	2023
	£	£
Box office and other earned income	56,940	13,914
Fundraising income	6,031	6,868
Memberships	1,949	1,944
	64,920	22,726

4. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2024	2023
	£	£
Accountancy fees	4,650	3,500
Accountancy fees - prior year	2,136	-
Independent Examiner's fees	1,200	1,200
Depreciation - owned assets	4,910	2,976
Surplus on disposal of fixed assets	-	(92)

continued...

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

Trustees' expenses

During the year, Trustees expenses of £370 (2023: £641) were reimbursed.

6. STAFF COSTS

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

	2024	2023
Average monthly number of employees	5	5

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

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Voluntary income	228,779	69,429	298,208
Charitable activities			
General	22,726	-	22,726
Investment income	1,466	-	1,466
Other income	58,912	-	58,912
Total	311,883	69,429	381,312
EXPENDITURE ON			
Raising funds	634	-	634
Charitable activities			
Production and marketing	170,924	78,407	249,331
Personnel, travel and accommodation	53,728	-	53,728
Administration, property and legal	19,552	-	19,552
Depreciation and other expenses	2,874	102	2,976
Other expenditure	10,625	-	10,625
Total	258,337	78,509	336,846
NET INCOME/(EXPENDITURE)	53,546	(9,080)	44,466
Transfers between funds	(753)	753	-
Net movement in funds	52,793	(8,327)	44,466
RECONCILIATION OF FUNDS			
Total funds brought forward	200,561	17,414	217,975
TOTAL FUNDS CARRIED FORWARD	253,354	9,087	262,441

continued...

8. TANGIBLE FIXED ASSETS

	Improvements to property	Technical equipment	Totals
	£	£	£
COST			
At 1 April 2023	41,979	73,352	115,331
Additions	2,116	3,469	5,585
At 31 March 2024	44,095	76,821	120,916
DEPRECIATION			
At 1 April 2023	41,979	64,369	106,348
Charge for year	317	4,593	4,910
At 31 March 2024	42,296	68,962	111,258
NET BOOK VALUE			
At 31 March 2024	1,799	7,859	9,658
At 31 March 2023	-	8,983	8,983

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade debtors	4,608	2,261
Other debtors	59,189	73,513
VAT	-	2,426
Prepayments and accrued income	2,322	1,041
	66,119	79,241

Included within other debtors is £59,189 in relation to a Theatre Tax Relief claim for the financial year ended 31 March 2024. (2023 included a Theatre Tax Relief Claim of £16,103 in relation to 2021/22 and £57,409 in relation to 2022/23).

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade creditors	13,104	15,737
Social security and other taxes	3,144	2,022
VAT	597	-
Other creditors	2,967	2,967
Accruals and deferred income	5,850	45,185
	25,662	65,911

Included within accruals and deferred income in the prior year is £38,080 in relation to funding received in relation to the year ended 31 March 2024. This has been released in full during this financial year.

continued...

11. MOVEMENT IN FUNDS

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General fund	36,493	5,129	(10,399)	31,223
Designated - Strategic Development Fund	71,861	(13,216)	(8,420)	50,225
Designated - Future Artistic Programme Fund	80,000	(2,250)	-	77,750
Designated - Contingency reserve	65,000	-	-	65,000
Designated - Trusts and Foundations	-	15,730	-	15,730
Designated - Theatre Tax Relief	-	30,000	18,819	48,819
Designated - 50th Anniversary Fund	-	8,575	-	8,575
	253,354	43,968	-	297,322
Restricted funds				
Catalyst Evolve	8,510	(3,995)	-	4,515
The Haystack Trust	-	9,000	-	9,000
Idyll Asset Addition	577	(200)	-	377
The D'Oyly Carte Charitable Trust	-	4,000	-	4,000
Alan & Karen Grieve Charitable Trust	-	3,000	-	3,000
	9,087	11,805	-	20,892
TOTAL FUNDS	262,441	55,773	-	318,214

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	323,153	(318,024)	5,129
Designated - Strategic Development Fund	-	(13,216)	(13,216)
Designated - Future Artistic Programme Fund	-	(2,250)	(2,250)
Designated - Trusts and Foundations	15,730	-	15,730
Designated - Theatre Tax Relief	30,000	-	30,000
Designated - 50th Anniversary Fund	8,575	-	8,575
	377,458	(333,490)	43,968
Restricted funds			
Catalyst Evolve	-	(3,995)	(3,995)
Clive Richards Foundation	7,500	(7,500)	-
Hereford Community Foundation	1,500	(1,500)	-
The Haystack Trust	20,000	(11,000)	9,000
Idyll Asset Addition	-	(200)	(200)
The D'Oyly Carte Charitable Trust	4,000	-	4,000
Alan & Karen Grieve Charitable Trust	8,000	(5,000)	3,000
	41,000	(29,195)	11,805
TOTAL FUNDS	418,458	(362,685)	55,773

continued...

11. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.22 £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds				
General fund	38,091	(845)	(753)	36,493
Designated - Strategic Development Fund	57,470	14,391	-	71,861
Designated - Future Artistic Programme Fund	40,000	40,000	-	80,000
Designated - Contingency reserve	65,000	-	-	65,000
	200,561	53,546	(753)	253,354
Restricted funds				
Catalyst Evolve	16,735	(8,225)	-	8,510
Clive Richards Foundation	-	3,500	(3,500)	-
Hereford Community Foundation	-	1,500	(1,500)	-
The Haystack Trust	-	15,000	(15,000)	-
Writer in Residence	-	(3,500)	3,500	-
Elmley	-	4,000	(4,000)	-
Hall Garth Charitable Trust	-	3,500	(3,500)	-
Spring Digital 22/23	-	(1,500)	1,500	-
Studio 22/23	-	329	(329)	-
Idyll Asset Addition	679	(102)	-	577
Young Writers	-	(23,582)	23,582	-
	17,414	(9,080)	753	9,087
TOTAL FUNDS	217,975	44,466	-	262,441

continued...

11. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	254,474	(255,319)	(845)
Designated - Strategic Development Fund	17,409	(3,018)	14,391
Designated - Future Artistic Programme Fund	40,000	-	40,000
	311,883	(258,337)	53,546
Restricted funds			
Catalyst Evolve	-	(8,225)	(8,225)
Clive Richards Foundation	3,500	-	3,500
Hereford Community Foundation	1,500	-	1,500
The Haystack Trust	15,000	-	15,000
Writer in Residence	-	(3,500)	(3,500)
Elmley	4,000	-	4,000
Hall Garth Charitable Trust	3,500	-	3,500
Unlimited	41,600	(41,600)	-
Spring Digital 22/23	-	(1,500)	(1,500)
Studio 22/23	329	-	329
Idyll Asset Addition	-	(102)	(102)
Young Writers	-	(23,582)	(23,582)
	69,429	(78,509)	(9,080)
TOTAL FUNDS	381,312	(336,846)	44,466

continued...

11. MOVEMENT IN FUNDS - continued

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

	At 1.4.22 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General fund	38,091	4,284	(11,152)	31,223
Designated - Strategic Development Fund	57,470	1,175	(8,420)	50,225
Designated - Future Artistic Programme Fund	40,000	37,750	-	77,750
Designated - Contingency reserve	65,000	-	-	65,000
Designated - Trusts and Foundations	-	15,730	-	15,730
Designated - Theatre Tax Relief	-	30,000	18,819	48,819
Designated - 50th Anniversary Fund	-	8,575	-	8,575
	200,561	97,514	(753)	297,322
Restricted funds				
Catalyst Evolve	16,735	(12,220)	-	4,515
Clive Richards Foundation	-	3,500	(3,500)	-
Hereford Community Foundation	-	1,500	(1,500)	-
The Haystack Trust	-	24,000	(15,000)	9,000
Writer in Residence	-	(3,500)	3,500	-
Elmley	-	4,000	(4,000)	-
Hall Garth Charitable Trust	-	3,500	(3,500)	-
Spring Digital 22/23	-	(1,500)	1,500	-
Studio 22/23	-	329	(329)	-
Idyll Asset Addition	679	(302)	-	377
Young Writers	-	(23,582)	23,582	-
The D'Oyly Carte Charitable Trust	-	4,000	-	4,000
Alan & Karen Grieve Charitable Trust	-	3,000	-	3,000
	17,414	2,725	753	20,892
TOTAL FUNDS	217,975	100,239	-	318,214

continued...

11. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	577,627	(573,343)	4,284
Designated - Strategic Development Fund	17,409	(16,234)	1,175
Designated - Future Artistic Programme Fund	40,000	(2,250)	37,750
Designated - Trusts and Foundations	15,730	-	15,730
Designated - Theatre Tax Relief	30,000	-	30,000
Designated - 50th Anniversary Fund	8,575	-	8,575
	689,341	(591,827)	97,514
Restricted funds			
Catalyst Evolve	-	(12,220)	(12,220)
Clive Richards Foundation	11,000	(7,500)	3,500
Hereford Community Foundation	3,000	(1,500)	1,500
The Haystack Trust	35,000	(11,000)	24,000
Writer in Residence	-	(3,500)	(3,500)
Elmley	4,000	-	4,000
Hall Garth Charitable Trust	3,500	-	3,500
Unlimited	41,600	(41,600)	-
Spring Digital 22/23	-	(1,500)	(1,500)
Studio 22/23	329	-	329
Idyll Asset Addition	-	(302)	(302)
Young Writers	-	(23,582)	(23,582)
The D'Oyly Carte Charitable Trust	4,000	-	4,000
Alan & Karen Grieve Charitable Trust	8,000	(5,000)	3,000
	110,429	(107,704)	2,725
TOTAL FUNDS	799,770	(699,531)	100,239

Designated Funds

Contingency Reserve
The Contingency Reserve has been built up year on year in relation to the Trustees' policy as 'wrap-up' monies linked to Arts Council England's NPO funding agreement. Further information can be found in the Trustees' Report.

Strategic Development Fund
The original Strategic Development Designated Fund was created in the 2016 financial year by the charity for future strategic development, to support new premises, research and development costs and capital purchases. In September 2016 the Board agreed to transfer the Theatre Tax Relief claim monies to this fund as the money cannot be guaranteed to continue because it is subject to Government policy.

Future Artistic Programme Fund
In 2021-22 the Board created a new designated Future Artistic Programme Fund, more detail of which can be found in the Trustees Report.

continued...

11. MOVEMENT IN FUNDS - continued

Trusts and Foundations Fund
The Trust and Foundation fund includes income from funds allocated but not spent in 2023/24, which are designated for use in the coming years. These funds are to be spent on future work, salary & organisational costs including but not limited to initiatives such as Make Good, Young Writers, Studio, Community Engagement, Driftwood and Overheads. The fund is made up of the following balances:

- Backstage Trust £10,000
- Millichope Foundation £4,230
- Adlard Charitable Trust £500
- De Biousse Charitable Trust £1,000

Theatre Tax Relief Fund
The board has designated £48,819 from our Theatre Tax Relief funds for use in 2024/25. This vital support will help address funding shortfalls from trusts and foundations, heightened by rising inflation. While these funds provide stability and address immediate challenges, sustained core funding remains essential for our growth and long-term impact. With strengthened support, we can deliver even greater value to our community, stakeholders, and beneficiaries.

50th Anniversary Fund
This fund has been designated towards the 50th Anniversary year from donations made by the public to be used for events and marketing for extra celebratory activities. This will be spent during the financial year ended 31 March 2025.

The Designated fund balance at the 2024 year end is £266,099 (2023: £151,861).

Restricted Funds
Catalyst Evolve
The Charity participated in Arts Council England's three-year Catalyst Evolve programme, which concluded in 2019. This initiative enabled match-funding for donations and partnerships to grow income streams. In 2024, £3,995 was spent from these funds, leaving a balance of £4,515 to be carried forward to 2025. Additionally, £577 from restricted asset additions in 2021-22 is included in the carried forward balance.

Alan & Karen Grieve Charitable Trust
This fund of £8,000 is restricted to our Pentabus Young Company, supporting all of our work with young people.

Herefordshire Community Foundation
This fund of £1,500 is restricted for Pentabus Young Company activities in Herefordshire.

The D'Oyly Carte Charitable Trust
This fund of £4,000 is restricted to the Make Good project for a Choir Leader and will be spent in 2024/25.

Transfers between funds

The transfers shown within the prior year reflect the fact that income is shown by donor and the expenditure shown by fund. Each income amount is expended on its specified purpose but this allows additional information on source and purpose to be displayed.

continued...

12. EMPLOYEE BENEFIT OBLIGATIONS

The charitable company operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charitable company in an independently administered fund. The pension cost charge represents contributions payable by the charitable company to the fund and amounted to £2,899 (2023: £2,966). Contributions totalling £nil (2023: £nil) were payable to the fund at the balance sheet date.

13. RELATED PARTY DISCLOSURES

During the year, the Charity received donations from Trustees totalling £324 (2023: £240) and donations from Key Management Personnel totalling £42 (2023: £42).

The Charity has received grant funding during the year from The Haystack Trust, totalling £20,000. (2023: £15,000). Mr R H Burbidge, a Trustee of the Charity during the year (resigned 1 April 2024) is also a Trustee of The Haystack Trust.

PENTABUS ARTS LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
INCOME AND ENDOWMENTS		
Voluntary income		
Arts Council England	190,779	190,779
Millichope Foundation	9,000	2,000
Esmée Fairburn	-	35,000
Clive Richards Foundation	7,500	3,500
The Adlard Family Charitable Foundation	2,500	500
Hereford Community Foundation	1,500	1,500
The Haystack Trust	20,000	15,000
Studio	8,051	329
Weston Charity	11,000	500
Unlimited Co-Producers	-	41,600
Elmley	-	4,000
Hall Garth Charitable Trust	-	3,500
Backstage Trust	15,000	-
Alan & Karen Grieve Charitable Trust	8,000	-
The D'Oyly Carte Charitable Trust	4,000	-
50th Anniversary	8,575	-
De Biousse Charitable Trust	1,000	-
	286,905	298,208
Investment income		
Interest receivable	3,663	1,466
Charitable activities		
Box office and other earned income	56,940	13,914
Fundraising income	6,031	6,868
Memberships	1,949	1,944
	64,920	22,726
Other income		
Gain on sale of tangible fixed assets	-	92
Gift aid	1,413	1,411
Theatre Tax Relief	59,069	57,409
Other income	2,488	-
	62,970	58,912
Total incoming resources	418,458	381,312
EXPENDITURE		
Raising donations and legacies		
Staging fundraising events	784	634
Charitable activities		
Wages	141,801	140,789
Carried forward	141,801	140,789

PENTABUS ARTS LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	2024	2023
	£	£
Charitable activities		
Brought forward	141,801	140,789
Insurance	3,776	3,402
Other production costs	164,111	160,588
Other staff costs	1,688	1,682
Office expenses	15,792	10,454
Premises costs	3,135	3,300
Bad debts	(82)	-
Maintenance costs	4,043	2,070
Premises relocation costs	13,216	-
Property improvement depreciation	317	-
Technical equipment depreciation	4,593	2,976
Bank charges	456	326
	352,846	325,587
Support costs		
Other		
Hospitality	445	251
Governance costs		
Accountancy and Independent Examiners fees	7,986	4,700
Legal fees	-	5,033
Trustee expenses reimbursed	624	641
	8,610	10,374
Total resources expended	362,685	336,846
Net income	55,773	44,466

PENTABUS ARTS LIMITED

England & Wales - Charity number 287909

Accounts

Charity Registration No. 287909

Company Registration No. 01747169 (England and Wales)

PENTABUS ARTS LIMITED

TRUSTEES' REPORT AND UNAUDITED ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

PENTABUS ARTS LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms. D Lennan	
	Mr. R H Burbidge OBE	
	Ms. J Hughes	
	Ms. S McCormick	
	Ms. R Robins (Chair)	
	Ms. M F Bedford	
	Dr M I Branson	
	Mr. M Hartley	
	Ms. E Dennis-Edwards	
	Ms. F H Spickernell	(Appointed 1 March 2023)
Secretary	Ms. C J John	(Resigned 8 November 2022)
	Mrs. Verity Overs-Morell	(Appointed 8 November 2022)
Charity number	287909	
Company number	01747169	
Registered office	Pentabus Theatre The Old School Bromfield Ludlow Shropshire United Kingdom SY8 2JU	
Independent examiner	Azets Column House London Road Shrewsbury Shropshire United Kingdom SY2 6NN	

PENTABUS ARTS LIMITED

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PENTABUS ARTS LIMITED

CHAIR'S REPORT TO THE MEMBERS OF PENTABUS ARTS LIMITED

FOR THE YEAR ENDED 31 MARCH 2023

As the company approaches its 50th Anniversary in 2024 I am delighted to report that it remains as ambitious and as busy as ever.

In 2022-23 we have returned to a full programme of activity, following the postponement of much of our work due to the pandemic. Two major tours of new work have visited village halls and theatres across the country, both courageous pieces of work telling very different stories of the rural experience presented to the highest standard. Little Bits of Ruined Beauty in partnership with Unlimited celebrated the work of disabled artists while One of them Ones aimed to increase understanding of and celebrate gender diversity. During the pandemic Pentabus presented work digitally to ensure that audiences had the opportunity to continue to be entertained by our work and that artists continued to be employed. This year we have built on the success of that initiative with two films produced in partnership with Herefordshire based Rural Media, and five new short digital plays being broadcast to ever growing online audiences.

Work for young people continues to be at the heart of Pentabus with the development of workshops for primary schools using theatre to explore the curriculum, this initiative has been met with enthusiasm from both parents and children. We have also engaged with young people through our work in partnership with the FE and HE sectors. Our well established Young Writers programme continues to flourish with local and national groups providing a platform for work created by the young theatre writers of tomorrow.

The company is rightly proud of its commitment to talent development and in particular the development of new writers and plays that tell the stories of local communities in contemporary and entertaining ways. This year we have been delighted to host 2 Writers in Residence, 3 Associate Artists and 2 Young Associate Artists as well as commissioning new work for the future.

Given the high level of activity and the challenges of re-building audiences following the pandemic, I am pleased to report that Pentabus remains in a strong financial position at the end of the year with reserves still in place to meet unexpected contingencies and to support future artistic development. This result would not have been possible without an exceptional payment from the Theatre Tax Relief fund which compensated for the downturn in monies raised from Trusts and Foundations. The increased reserves will be used to support initiatives in our 50th Anniversary year but will also be needed to support future work in an increasingly competitive financial climate. In common with many arts organisations, we are finding it increasingly difficult to raise funds from a variety of sources and are particularly grateful to the range of partners and supporters who enable the work of the company to continue to develop. In particular we would like to thank the Clive Richards Foundation, the Esmee Fairburn Foundation and the Haystack Trust for their ongoing generosity. Thanks also to a wide range of other Trusts and Foundations including Adlard Family Charitable Foundation, Alan & Karen Grieve Charitable Trust, Hall Garth Charitable Trust, Herefordshire Community Foundation, Millichope Foundation and Weston Charity Award who support difference aspects of the company's work.

During the year we had 27 Friends and Donors, the support of generous individuals is very important to Pentabus and we would like to thank all the current and future friends and supporters of the company.

In October 2022 Pentabus was confirmed as one of the national recipients of regular funding from Arts Council England for three years starting April 2023, this was a real achievement for the company - this core investment is the bedrock on which the creation and touring of Pentabus' work depends and we place high value on this support.

As ever enormous thanks must go to the Pentabus team for their boundless energy and vision. Our Executive Director Catrin John stood down in October 2022 after 3 and a half years in post. Catrin worked tirelessly to support and develop the company, particularly during the years of the pandemic and we owe her thanks and gratitude. Verity Overs-Morrell, previously Development Manager, joined Elle While as joint Directors in November 2022 and they continue to provide excellent leadership to the rest of the team of experts – Amber, Andrew and Bryony and a group of committed freelancers.

This will be my final year as Chair and Board Member of Pentabus having completed a full term of office. As ever I would like to thank my fellow Board members for their generosity and expertise. It has been a pleasure to work with you and the Pentabus team for the past nine years and to see the company grow in impact and profile. Congratulations on all you have achieved and best wishes for the future.

CHAIR'S REPORT TO THE MEMBERS OF PENTABUS ARTS LIMITED (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

R Robins.....

R Robins
Chair

Date: 15/12/23.

PENTABUS ARTS LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report together with the accounts for the year ended 31st March 2023.

The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' effective January 2019.

Objectives and activities

The objects for which the Company is registered are to promote, maintain, improve and advance education particularly by the encouragement of the Arts including the arts of drama, ballet, music, singing, literature, sculpture and painting.

The strategies employed to achieve the charity's aims and objectives are to:

- To develop and produce exceptional rural theatre by, with and for rural audiences;
- To ensure diversity and inclusion across all of our activity;
- To deepen engagement and diversify our audiences;
- To improve financial sustainability and diversify income;
- To ensure robust and efficient use of all resources; and
- To create and maintain engagement with theatre for Young People.

Vision

Brilliant bold new theatre for everyone.

Mission

To create ambitious, celebratory and sustainable theatre – inspired by diverse rural voices for audiences throughout the UK and beyond.

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 touring theatre company relies on Arts Council funding, grants, donations, memberships and income from fees and charges to cover its operating costs.

Strategic report

The description under the headings "Achievements and performance" and "Financial review" meet the company law requirements for the Trustees to present a strategic report.

Achievements and performance

2022-23 has been a pivotal year for Pentabus, we emerged out of the global pandemic with a new Artistic Director, and newly developed skills in digital commissions. We produced two newly commissioned tours (*Little Bits of Ruined Beauty* & *One Of Them Ones*) as well as commissioning a multitude of digital work including: two new digital pieces as theatre/film hybrid (*The Silence and the Noise* & *DESTINY*), released five new short digital plays (*I'm Here)* and a live capture (*Idyll*). Our local Young Writers programme returned to a live production (*Back To The Light*), as well as continuing with our Young Writers National Group releasing 10 audio shorts (*Where I Am*). And for the first time at Pentabus we have two Writers In Residences (*Laura Waldren* and *Henry Maddicott*).

This was a stand-alone Business Plan for 2022-23 to bridge over to the planning linked to the next Arts Council England National Portfolio grant application which the company was successful in receiving and went live from 1 April 2023.

Pentabus' Year in Numbers

Over the year, we employed **105** freelancers including commissioning **9** artists to make digitally native work, future live work or for seed commissions.

Our **New Digital Commissions *I'm Here*** and ***Where I Am*** were watched/listened to **2946 times**. We received a further **1395 views** for content we already had live, and new behind the scenes trailers.

Our **film premieres** of ***The Silence and the Noise*** and ***DESTINY*** had a live audience of **161** including **32** of these under 25.

Little Bits of Ruined Beauty had a live audience of **528** with **157** of these Under 25 and a digital audience of **590** for the live capture.

One of Them Ones had a live audience of **127** including **21** of these Under 25 (these figures are for the first week of the tour – the rest of the tour sits in 2023-24).

We ran **9 community engagement workshops** including in person and virtual Q&As for *Little Bits of Ruined Beauty and One Of Them Ones* which included Disability Awareness and Gender Awareness training with **121 attendances**.

We ran **22 workshops** for Young Writers & PlayMaking Workshops with **208 attendances**.

We ran **6 HE and FE workshops** with **210 attendances**.

Artistic Programme highlights of 2022-23

***Little Bits of Ruined Beauty* by Tom Wentworth**
Produced by Pentabus. Commissioned and supported by Unlimited, celebrating the work of disabled artists, with funding from Arts Council England.

In autumn 2022 we toured, *Little Bits of Ruined Beauty* by Tom Wentworth, a Shropshire raised playwright, who started his writing journey at Pentabus in the first cohort of young writers in 2013. This was a darkly comic play examining the subtle shift from cared-for to carer and how dignity and independence are maintained in isolated rural areas. It was commissioned and supported by Unlimited, celebrating the work of disabled artists, with funding from Arts Council England. It toured for three weeks through September and October 2022. The show had creative captions integrated into the set design and was made by a creative team that were majority disabled. We received excellent audience feedback:

"Excellent and moving play. Ingenious use of projection equipment and especially useful for hard of hearing husband"

"I just loved it. It made me cry. I don't usually understand plays but I understood everything! The fact we could see the script is amazing, so amazing! Makes everyone feel involved!"

"The thing I liked the most about this play was that the relationship, interactions and atmosphere were recognisible as part of the human experience, as well as specifically describing the experience of a disabled person."

This play was an excellent learning curve around good practice with a disabled led company in the building. Nickie Miles-Wilden (the director) delivered a brilliant day of disability awareness training for the team which has cemented our learnings and actions. The production toured to **9** venues, playing **11** performances, including **3** FE colleges. Final audience figures were **528** with **155** of these Under-25s.

In conjunction with the show we hired Alex Whitely a disabled practitioner/director to deliver audience engagement work. This included **3** Q&A's at HCA, Ludlow School and Shrewsbury College and **2** online events held in January 2023 with **192** online attendees, including one industry focused seminar to share the learnings from this disabled led tour.

***One Of Them Ones* by Charlie Josephine**

Our Spring 2023 production, *One Of Them Ones* by Charlie Josephine, toured over 6 weeks from March to May 2023. The show toured to 14 village halls, community spaces and studio theatres (4 of those were in 2022-23) with 17 performances. The play explored siblings living in an isolated community trying to get their heads around gender identity.

We engaged with LGBTQIA+ audiences with this production. We held community engagement workshops shaped by the practice of the playwright, as well as working with Gendered Intelligence, a registered charity that exists to increase understandings of gender diversity and improve trans people's quality of life. We also held developmental workshops about Gender Awareness with rural touring promoters and rural touring schemes. We prioritised the care and wellbeing for all participants keeping their stories at the forefront of discussions. Playwright Charlie Josephine undertook an R&D residency in Shropshire/Hereford, speaking with trans, non-binary and LGBTQIA+ identifying young people and their parents to understand their experience of navigating gender identity in rural, working-class communities. A participating rural trans teenager commented: *'I never get to see anyone who looks or feels like me on TV, in plays, in books. I'm excited there will be a story where we exist'.*

The National Theatre Studio supported a week of research and development along with a sharing:

'The sharing was brilliant. One of the most developed readings we have seen all year... a tonic for young people growing up around the country who connect to the issues in the play, and those that don't.' Rachel Twigg, Head of Studio, the National Theatre.

The performances of One Of Them Ones were well received and appreciated by the audiences and critics alike as can be seen from the following feedback and reviews:

'Sweet, touching and frequently hilarious... the show portrays its characters' inner thoughts and progressions so well, and with such empathy, that we could all learn from it' The Reviews Hub

'Gloriously mischievous... thoughtful and provocative production.' LondonTheatre1****

"Inspiring, accessible, stimulating. The dialogue reflected life in all its complexity"

"Thoroughly engaging – exciting, dynamic, funny, thought provoking, fantastic to experience new writing, current issues. Loved it"

"The actors were fantastic. The acting was a really high standard, amazing script, clever, stimulating, and unusual. Loved the simplicity of the set. A lovely and optimistic story, modelling compassion"

'I saw OOTO in Prestigne with my dad, and it was amazing. Almost gave me the confidence to tell him I want to change my name... I'm sure I can at some point... thank you.'

Due to the success of this production we are planning a future life of this production with a London/Edinburgh run and for it to be filmed for engagement work with HE/FE.

Pentabus' Digital Work - *I'm Here* by five rising-star playwrights

As a continued commitment to diversify the voices that we showcase to rural communities and beyond, we worked with five writers to release, I'm Here, five new short plays online. Written by rising star playwrights babirye bukilwa, Tabby Lamb, Mika Onyx-Johnson, Anoushka Warden and our inaugural playwriting award for our alumni Young Writers - won by Caitlin Magnall-Kearns.

This opportunity invited excellent, diverse artists to create work for the company, raising the profile and creating relationships with industry ambassadors for our work. It also involved cross germination between industry leaders and our young writers. The pieces were released in June 2022, and created an excellent buzz on our social media platforms, and were **The Guardian's Best Theatre to Stream**, and can be watched on our website.

'... in the collection is Anoushka Warden's funny, transgressive Toed, alongside babirye bukilwa's delicately moving Birds N Dem, Tabby Lamb's Phase 4, which is about identity and transphobia, and Mika Onyx Johnson's Green Thumbs, about the wisdom of cacti, all of which are available to watch for free.' The Guardian

Pentabus' Digital Work - DESTINY by Florence Espeut-Nickless & The Silence and the Noise by Tom Powell

Filming and premiers of DESTINY and The Silence and The Noise took place. With fantastic reactions from our first audiences. Online public release for both of the films is taking place in 2023 with a lot of critical interest as well as wide audience appeal.

Young People

Primary School Workshops – 2022

Pentabus are now offering exciting school workshops to help pupils explore the curriculum in a fun and creative way. Led by theatre professionals and playwrights, the children create their own play about a chosen topic that the school are covering. Each school has six weekly sessions over the course of a half term which includes a final sharing, each session is 2 hours longs and available to Key Stage 2 classes. Pentabus subsidise the workshops due to the kind support from Trusts & Foundations.

From April 2022 we ran five taster workshops to schools for free which were taken up by Meiford School, Longden Primary School, Harlescott Junior School and Weobley Primary School. Delivering to a total of 142 key stage 2 students.

We then delivered two six week workshops from September to December to Harlescott junior School & Longden School. Working with a further 61 key stage 2 students.

These workshops have been well received, with wonderful feedback from parents, teachers and students:

'Thank you so much for delivering such enjoyable drama sessions. My daughter has grown in confidence, resilience and has enjoyed working with people of different ages. What an experience. I hope she gets the chance to do this again.' Parent

'Excellent performance! Children were able to learn so much and have fun in the same time! Very enjoyable!' School Teacher

'I loved these last few weeks! Thank you Ant for making it fun!' Student

'Hello I think it's amazing and would love to do it again. Love Harriet' Student

Pentabus Young Writers 2022- Local

We are continuing our commitment to reaching more people through our Young Writers Programme by running hybrid workshops with online and in-person sessions. This is working well and continues to break down the geographical access barriers.

Our local Young Writers have been very successful this year. We initially had 10 participants in this group attending 6 online workshops & 3 in person held at Hereford College of Arts, which were double sessions, including one with professional actors reading draft scripts written by the Young Writers. Our Audience and Engagement Manager Ant Stones & Clive Richards Foundation Florence Espeut-Nickless co-facilitated these workshops.

'This is a very rare and valuable experience and has made me want to write and do more with what I've learned. Both tutors were well versed in play writing and knew how to talk to us and help us using their own experience. I was amazed at the quality of all writers, cast and actors a great experience. I never thought I'd write a play let alone have one performed by a professional team it's been a great experience to help further me in my goals in theatre. ' Young Writer 2022

The final professional production, *Back to the Light,* consisted of nine writers having their work presented in a brilliantly received production, which played for two nights at Hereford Courtyard to full audiences. The cast and creative team were all exceptional and worked over and above to bring the show together, really highlighting the ambition of the Young Writers. We also held a celebration event to which many of our funders attended.

'Thank you all so much for inviting us to Back to the Light at the Hereford Courtyard last night. We both loved the show and felt that it was Pentabus at its VERY BEST – well up to the high standard that you set in 2019. The quality of writing, performing and direction was exceptional and we do hope that you will pass on our congratulations to the whole team.' *Richard Burbidge, The Haystack Trust*

Pentabus Young Writers 2022 - National Group

Our Audience and Engagement Manager Ant Stones and former Writer In Residence Tom Powell co-facilitated the national group which had six virtual workshops, including one with professional actors reading draft scripts written by the Young Writers. There were **10** participants and we had a record **166** applicants for the course.

'Working with Pentabus on their Young Writers short audio dramas was a fantastic experience. The company is most impressive in its artistic ambition, its commitment to diversity and its accessibility. Great care was given to making the experience the best it could be for the young writers, and I was very impressed by the dramaturgical support offer by Andrew and the mentor writers. The production felt well supported, and the standard of the scripts was high. As an audio specialist, it was extremely rewarding to work with new very young writers, by teaming up with a leading theatre company who have such a dynamic approach to how they engage with writers and audience.' *Polly Thomas (Director Naked Productions)*

Our National Young Writers are a very talented group this year and their audio plays were recorded by producer Polly Thomas at Naked Productions. The final digital production was called *Where I Am.* We have had a brilliant response to the release of our Young Writers Audio Pieces. With **681** listens in the first two and a half weeks, and we are currently at **1131** listens. The audio pieces are accessible with wave sounds.

You can listen to them all online here: https://pentabus.co.uk/where-i-am

We have also been delighted that through their work with Polly Thomas one of our National Young Writers was commissioned to write an audio Drama for BBC Radio four which has now been recorded and released to great acclaim.

West Midlands Secondary, FE & HE Students

We ran 3 workshops at Hereford College of Arts for their students, which continues the strong relationship we have with this local HE establishment.

We have created a relationship with Ludlow Secondary School and are delighted that the Head of Drama now brings the students to all of our shows. We also offer free workshops to the students when they book.

Bookfest Evaluation

Bookfest kindly provided us with the evaluation for Bookfest 2022 in august 2022, with the following fantastic responses to the in person workshops run by Ant Stones in Shropshire primary schools:

In response to the Question: On the back of the collaboration with Pentabus, the Creative Response Competition was expanded to include a wider range of options for dramatic responses. What comments do you have on this initiative?

'A very important opportunity for children to explore their literacy skills through drama. My children loved it.' Shropshire Primary School

'We paid for a Pentabus workshop in school which the children absolutely loved and proved extremely helpful with regards to our creative response movie trailer.' Shropshire Primary School

'The children really enjoyed the creativity that they could have over this competition. They enjoyed being able to run with lots of different ideas. We really enjoyed Pentabus coming into school to deliver a Story in 3 workshop and this really engaged the pupils in the creative response competition and gave them a huge amount of confidence.' Shropshire Primary School

Artistic Development

Writer In Residence

Florence Espeut-Nickless completed her position as Writer in Residence in May 2022, with her bursary funded for the third year by the Clive Richards Foundation.

'Pentabus believed in me from early in my playwriting journey – when I applied to be the CRF Writer In Residence, I'd written only one full length play, a monologue about a girl from a rural council estate in Chippenham, Wiltshire. Since then the time, space, support they've given me has been massive – they've helped me believe in my voice, given me the space to grow as an artist, the time to dream up bigger plays, to take on new challenges, and through all this they've always been there as a sounding board, a shoulder to cry on, an unwavering support system. This is crucial for writers, which is often such an isolated unstable profession. Pentabus have literally enabled me to be a playwright, as a writer from a poor working class background, with no financial safety net to fall back on, I wouldn't have been able to afford to develop my writing and forge a career as a playwright without their invaluable support.'

The Clive Richards Foundation has kindly given Pentabus a fourth year of funding for the Writer in Residence bursary. From an exceptionally strong group we offered the residency to a playwright called Laura Waldren who started her residency in January 2023. The panel were unanimously impressed by Laura's play *Some Demon*, as well as her inquisitiveness and passion for playwrighting. She is a playwright and actor from just outside of Hull. Having experienced a very challenging time as an adolescent she went on to study at Cambridge University and Bristol Old Vic Theatre School. We feel like the residency will be an excellent springboard and nurturing year for her professional development.

We were also awarded the Peggy Ramsay Channel 4 Playwright Scheme. We submitted an application with Shropshire local Ludlow playwright Henry Maddicott with his play *Land of Lost Content* and he also started in January 2023. We are delighted to have two playwrights in residence for the first-time.

'This opportunity has allowed me to spend time reconnecting with my rural hometown creatively and professionally in a way I hadn't thought possible. It has given me confidence and validation in the pursuit of making a career out of being a writer and most importantly it has afforded me time to play, research and create.'

During the year we reappointed one Artistic Associate: Anoushka Warden as well as appointing two new Associate Artists Nickie Miles-Wildin & Alessandra Davison plus two new Young Artistic Associates, Liv Fowler & Aled Gomer.

Artistic Commissions

Our commissions this year have been for Jeanie O'Hare, who is writing our 50th year musical about the Post Office scandal. Contributions to Henry Madicott's Edinburgh run of his new play *Land of Lost Content*. We finished the commission of Charlie Josephine's blistering new play One of Them Ones. We created a seed commission for a community project by Stephanie Dale, unfortunately we didn't receive the uplift in our ACE funding to do the full commission but are hoping to apply for funding to create the full project off the back of a strong proposal with the seed writing. In continuing to develop our Autumn 23 show *Driftwood* we commissioned Joel Horwood as Dramaturge to work with Tim Foley in research and development of the play.

Our production of *Little Bits of Ruined Beauty* include commissions of a number of artists to develop and create the production.

Our digital commissions include Florence Espeut-Nickless for her script of *DESTINY* and Tom Powell for his script of *The Silence and The Noise*. And Sound Designer John Nicholls who worked on our National Young Writers Audio plays.

Fundraising

2022-23 was a stand-alone year of core funding agreement with Arts Council England as a National Portfolio Organisation, for which Pentabus received £190,779 for the financial year.

This year saw a number of successful grant applications made to Trusts & Foundations, in line with the ongoing strategy to diversify the company's funding base. Pentabus received grants from the following trusts and foundations in 2022-23, some of which were ongoing multi-year funding agreements and some of which will be recognised in future financial years as the activity they fund is split across years:

- Adlard Family Charitable Foundation: in April 2022 they gave a further £1,000 for our core programme. (£500 was drawn down in 2022-23)
- Alan & Karen Grieve Charitable Trust: gave £5,000 towards Pentabus Young Company (this will be drawn down in 2023-24.)
- Clive Richards Foundation: gave £10,000 towards the fourth Clive Richards Foundation Writer in Residence (£1,000 of the third bursary and £2,500 of the fourth bursary was drawn down in 2022-23, £7,500 will be drawn down in 2023-24)
- Esmée Fairbairn Foundation: granted £35,000 in as part of their Reinventing Performing Arts grant scheme (£35,000 was drawn down in 2022-23)
- Hall Garth Charitable Trust: gave £3,500 toward Pentabus Young Company and Engagement work with Spring Digital (this was all drawn down in 2022-23)
- Haystack Trust: gave £30,000 for Pentabus Young Writers' Programme to be split £10,000 each year across three years. (£20,000 of this has been drawn down, and the final £10,000 will be drawn down in 2023-24)
- Herefordshire Community Foundation: gave £3,000 towards Pentabus Young Company & Engagement work with Spring Digital (£1,500 was drawn down in 2022-23, and the final £1,500 will be drawn down in 2023-24)
- Millichope Foundation: £3,000 for core programme (fifth of five years funding with £2,000 of this multi-year funding drawn down in to 2022-23)
- Weston Charity Award: gave another £500 for core costs giving a total of £11,500 (this will be drawn down in 2023-26)

Staff

Executive Director & joint Chief Executive Catrin John stood down in October 2022, Development Manager Verity Overs-Morrell applied for the role and was successful, and started in November 2022. Elle While continued to be the Artist Director.

Andrew Sterry returned to his full-time role as Audience Development & Engagement Manager in December 2022 after a 13-month sabbatical as Head of Engagement for Galwad, part of the Unboxed festival. His post was covered by a variety of talented freelancers including Ant Stones and Melina Barnett. Amber Knipe continued her role as Producer, and Elsa Cooper-Williams joined on a fixed term contract as Assistant Producer until December 2022. The role of Bookkeeper is now covered by freelancer Bryony Croft with support from the Executive Director. The Development Manager role from November 2022 was covered by Executive Director, Verity Overs-Morrell and freelancers Louisa Davies and Francesca Spickernell.

Environmental

Pentabus continues to be a sector leader in green theatre practice. All contracts with designers and makers reflect our commitment to sustainability. We monitor the company's carbon footprint, making efforts for reduction, and contribute to Julie's Bicycle using the 'Creative IG Tool' to track our performance and highlight areas for improvement.

Financial review

The Charity has seen its incoming resources decrease by £16,660 to £381,312.

Its principal funding sources are The Arts Council funding of £190,779 (2022: £190,779) and grants from other organisations including the Adlard Family Foundation £500 (2022: £500); Clive Richards Foundation £3,500 (2022: £11,250); Hall Garth Charitable Trust £3,500 (2022: £1,500); Haystack Trust £15,000 (2022: £11,125); Millichope Foundation £2000 (2022: £500) and Weston Charity Awards £500. The charity also has an income stream from guarantees received from venues to which it tours shows throughout the year, plus Friends' memberships and individual donations.

The charity has seen a surplus income after movements in funds of £44,466 in 2023, compared to a deficit in 2022 of £17,575.

Reserves Policy

The Trustees review the charity's reserves policy on a regular basis and in doing so seek to make a realistic assessment of the expected future requirements in light of planned activities and expenditure, likely levels of income achievable and any major operational risks they may encounter.

The charity's overall reserves comprise of three elements being unrestricted, restricted and designated. The unrestricted reserves then have a further division between the general and contingency funds.

Unrestricted Reserves

These reserves which include fixed assets of £5,569, totalled £101,493 at the year end. This is split between the General Fund £36,493 and Contingency fund £65,000.

General Fund (Unrestricted Reserves)

The general funds i.e. those that have not been designated for a specific purpose form part of the ongoing budgetary needs and will be used to cover upcoming operational expenditure over the medium term.

Contingency Fund (Unrestricted Reserves)

It is the policy of the charity to build up a contingent fund that over time will accumulate to a level equivalent to between three and six months operational expenditure. The Trustees consider that accruing such a reserve at this level will ensure that in the event of a significant drop in funding they will be able to continue the charity's activities and ensure they meet all their financial obligations while consideration is given to sourcing alternative funding avenues. Operating such a policy is considered to be good practice and in accordance with Charity Commission and Arts Council England recommendations.

Restricted Funds

These reserves totalled £9,087 at the year end details of which are broken down in Note 18 to the financial statements.

The £9,087 represents the elements of restricted income received that will be expended in later periods in accordance with the stipulations associated with the income when it was received.

Designated Funds

The original Strategic Development Designated Fund was created in the 2016 financial year by the charity for future strategic development, to support new premises, research and development costs and capital purchases. The premises from which the charity currently operates are contracted under an antiquated rolling lease agreement. However, the current premises has become not fit for purpose and Pentabus will aim to relocate in 2023/24 – the potential costs of such a plan and concluded that it would be approximately £20,000. Should such a move be required the costs would need to be covered from the Designated Funds if no Capital Grants can be secured in advance.

In September 2016 the Board agreed to transfer the Theatre Tax Relief claim monies to this fund as the money cannot be guaranteed to continue because it is subject to Government policy. At that time the Board also agreed to use the monies in the Designated Fund towards new LED lighting. Since then this fund has been used to fund other one-off capital and programme costs including: an IT upgrade; new sound equipment; the website redevelopment; a new photocopier and writers' support. The balance at the 2023 year end is £151,862 being the Theatre Tax Relief claimed over the years less the depreciation on fixed assets. As a portion of the monies spent over the years are capital items which will be depreciated according to the company's accounting policies, the Designated fund is represented by Fixed Assets of £2,837 and current assets of £149,025.

In May 2022, the Board allocated £40,000 from general funds as part of the new Arts Council England National Portfolio funding application. In November 2023, an additional £40,000 from Theatre Tax Relief funds was allocated to enhance the planned artistic program for 2023-2026, specifically focusing on the 50th Anniversary celebration in 2024 and Pentabus' ambitions for their first-ever musical. The total allocation for the Future Artistic Programme is now £80,000.

Therefore the combined Designated reserve is £151,861, represented by Fixed Assets of £2,837, the Strategic Development fund current assets of £71,861 and Future Artistic Programme fund of £80,000.

Plans for the future

We finished our stand-alone Business Plan for 2022-23 to match an extra year of Arts Council England funding which we were granted as part of their National Portfolio Organisations programme in March 2023.

In October 2022, we were awarded Arts Council England National Portfolio funding, this time for three years of funding up to March 2026 linked to their new strategy, Let's Create.

2023 - 2026 Core Objectives

Our artistic plans for the next 3 years are bold and ambitious. Our productions will make an outstanding contribution to the new writing canon, ensuring contemporary rural narratives are heard. We'll produce new plays with high production values, creating a deep and transformative experience for audiences and artists involved. Our work brings communities together in their local venues bringing top class productions directly to isolated rural communities in village halls, libraries, community centres and studio theatres, plus platforms rural stories in urban settings.

Programmed in partnership with rural touring schemes and often co-produced, our village hall and studio tours create new audiences and retain them - removing the geographic, social and economic barriers that often stop people from engaging with theatre. Our 5 newly commissioned, main productions will be:

2023/24

One Of Them Ones by Charlie Josephine (Shakespeare's Globe and RSC). An uplifting new play about siblings living in an isolated community trying to get their heads around gender identity. The National Theatre Studio is supporting a week of R&D & it will tour rurally and to theatres.

Driftwood by Tim Foley (Pentabus Writer in Residence 2016 and Bruntwood prize winner). A play about tricky bonds and breaking points between siblings in Seaton Carew, one of the poorest regions in the UK. This will be a co-production with physical theatre experts ThickSkin Theatre, bringing their skills into the creation process and will experiment with video design to explore the transformation of non-traditional venues.

2024/25

Post Office Community musical by Jeanie O'Hare (part of Pentabus' 50th year celebrations) and the first Pentabus musical. A vibrant new work inspired by the post office scandal which tore communities apart and jailed innocent people. A larger scale production putting community at the heart of the work with local choirs performing in each show. Having spent 2023-24 deepening our relationship with audiences in the North and Midlands this show will re-connect and broaden our audiences in the Southwest and continue our strong links in the Midlands.

The following 2 productions will be developed over 2022-24 to tour in 2024-26.

An adaptation of a well-known book, enabling us to reach a younger audience, with the potential to attract larger audiences with a popular title.

A new play from the Romani Traveller community, by a Romani playwright. In co-production with ETT and Theatre by the Lake touring rurally, to theatres, festivals and traveller fairs.

We will continue to develop the quality of our live captures, having moved in 2021 to a 2 camera/moving edited format. We will continue to commission new digital shorts each year, the form will vary but we will maintain our commitment to commissioning under-represented and new voices.

By 2026 we will have:

- Commissioned, created and toured 5 new productions made by exceptional artists, to village halls, theatres and site-specific locations
- Reached 8675 audience through our live touring productions
- Run 27 community engagement events with 540 participants
- Live captured 4 productions with an audience of 2400
- Played at least 10 shows in Priority Places and Levelling Up areas per tour
- Toured 26 performances and workshops to Schools and FE/HE institutions
- Produced 13 new digital commissions with a total audience of 4200
- Hosted 3 Writer in Residences with fully funded bursaries
- Recruited 6 new Associate Artists and 4 Young Associates
- Co-produced and partnered with 32 arts, public or 3rd sector organisations
- Hired 167 freelancers 60%+ who identify as having protected characteristics
- Published 5 Playtexts contributing to the cannon of rural stories
- Read 450 unsolicited scripts

Creative People

We support people of all ages to explore their creativity with particular emphasis on creating pathways into careers in the creative industries for underrepresented and rural young people.

Each year we will offer a programme of opportunities within formal educational settings for rural young people aged 14-18 and West Midlands performing arts students to gain professional experience within the arts sector.

Each year our new in-school playwrighting and performance course will deliver a programme of 6 workshops in 6 primary schools, promoting creativity, communication, wellbeing and literacy, plus 3 CPDs for teachers.

Continuing the success of our free Young Writers' Programme for rural young people aged 18-30, each year we will run a National and Local group culminating in professional productions of the participants' work [digital or live]. We will support all Young Writer alumni with the progression of their career in the creative industries, providing advice, specialist workshops, a playwrighting prize and pathways through the organisation via our Young Associates.

By 2026 we will have:

- Delivered a 6-week theatre programme in 18 primary schools in Herefordshire, Shropshire, Telford, Wolverhampton and Gloucestershire and 9 teacher CPDs
- Worked with 450 children and 90 teachers with live performances for audiences of 1800
- Worked with 54 Young Writers and professionally produced 3 live productions with audiences of 540 and 24 digital pieces of their work watched by an audience of 4400
- Run 3 facilitator training programmes with 12 workshops with 45 participants in FE/HE institutions

- Delivered 12 Rehearsed readings of plays in FE/HE institutions with 120 participants and 180 audience
- Hosted 6 rural secondary school work experience placements

Cultural Communities

A Pentabus core principle is to bring theatre and creative engagement opportunities directly to people in isolated rural communities. All our work tours to areas of least cultural engagement and opportunity.

The majority of our productions for the next 3 years will be developed in consultation/R&D with specific, under-represented communities. Our play about a transgender teenager will be written by a trans playwright working closely with trans teenagers from rural communities and in 22/23 we are partnering with schools, colleges and support groups to access these communities. *Driftwood*, a play about grief and belonging will include consultation with communities in and around Seaton Carew. Our new musical exploring the Post Office scandal will emerge through R&D with victims of the wrongful prosecutions and community choirs. Our spring 25/26 play will be developed by a Romani Traveller playwright who will spend time with different Romani communities to develop the piece.

In addition, in 2023/24 we will collaborate with Arts Alive on a Promoter Development project linked to *Driftwood.* We will develop a workshop programme in consultation with volunteer village hall promoters and prospective new young promoters to engage multi-generational groups to come together to learn more about theatre making and invigorate the future of village hall promoting.

By 2026 we will have:

- Run 4 R&Ds with community groups in and around Seaton Carew - 32 participants
- Run 9 R&Ds with choirs & those effected by the postal office scandal - 72 participants
- Run 8 workshops with Romani Travellers - 64 participants
- Run 9 consultations and workshops with 41 Village Hall Promoters and prospective Young Promoters

Structure, governance and management
The company is constituted under a Memorandum of Association dated 19th July 1983 (updated December 2022).

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms. D Lennan
Mr. R H Burbidge OBE
Ms. J Hughes
Ms. S McCormick
Ms. R Robins (Chair)
Ms. M F Bedford
Dr M I Branson
Mr. M Hartley
Ms. E Dennis-Edwards
Ms. F H Spickernell (Appointed 1 March 2023)

Recruitment and appointment of new trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The trustees shall be no less than 3 and no more than 20 in number. All members of the board who have served for 3 years must retire. Having retired, a trustee can offer themselves for re-election. New trustees are proposed and elected by a majority vote.

An induction process has been established for new Trustees. Separate meetings are arranged with the Chair and the Co-Directors. In addition, the trustees are presented with a list of board roles and responsibilities, a company handbook and company business plan and Charity Commission guidelines.

The Board updated the Memorandum and Articles of the Company in December 2022.

Board Appointments

There was one new board appointment in the 2022-23 financial year, Ms F Spickernell joined the board. The Board continues to look for new board members hoping to appoint four new trustees and a Chair by March 2024.

Organisational Structure

During 2022-23 the company structure was as follows: Two Co-Directors (Artistic Director f/t and Executive Director f/t); an Audience Development & Engagement Manager (f/t), a Development Manager (p/t) until October 2022, a Producer (p/t), an Assistant Producer (p/t) until December 2022 and freelance Bookkeepers (p/t). The Co-Directorship is made up of an Artistic Director and an Executive Director who report to the Trustees at quarterly meetings. The Executive Director also acts as Company Secretary.

Pay and remuneration

Pay and remuneration of key management personnel are set against industry benchmarks for equivalent roles. Formal appraisals are held with all staff at twelve monthly intervals to discuss progress against the company business plan, check job descriptions against the day to day work of the employee, look at their professional development and address any concerns that may arise.

Risk management

The Trustees have assessed the major risks to which the company is exposed, in particular those relating to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate exposure to major risks.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities.

Statement of trustees' responsibilities

The Trustees, who are also the directors of Pentabus Arts Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with the applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principle in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent; and
- Prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

The trustees' report was approved by the Board of Trustees.

On behalf of the board of Trustees

R Robins

Ms R Robins
Trustee (Chair)
Dated: 15/12/23.

PENTABUS ARTS LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF PENTABUS ARTS LIMITED

I report to the Trustees on my examination of the financial statements of Pentabus Arts Limited (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity'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 ACCA, 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 that in any material respect:

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

2 the financial statements do not accord with those records; or

3 the financial statements 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 financial statements 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 financial statements to be reached.

A2ets

Helen Tinsley FCCA
Column House
7 London Road
Shrewsbury
SY2 6NN

Dated: 20.12.23

PENTABUS ARTS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds general £	Designated funds £	Restricted funds £	Total 2023 £	Total 2022 £
Income and endowments from:						
Voluntary income	3	228,779	-	69,429	298,208	348,443
Charitable activities	4	22,726	-	-	22,726	33,978
Investments	5	1,466	-	-	1,466	152
Other income	6	1,503	57,409	-	58,912	15,399
Total income		254,474	57,409	69,429	381,312	397,972
Expenditure on:						
Raising funds						
Fundraising and publicity	7	634	-	-	634	250
Charitable activities						
Production and marketing	8	170,924	-	78,407	249,331	330,644
Personnel, travel and accommodation	8	53,728	-	-	53,728	57,049
Administration, property and legal	8	19,552	-	-	19,552	14,926
Depreciation and other expenses	8	(144)	3,018	102	2,976	3,244
Other expenditure	8	10,625	-		10,625	9,434
Total charitable expenditure		254,685	3,018	78,509	336,212	415,297
Total resources expended		255,319	3,018	78,509	336,846	415,547
Net incoming/(outgoing) resources before transfers		(845)	54,391	(9,080)	44,466	(17,575)
Gross transfers between funds		(753)		753		-
Net movement in funds		(1,598)	54,391	(8,327)		
Fund balances at 1 April 2022		103,091	97,470	17,414		217,975
Fund balances at 31 March 2023		101,493	151,861	9,087	262,441	

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.
The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PENTABUS ARTS LIMITED

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible assets	**14**		8,983		12,707
Current assets					
Debtors	**13**	79,241		23,083	
Cash at bank and in hand		240,128		304,844	
		319,369		327,927	
Creditors: amounts falling due within one year	**16**	(65,911)		(122,659)	
Net current assets			253,458		205,268
Total assets less current liabilities			262,441		217,975
Income funds					
Restricted funds			9,087		17,414
Unrestricted funds - designated			151,861		97,470
Unrestricted funds - general			101,493		103,091
			262,441		217,975

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The director' acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements 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 incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 15/12/2023.

Mr. R H Burbidge OBE
Trustee

Ms. R Robins (Chair)
Trustee

Company Registration No. 01747169

1 Critical accounting estimates and judgements

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

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

2 Accounting policies

Charity information

Pentabus Arts Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Pentabus Theatre, The Old School, Bromfield, Ludlow, Shropshire, SY8 2JU, United Kingdom.

The charitable company is a public benefit entity.

2.1 Accounting convention

The accounts have been prepared in accordance with the charity's governing document, the Companies Act 2006 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)" (as amended for accounting periods commencing from 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

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

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

2.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

2.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds 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.

2 Accounting policies **(Continued)**

2.4 Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity has entitlement to the funds;
- Any performance conditions attached to the item(s) of 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; and
- The amount can be measured reliably.

Income received in advance of a theatrical performance or provision of other specified service is deferred until the criteria for income recognition are met.

2.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Cost of raising funds comprise of Just Giving fees relating to donations received, fundraising event costs and costs relating to staff visiting potential donors.
- Expenditure on charitable activities includes personnel, travel and accommodation costs, production and marketing costs, administration, property and legal expenses and depreciation and other expenses.
- Other expenses represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

2.6 Tangible fixed assets

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimates useful economic lives at the following annual rates:

Improvements to property	15% reducing balance
Technical equipment	15% reducing balance and 25% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

2.7 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

2 Accounting policies **(Continued)**

2.8 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2.10 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2.11 Taxation

The charity is exempt from corporation tax on its charitable activities.

2.12 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.

2 Accounting policies **(Continued)**

2.13 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.

3 Voluntary income

	Unrestricted funds	Restricted funds	Total 2023	Total 2022
	£	£	£	£
Voluntary income	228,779	69,429	298,208	348,443
For the year ended 31 March 2022	246,839	101,604		348,443
Voluntary income				
Arts Council England grant	190,779	-	190,779	190,779
Shropshire Council grant	-	-	-	5,200
Millichope Foundation grant	2,000	-	2,000	500
Esmée Fairbairn	35,000	-	35,000	-
Garfield Weston Foundation	-	-	-	23,500
D'Oyly Carte Charitable Trust	-	-	-	3,000
The Clive Richards Foundation	-	3,500	3,500	11,250
OSLTS Co-Producer	-	-	-	2,471
The Adlard Family Charitable Foundation	500	-	500	500
Garrick Charitable Trust	-	-	-	3,000
Ashley Family Foundation	-	-	-	5,000
Wynn Foundation	-	-	-	1,500
National Trust Legacy Project	-		-	22,566
Hereford Community Foundation	-	1,500	1,500	-
The Haystack Trust	-	15,000	15,000	11,125
Studio	-	329	329	-
Weston Charity	500	-	500	-
Jacaranda Co-Producer	-	-	-	25,689
Unlimited Co-Producer		41,600	41,600	900
ACE Project Grant	-	-	-	39,963
Elmley	-	4,000	4,000	-
Hall Garth Charitable Trust Grant	-	3,500	3,500	1,500
	228,779	69,429	298,208	348,443

4 Charitable activities

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Box office and other earned income.	13,914	26,442
Fundraising income	8,812	7,536
	22,726	33,978

5 Investments

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Interest receivable	1,466	152

6 Other income

	Unrestricted funds general £	Unrestricted funds designated £	Total 2023 £	Total 2022 £
Net gain on disposal of tangible fixed assets	92	-	92	-
Other income	1,411	-	1,411	2,262
Theatre Tax Relief	-	57,409	57,409	13,137
	1,503	57,409	58,912	15,399
For the year ended 31 March 2022	2,262	13,137		15,399

7 Raising funds

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Fundraising and publicity		
Staging fundraising events	634	250
	634	250

8 Charitable activities

	Production/ marketing	Personnel	Admin/ general	Dep'n	Other	Total 2023	Total 2022
	£	£	£	£	£	£	£
Employees' salaries	88,743	-		-	-	88,743	81,153
Depreciation and impairment	-	-	-	2,976	-	2,976	3,244
Employee salaries - management		52,046	-	-	-	52,046	55,080
Employee other costs	-	1,682	-	-	-	1,682	1,969
Marketing expenses	-	-	-	-	-	-	410
Other production costs	160,588	-	-	-	-	160,588	243,753
Office running costs	-	-	10,454	-	-	10,454	11,468
Premises costs	-	-	3,300	-	-	3,300	2,426
Insurance	-	-	3,402	-	-	3,402	3,355
Maintenance costs	-	-	2,070	-	-	2,070	2,573
Bank charges	-	-	326	-	-	326	432
	249,331	53,728	19,552	2,976	-	325,587	405,863
Share of support costs (see note 9)	-	-	-	-	251	251	254
Share of governance costs (see note 9)	-	-	-	-	10,374	10,374	9,180
	249,331	53,728	19,552	2,976	10,625	336,212	415,297

8 Charitable activities **(Continued)**

	Production/ marketing	Personnel	Admin/ general	Dep'n	Other	Total 2023	Total 2022
Analysis by fund							
Unrestricted funds - general	170,924	53,728	19,552	(144)	10,625	254,685	
Unrestricted funds - designated	-	-	-	3,018	-	3,018	
Restricted funds	78,407	-	-	102	-	78,509	
	249,331	53,728	19,552	2,976	10,625	336,212	
For the year ended 31 March 2022							
Unrestricted funds - general	188,172	57,049	14,926	(8)	9,434		269,573
Unrestricted funds - designated	-	-	-	3,132	-		3,132
Restricted funds	142,472	-	-	120	-		142,592
	330,644	57,049	14,926	3,244	9,434		415,297

9 Support costs

	Support costs	Governance costs	2023	2022	Basis of allocation
	£	£	£	£	
Hospitality	251	-	251	254	Support
Trustees' expenses	-	641	641	100	Governance
Legal and professional fees	-	5,033	5,033	4,255	Governance
Accountancy fees	-	3,500	3,500	3,975	Governance
Independent Examiner's fees	-	1,200	1,200	850	Governance
	251	10,374	10,625	9,434	
Analysed between					
Charitable activities	251	10,374	10,625	9,434	

10 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or other benefits during the year.

	2022	2021
	£	£
Trustees' expenses	641	100

11 Movement in funds

	Balance at 1 April 2022	Movement in funds: Incoming resources	Movement in funds: Resources expended	Movement in funds: Transfers	Balance at 31 March 2023
	£	£	£	£	£
Unrestricted funds					
General fund	38,091	254,474	(255,319)	(753)	36,493
Contingency reserve	65,000	-	-	-	65,000
	103,091	254,474	(255,319)	(753)	101,493
Restricted funds					
Catalyst Evolve	16,735	-	(8,225)	-	8,510
Clive Richards Foundation	-	3,500	-	(3,500)	-
Hereford Community Foundation	-	1,500	-	(1,500)	-
The Haystack Trust	-	15,000	-	(15,000)	-
Writer in Residence	-	-	(3,500)	3,500	-
Elmley	-	4,000	-	(4,000)	-
Hall Garth Charitable Trust Grant	-	3,500	-	(3,500)	-
Unlimited	-	41,600	(41,600)	-	-
Spring Digital 22/23	-	-	(1,500)	1,500	-
Studio 22/23	-	329	-	(329)	-
Idyll Asset Addition	679	-	(102)		577
Young Writers	-	-	(23,582)	23,582	-
	17,414	69,429	(78,509)	753	9,087
Designated funds					
Strategic Development fund	57,470	17,409	(3,018)		71,861
Future Artistic Programme Fund	40,000	40,000	-		80,000
	97,470	57,409	(3,018)	-	151,861
Totals	217,975	381,312	(336,846)	-	262,441

Fund transfers

The transfers shown within the restricted fund reflect the fact that income is shown by donor and the expenditure shown by fund. Each income amount is expended on its specified purpose but this allows additional information on source and purpose to be displayed.

Unrestricted Funds

The General Fund are the "free reserves" including any fixed assets.

The Contingency Reserve has been built up year on year in relation to the Trustees' policy as 'wrap-up' monies linked to Arts Council England's NPO funding agreement. Further information can be found in the Trustees' Report.

11 Movement in funds **(Continued)**

Restricted Funds

The Charity took part in the three year Arts Council England Catalyst Evolve programme which finished in 2019. This programme allowed the Charity to match-fund donations from individuals, Friends and high-level donor memberships plus business partnerships to support them to expand their income streams through these areas. These are the remaining funds from these donations and match funding. The costs incurred against these funds in 2023 were £8,225. A balance of £8,510 for the Catalyst Evolve fund has been carried forward in to the 2024 financial year along with the fund balance of £577, relating to restricted asset additions in 2021-22.

Designated Funds

The original Strategic Development Designated Fund was created in the 2016 financial year by the charity for future strategic development, to support new premises, research and development costs and capital purchases. In September 2016 the Board agreed to transfer the Theatre Tax Relief claim monies to this fund as the money cannot be guaranteed to continue because it is subject to Government policy. In 2021-22 the Board created a new designated Future Artistic Programme Fund, more detail of which can be found in the Trustees Report.
The Designated fund balance at the 2023 year end is £151,861.

12 Employees

Number of employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
	5	5

Employment costs	2023 £	2022 £
Wages and salaries	130,447	126,101
Social security costs	7,375	7,307
Other pension costs	2,966	2,825
	140,788	136,233

No employees received total employee benefits of more than £60,000.

13 Debtors

Amounts falling due within one year:	2023 £	2022 £
Trade debtors	2,261	2,689
Other debtors	75,939	18,059
Prepayments and accrued income	1,041	2,335
	79,241	23,083

14 Tangible fixed assets

	Improvements to property	Technical equipment	Total
	£	£	£
Cost			
At 1 April 2022	41,979	75,422	117,402
Disposals	-	(2,070)	(2,070)
At 31 March 2023	41,979	73,352	115,332
Depreciation and impairment			
At 1 April 2022	41,979	62,715	104,694
Depreciation charged in the year	-	2,976	2,976
Eliminated in respect of disposals	-	(1,322)	(1,322)
At 31 March 2023	41,979	64,369	106,348
Carrying amount			
At 31 March 2023	-	8,983	8,983
At 31 March 2022	-	12,708	12,708

15 Financial instruments

	2023	2022
	£	£
Carrying amount of financial assets		
Debt instruments measured at amortised cost	319,369	327,928
Carrying amount of financial liabilities		
Measured at amortised cost	65,911	122,659

Financial assets

Financial assets measured at amortised cost consists of trade debtors, other debtors and cash at bank and in hand.

Financial liabilities

Financial liabilities measured at amortised cost consists of trade creditors, other creditors and accruals and deferred income.

16 Creditors: amounts falling due within one year

	2023	2022
	£	£
Other taxation and social security	2,022	1,567
Trade creditors	15,737	8,096
Other creditors	2,967	2,967
Accruals and deferred income	45,185	110,029
	65,911	122,659

17 Deferred income

Deferred income represents grants received during the year which relate to the next financial year. The amount deferred at the year end will be released during the year ended 31 March 2024 as the projects and work are completed.

	2023	2022
	£	£
Deferred income is included within:		
Creditors due within one year	38,080	73,539
Total deferred income at 1 April 2022	73,539	107,051
Amounts received in year	262,749	314,931
Amounts credited to statement of financial activities	(298,208)	(348,443)
Total deferred income at 31 March 2023	38,080	73,539

18 Analysis of net assets between funds

	Unrestricted fund	Designated fund	Restricted fund	Total
	£	£	£	£
Fund balances at 31 March 2023 are represented by:				
Tangible assets	5,569	2,837	577	8,983
Current assets/(liabilities)	95,924	149,025	8,510	253,458
	101,493	151,862	9,087	262,441

19 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2023	2022
	£	£
Aggregate compensation	89,767	64,294

20 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2023	2022
	£	£
Within one year	500	500

21 Ultimate controlling party

The company is controlled by the board of trustees.

PENTABUS ARTS LIMITED

England & Wales - Charity number 287909

Accounts

Charity Registration No. 287909

Company Registration No. 01747169 (England and Wales)

PENTABUS ARTS LIMITED

TRUSTEES' REPORT AND UNAUDITED ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

PAGES FOR FILING WITH REGISTRAR

PENTABUS ARTS LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms D Lennan	
	Mr R H Burbidge OBE	
	Ms J Hughes	
	Ms S McCormick	
	Ms R Robins	
	Ms M F Bedford	
	Ms M I Branson	
	Mr M Hartley	
	Ms E Dennis-Edwards	(Appointed 5 May 2021)
Secretary	Ms C J John	
Charity number	287909	
Company number	01747169	
Registered office	Pentabus Theatre The Old School Bromfield Ludlow Shropshire United Kingdom SY8 2JU	
Independent examiner	Azets Column House London Road Shrewsbury Shropshire United Kingdom SY2 6NN	

PENTABUS ARTS LIMITED

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PENTABUS ARTS LIMITED

CHAIR'S REPORT

TO THE MEMBERS OF PENTABUS ARTS LIMITED

Last year I was writing my end of year report as Pentabus was returning to touring activity after a year of lockdown and postponed or cancelled activity. This year I am pleased to report that the company has returned to full strength, busier and more creative than ever.

We were delighted to welcome Elle While as new Artistic Director in March of 2021. Alongside Executive Director Catrin John, Elle has provided a new energy and leadership during a prolific year. Highlights have included two productions of new work commissioned by Pentabus: Idyll by Matt Hartley, an engaging and entertaining reflection on life during lockdown in a rural community and Jacaranda by Lorna French – a brilliant new drama which explored race, prejudice and belonging. In co-production with Theatre by the Lake in Keswick, Jacaranda toured to audiences nationally, a compelling reflection of Pentabus' commitment to diversifying its storytelling and workforce. This commitment was also reflected during the year in I'm Here, 5 digital shorts by a range of talented writers.

Work by and for young people continues to be at the core of Pentabus' work, Legacy a project with young carers in Telford and Wrekin reached its fruition with an inspiring and moving installation at Attingham Park in Shropshire in partnership with the National Trust. The annual Festival of Young Writers work moved online with a high level of participation, while activity for younger children was delivered in primary schools and during the school holidays in partnership with Shropshire Council and Shropshire Bookfest.

Pentabus continues to be at the forefront of new theatre writing as the only company commissioning new work based on the rural experience touring nationally. We have continued to support writers through the Residency and Commissions programme whilst also supporting Artistic Associates and for the first time two Young Artistic Associates, this investment in developing artistic talent is crucial to ensuring that we continue to increase the range and diversity of the artists, voices and stories that we tell.

I am pleased to report that the company remains in a strong financial position at the end of the financial year. In the current financial year there was more co-production income generated than originally budgeted and in both the current financial year and previous years there have been savings against budgeted expenditure through prudent financial management, which have contributed to this strong financial position. Plus, of course it is in part due to activity cancelled or postponed during the 2020-21 year, due to the Covid-19 Pandemic. Given this financial position and the ambition of the future programme, including the forthcoming 50th Anniversary celebrations, the Board has agreed to create a 'Future Artistic Programme Fund' of £40,000 to be used over 2023-26 and this is reflected in the reserves position at the end of the year.

As ever we are grateful to a wide range of supporters who enable the company's range of work to continue to develop, in particular we would like to thank the Esmée Fairbairn Foundation, the Garfield Weston Foundation and the Haystack Trust for their generosity. Thanks also to a wide range of other Trusts and Foundations including the Adlard Family Charitable Foundation, Ashley Family Foundation, Clive Richards Foundation, D'Oyly Carte Charitable Trust, Garrick Charitable Trust, Hall Garth Charitable Trust, Millichope Foundation, Pilotlight, Weston Charity Awards and the Wynn Foundation.

During the year we had 29 Friends and Donors, the support of generous individuals is very important to Pentabus and we would like to thank all the current and future Friends and supporters of the company.

As ever our thanks for ongoing financial support must go to local funder Shropshire Council and to our main funder Arts Council England who continue to provide the core investment on which the creation and touring of Pentabus' work depends.

PENTABUS ARTS LIMITED

CHAIR'S REPORT

TO THE MEMBERS OF PENTABUS ARTS LIMITED

I would like to take this opportunity on behalf of the Board to thank the tireless energy and vision of the Pentabus team, particularly Catrin and Elle for their leadership and Amber, Andrew, Ant, Elsa, Verity and a talented team of freelancers for their commitment, hard work and resilience.

And last, but by no means least, my sincere thanks to my fellow Board members, all of whom have been unfailingly generous with their time and advice during the year.

R Robins (Chair)
Dated:

PENTABUS ARTS LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report together with the accounts for the year ended 31st March 2022.

The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' effective January 2019.

Objectives and activities
The objects for which the Company is registered are to promote, maintain, improve and advance education particularly by the encouragement of the Arts including the arts of drama, ballet, music, singing, literature, sculpture and painting.

The strategies employed to achieve the charity's aims and objectives are to:

- To develop and produce exceptional rural theatre by, with and for rural audiences;
- To ensure diversity and inclusion across all of our activity;
- To deepen engagement and diversify our audiences;
- To improve financial sustainability and diversify income;
- To ensure robust and efficient use of all resources; and
- To create and maintain engagement with theatre for Young People.

Vision
Brilliant bold new theatre for everyone.

Mission
To create ambitious, celebratory and sustainable theatre – inspired by diverse rural voices for audiences throughout the UK and beyond.

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 touring theatre company relies on Arts Council funding, grants, donations, memberships and income from fees and charges to cover its operating costs.

Strategic report
The description under the headings "Achievements and performance" and "Financial review" meet the company law requirements for the Trustees to present a strategic report.

Achievements and performance

After 12 months when all Pentabus' work was digital or virtual apart from two live performances, we produced two newly commissioned tours (*Idyll* and *Jacaranda*) and a visual art installation (*Legacy*) which were experienced by nearly 50,000 collectively, whilst also continuing to commission digital micro-commissions (*I'm Here* and live captures for *Idyll* and *Jacaranda*).

This was the fourth year of our current Business Plan which ran until March 2022. We created a stand-alone Business Plan for 2022-23 to bridge over to the planning linked to the next Arts Council England National Portfolio grant application which, if the company was successful, would be live from 1 April 2023.

Pentabus' Year in Numbers

Over the year, we employed **99** freelancers including commissioning **11** artists to make digitally native work, future live work or for seed commissions.

Our New Digital Commissions including *One Side Lies the Sea*, Young Writers *What Will We Say to Those that Hear Us?* and BookFest Digital Workshops were watched **3,116 times**. We received a further **1,760 views** for content we already had live, and new behind the scenes trailers.

Idyll had a live audience of **507** with **112** of these Under 25.

Jacaranda had a live audience of **1,446** and a digital audience of **163** for the live capture.

Legacy was experienced by **47,504 people** who visited Attingham Park during the time-period it was in situ.

Our rehearsed readings of Lucy Kirkwood's ***Maryland*** had a live audience of **146.**

We ran **13 community engagement workshops** including in person and virtual Q&As for *Jacaranda* with **234 attendances**.

We ran **42 workshops** for Young Writers, HAF Summer Holiday workshops and *Jacaranda* acting workshops with **341 attendances.**

We ran **5 HE and FE workshops** including *Maryland* workshops with **77 attendances** and **5 schools workshops** for *Jacaranda* and Bookfest with **122 attendances**.

Artistic Programme highlights of 2021-22

Idyll by Matt Hartley
In 2020 we took part in WMCRU Comeback survey which showed that our audiences were eager to watch live theatre, however, they were apprehensive about returning to indoor performances, but 90% would attend outdoor theatre. As a response to this and other anecdotal feedback gathered through our *Come to Where I Am* caller service, we commissioned Matt Hartley, who had previously written the excellently received *Here I Belong* for Pentabus, to write a piece of theatre for outdoor touring. We successfully applied to Arts Council England for a Project Grant to produce and tour this extra piece of programming, in order to build our audience's confidence to return to live theatre in the autumn indoors. The production toured to **7** outdoor venues across the rural West Midlands and the Marches playing **11** performances.

The performances of *Idyll* were very well received and appreciated by the audiences and critics alike as can be seen from the following feedback and reviews:

'A compelling rural portrait put across with vigour'
The Guardian (on the *Idyll* live capture)

* * * *
'Excellently presented with a remarkable new energy. Recommended.' Shropshire Events Guide

'Compelling contemporary story, well-constructed and very well told' *Audience Questionnaire*

'Very enjoyable. A compelling thought-provoking story, well delivered. THANK YOU.' Audience Questionnaire

'Loved it - Great to have you back.' Audience Questionnaire

'I loved it, it was brilliant. It made me laugh and cry and think' Audience Questionnaire

'Just seen this fantastic play at Stokesay Court. An absolute triumph. Entertaining, clever, and thought provoking. Thank you Pentabus Theatre for another brilliant bit of live theatre.' Facebook Feedback

'Definitely worth seeing - a real tour de force - enjoyed it a lot, lovely setting.' Facebook Feedback

'A brilliant evening performance. Thank you, thank you, thank you.' Twitter Feedback

'This was great! Cracking play and a brilliant solo performance too…' #Shropshire' Twitter Feedback

Jacaranda by Lorna French
A Pentabus & Theatre by the Lake Production

After a postponement from spring 2021, *Jacaranda* by Lorna French toured for eight weeks in October and November 2021. The show visited **16** village halls, community spaces and Studio theatres with **17** performances, as well as a run of **12** shows at Theatre by the Lake in Cumbria, who co-produced the production.

The piece which explored race and belonging in the countryside was well received by audiences and press:

* * * *
'Exquisite, uncompromising () acting. The spirit of Pentabus shines ever more brightly.'
Shropshire Events Guide

Audience Questionnaire Feedback:
'Compelling storytelling, great performances, addressed important & timely issues'

'It was a phenomenal piece of work, hugely engaging, moving & emotional.'

'Excellent acting, beautiful set and sensitive directions'

'Absolutely terrific.' *'Incredible! The characters were portrayed perfectly'*

'Simply gorgeous' *'Magnetic Performances'*

'Very moving; great performance' *'Beautifully acted. I was moved to tears.'*

'Exceptional acting emotional portrayal'

'Great acting, lighting and set' *'Wonderful performance'*

'Powerful Performance Recommended'

'It was a fab performance. Great affects and actors' *'It was excellent'*

'Very strong performance/acting. Covered lots of ground/subject matter in a cogent way'

As part of our commitment to diversify the pool of creatives who have experience of rural and small-scale touring, we employed an Assistant Director on both *Idyll* and *Jacaranda*. Alessandra Davison on *Idyll* and Garen Abel Unokan, for *Jacaranda*, the latter's role was supported by the Garrick Charitable Trust. Both individuals have gone on to further employment within the industry after their time working on these projects.

In a social media interview, Garen said: 'I was very excited to work on this show because I thought it was really cool that Pentabus' was seeking global majority Assistant Directors for the production. A really interesting, challenging play as well. The experience of being black in a very small rural village, was challenging! I'm from London, and it was quite interesting & challenging to have the double experience of working on a play about black people in a rural space, and then being black in a rural space. It was a lot. A couple of times in Keswick when we were at Theatre by The Lake, we had people come up to Mara the actor in the play, and say: 'Thank you, we know these stories exist, we never get to see them on stage, and it's really important that we actually talk about them and they are not things we, bury or sweep under the rug. I met another young man, a Nigerian from Croydon, he said, 'It's so exciting to see you, really glad you've brought this play up.' It was really exciting to meet someone who was open to approaching; oh I see you, I see kin! He wanted to talk about what we are creating here. And now he knows about Pentabus which is really great.'

Legacy

A Trust New Art collaboration with the National Trust's Attingham Park

After postponing the project in 2020, the artists, Jo Wheeler and Andrew Sterry [Pentabus' Audience & Engagement Manager] continued as planned, to work with young carers from the Telford & Wrekin CVS, All Age Carers Centre, moving their workshops online and running these from March to June 2021. They were joined by sound artist Andy McKeown in summer 2021 to work together to realise the final installation.

Across these workshops the participants explored and shared memories and ideas of what makes a good party, in response to Attingham Park's formal Dining Room which was historically the scene of grand banquets and evening dinners. Audio responses along with objects and live experiences were collated through these workshops and a virtual party. These were curated and displayed in the real Dining Room at Attingham Park so that the space became an interactive installation, leaving a 'ghost' of a party in the room for visitors to discover and experience. The installation, *apart(y)*, was free to visit at Attingham Park from August 2021 to early January 2022.

Laura Thorogood, Telford & Wrekin Service Manager, All Age Carers Centre said about the project *'We are so grateful to be part of this amazing project, which is such a unique opportunity for our young carers.'*

The installation delighted visitors to Attingham Park as can be seen from some of the visitor feedback:

'Thank you for stripping back our pre-conceptions to expose the lively parties of the past. Innovative and interesting'

'Absolutely brilliant idea to update and bring a house to life'

'Thanks for the invite, it's been a pleasure'

'Loved the house, absolutely glorious and you've brought it alive'

'Lovely – a little bit of sparkle and fun, just what we needed'

'I was happy to think of the enjoyment these young carers must have got from this'

'Lovely to see the young carers being appreciated. Thank you for allowing us to join the party today'

'Loved it! Particularly the 'disco' room'

One Side Lies the Sea: Music Videos
A Pentabus & Theatre by the Lake Production

The *One Side Lies the Sea* digital project, which became the public incarnation of the tour which had to be cancelled in March 2020 as the country was locked down, was released in July 2021.

These eight beautiful music videos created using the film Ollie Lansdell shot whilst visiting the rural coastal communities in West Cumbria, Cornwall and East Riding of Yorkshire, to make the live production, showcase the songs written and composed for the original tour by Jennifer Bell and John Holmes. They were joined in the recording studio by performer Harry Humberstone, who was one of the performers from the live production, alongside session musicians.

The videos were launched at a virtual Q&A with Jennifer Bell, Liz Stephenson [Artistic Director of Theatre by the Lake] and Elle While [Pentabus Artistic Director] on the 21 July 2021. They continue to be available to be viewed on the Pentabus website for free.

Maryland by Lucy Kirkwood
In autumn 2021, the Royal Court granted the rights for free for any company to perform Lucy Kirkwood's play *Maryland* as a script in hand performance for a limited time period. The piece was a rapid response play to the murders of Sarah Everard and Sabina Nessa. Pentabus worked with four HE & FE institutions: University of Gloucestershire, Hereford College of the Arts, Worcester University, Wolverhampton University to create four versions of the show which were shared with audiences at the end of a day of workshops. These workshops, run by Pentabus Artistic Director, Elle While and Writer in Residence, Florence Espeut-Nickless were an important step in further developing relationships with a broad range of theatre students throughout the region.

Some of the feedback we received on this project:

'Hereford College of Arts have had an active and profitable relationship with Pentabus over the last few years. This ranges from Pentabus bringing their shows to our theatre for a student audience, doing talk-outs and, more recently, staging a rehearsed reading with our students of Maryland, a play inspired by the murder of Sarah Everard and the ongoing issue of male violence against women and girls. The students on FE (16-18) and HE (18+) found the process and discussions really insightful, and it was an amazing opportunity for them to work with a professional actor and director. Moreover, Maryland linked in with our FE project about sexual consent which toured secondary schools. Being involved in Maryland made our students feel empowered to take the discussion about sexual consent to secondary school children.' Hereford College of Arts, Mia Gordon, Curriculum Leader of Performing Arts & Music

'We had a great time working with Pentabus on one of the most empowering scripts we've read. Thank you for giving us a space to let our enraged female voices out.' Student Worcester University

'Thank you - An incredibly moving and powerful experience.' Student Wolverhampton University

I'm Here
As a continued commitment to diversify the voices that we showcase to rural communities and beyond, we commissioned five original scripts to be filmed as digital shorts in March 2022. These were released in June 2022 and can be watched for free on Pentabus' website and YouTube channel.

The films were shot by Sam Halmarack (who also made the digital capture of *Idyll* and *Jacaranda*) and the five original scripts were by Babirye Bukilwa, Tabby Lamb, Caitlin Magnall-Kearns, Mika Onyx Johnson and Anoushka Warden. Alessandra Davison (Assistant Director *Idyll*) directed one of the pieces. The actors were Allie Daniel, Sumah Ebele, Liv Hill, Charlotte Mills and Michelle Tiwo.

Young People
After moving all of our Young Writers' programme online in 2020, we released 28 pieces of digital work, both film and audio, as a festival of our Young Writer's work across September 2021 under the title *What Will We Say To Those Who Can Hear Us*. All of these are available to watch or listen to for free on Pentabus' website and YouTube channel.

Although this was a difficult year for many young people, we had 40 participants across our five Young Writers' and Young Company groups, with 8 young people participating in more than one group. We have taken the learnings from our virtual workshops and have continued to run our Young Writers National Group online, with our Young Writers Local Group moving to a hybrid of virtual and in person workshops, which has improved access..

'Being part of the course has meant being part of a family. Especially during a time where we were all so isolated, & there was so much that was unknown & uncertain, the sessions gave me something to look forward to because I knew it meant that this was the next step towards the end goal of a finished piece - it gave me the feeling that something was still developing & gaining momentum. It's also been the push I needed to stop waiting for permission to consider myself an artist or a writer.' Young Writer

Polly Thomas the producer and director of the audio pieces for the Young Writers Digital Festival, was so impressed with some of the work that she is picking up conversations with some of the writers for future projects. She said: 'Working with Pentabus on their Young Writers short audio dramas was a fantastic experience. The company is most impressive in its artistic ambition, its commitment to diversity and its accessibility. Great care was given to making the experience the best it could be for the young writers, and I was very impressed by the dramaturgical support offer by Andrew and the mentor writers. The production felt well supported, and the standard of the scripts was high. As an audio specialist, it was extremely rewarding to work with new very young writers, by teaming up with a leading theatre company who have such a dynamic approach to how they engage with writers and audience.'

During 2020-21 we broadened our offer for young people in Shropshire, offering workshops for 8-16 year olds, who were taking part in Shropshire Council's Summer Holiday HAF workshops and creating five interactive bite-sized digital workshops presented by industry leading playwrights, actors and directors for Shropshire Bookfest to share with primary schools throughout Shropshire. These were then followed up with live workshops for primary schools to book in the spring and summer term of 2022, delivered by Ant Stones. All of this work will form the bedrock of the new schools' strand of work which will be piloted from September 2022.

Artistic Development
Florence Espeut-Nickless took up her position as Writer in Residence in May 2021, with her bursary funded for the third year by the Clive Richards Foundation. She has been in residency at Pentabus HQ throughout the year writing in one of the Writers' Rooms and has supported our growing Young People's and HE/FE work, through the HAF programme, *Maryland* workshops and by co-leading the local Young Writers course with Ant Stones. The Clive Richards Foundation have kindly given Pentabus a fourth year of funding for the Writer in Residence bursary with the application process being run over the summer of 2022.

During the year we appointed five new Artistic Associates: Karishma Balani, Izzy Rabey, Sophie Stone, Anoushka Warden and Ross Willis, plus two new Young Artistic Associates, Callum Beardmore and Ruth Cowell. They were joined by Melina Barnett in June 2022.

In addition to R&Ds for *Idyll* and *Jacaranda*, which both went on to tour in the year, Pentabus hosted Charlie Josephine for three days of R&D in March 2022 to support the commission they are writing for the company's spring 2023 tour, a play about teenage experience of being transgender in a working-class rural community. This included a welcoming visit to Quatt Village Hall to learn more about rural touring venues and meetings with trans teenagers and parents of trans teenagers through sessions with Hereford-based Rally Training Group (promoters of gender and trans awareness) and two groups at Hereford College of the Arts.

In addition to commissioning Charlie Josephine, we have commissioned Tim Foley (former Writer in Residence) to write a new play, set in Seaton Carew (on the NE Coast) and Jeannie O'Hare to write a piece exploring the Post Office scandal. Pentabus had a first R&D with Jeanie in June 2022, spending an excellent and inspiring couple of days with four actor/musicians and a composer, who were joined by 25 members of the Rockspring Community Choir who are based in Ludlow.

Fundraising

This was the fourth year of the 2018-22 core funding agreement with Arts Council England as a National Portfolio Organisation, for which Pentabus received £190,779 for the financial year. We received £5,200 from our local authority, Shropshire Council, a combination of two Revenue Arts Grants, one of which was for the Pentabus Young Writers progamme and was split across two financial years. The other Shropshire Council Revenue Grant was to support bringing live theatre back to local rural communities in 2021.

This year saw a number of successful grant applications made to Trusts & Foundations, in line with the ongoing strategy to diversify the company's funding base. Pentabus received grants from the following trusts and foundations in 21/22, some of which were ongoing multi-year funding agreements and some of which will be recognised in future financial years as the activity they fund is split across years:

- Adlard Family Charitable Foundation: in March 2022 they gave a further £1,000 for our core programme which will all be drawn down in 22/23. We drew down the remaining £500 from their 20/21 grant in to 21/22
- Ashley Family Foundation: gave £5,000 toward Pentabus Young Writers
- Clive Richards Foundation: gave £10,000 towards the third Clive Richards Foundation Writer in Residence (a further £2,250 for the second bursary was drawn down into 21/22 and £1,000 of the third bursary will be drawn down in to 22/23)
- D'Oyly Carte Charitable Trust: gave a grant of £3,000 to support Pentabus Young Writers
- Esmee Fairbairn Foundation: granted £35,000 as part of their Reinventing Performing Arts grant scheme (this will all be drawn down in 22/23)
- Garfield Weston Foundation: the final instalment of this three year grant, £23,500, towards core costs was drawn down in 21/22
- Garrick Charitable Trust: gave £3,000 to support the Assistant Director's role on *Jacaranda*, allowing Pentabus to begin to diversify the pool of early years creatives who have experience of rural and small-scale touring
- Hall Garth Charitable Trust: gave £1,500 toward Pentabus Young Company
- Haystack Trust: gave £30,000 for Pentabus Young Writers' Programme to be split £10,000 each year across the next three years. £6,125 from the previous grant and £5,000 from the new grant were drawn down in to 21/22. (with £5,000 from the first year of the new grant left to draw down in to 22/23)
- Millichope Foundation: £3,000 for core programme (fourth of five years funding with £2,500 of this multi-year funding drawn down in to 22/23)
- Weston Charity Award: gave £6,500 for core costs which will be drawn down in 22/23
- Wynn Foundation: the remaining £1,500 from the grant toward our Young Writers' programme was drawn down in to 21/22 to support the delayed activity from 2020

Staff

Elle While joined the company as Artistic Director and joint Chief Executive in March 2022, working alongside Catrin John as Executive Director and joint Chief Executive.

Andrew Sterry continued in his full time role as Audience Development & Engagement Manager until October 2021 when he took up a 13-month sabbatical to become Head of Engagement for Galwad, part of the Unboxed festival. His post was covered by a variety of talented freelancers including Ant Stones and Melina Barnett, plus extra hours from Verity Overs-Morrell who also continued as part-time Development Manager. Amber Knipe continued her role as Producer and Elsa Cooper-Williams joined on a fixed term contract as Assistant Producer, with this role supported by the Kickstart scheme. Debbie Yapp continued to recuperate from her operation and the role of Bookkeeper was covered by freelancers during 2021/22 supported by Executive Director, Catrin John.

Environmental

Pentabus continues to be a sector leader in green theatre practice. All contracts with designers and makers reflect our commitment to sustainability. We monitor the company's carbon footprint, making efforts for reduction, and contribute to Julie's Bicycle using the 'Creative IG Tool' to track our performance and highlight areas for improvement.

Financial review

The Charity has seen its incoming resources increase by £146,100 to £397,972.

Its principal funding sources are The Arts Council funding of £190,779 (2021: £190,779) with an additional £39,963 one-off grant through their Project Grant fund and grants from other organisations including the Adlard Family Charitable Foundation £500 (2021: £500); Ashley Family Foundation £5,000; Clive Richards Foundation £11,250 (2021: £5,250); D'Oyly Carte Charitable Trust £3,000; Garfield Weston Foundation £23,500 (2021: £2,500); Garrick Charitable Trust £3,000; Hall Garth Charitable Trust £1500; Haystack Trust £11,125 (2021: £1,000); Millichope Foundation £500 (2021: £500) and Wynn Foundation £1,500 (2021: £1,500). The charity also has an income stream from guarantees received from venues to which it tours shows throughout the year, plus Friends' memberships and individual donations.

The charity has seen a deficit, after movements in funds, of £17,575 in 2022, compared to a surplus in 2021 of £46,035.

Reserves Policy

The Trustees review the charity's reserves policy on a regular basis and in doing so seek to make a realistic assessment of the expected future requirements in light of planned activities and expenditure, likely levels of income achievable and any major operational risks they may encounter.

The charity's overall reserves comprise of three elements being unrestricted, restricted and designated. The unrestricted reserves then have a further division between the general and contingency funds.

Unrestricted Reserves

These reserves which include fixed assets of £6,174 totalled £103,091 at the year end. This is split between the General Fund £38,091 and Contingency fund £65,000.

General Fund (Unrestricted Reserves)

The general funds i.e. those that have not been designated for a specific purpose form part of the ongoing budgetary needs and will be used to cover upcoming operational expenditure over the medium term.

Contingency Fund (Unrestricted Reserves)

It is the policy of the charity to build up a contingent fund that over time will accumulate to a level equivalent to between three and six months operational expenditure. The Trustees consider that accruing such a reserve at this level will ensure that in the event of a significant drop in funding they will be able to continue the charity's activities and ensure they meet all their financial obligations while consideration is given to sourcing alternative funding avenues. Operating such a policy is considered to be good practice and in accordance with Charity commission and Arts Council England recommendations.

Restricted Reserves

These reserves totalled £17,414 at the year end details of which are broken down in Note 18 to the financial statements.

The £17,414 represents the elements of restricted income received that will be recognised in later periods in accordance with the stipulations associated with the income when it was received.

Designated Funds

Due to the Covid-19 pandemic many of the planned projects for 2020/21 had to be postponed until 2021/22. Therefore, the Board took the decision to 'designate' £46,166 to be used on these core projects whose expenditure would now fall into 2021/22. This appeared in the 2020/21 accounts as 'Designated Fund 2021/22' and has now been transferred to the general fund to match the expenditure incurred during this year.

The original Strategic Development Designated Fund was created in the 2016 financial year by the charity for future strategic development, to support new premises, research and development costs and capital purchases. The premises from which the charity currently operates are contracted under an antiquated rolling lease agreement. However, the current premises represents very good value for money and it has been anticipated that a requirement to move to alternative premises with the same level of facilities, storage space and rehearsal space would be a costly exercise both in terms of the initial relocation and the ongoing costs for rent and services etc. An exercise was undertaken to substantiate the potential costs of such a plan and concluded that it would be approximately £17,000. Should such a move be required the costs would need to be covered from the Designated Funds.

In September 2016 the Board agreed to transfer the Theatre Tax Relief claim monies to this fund as the money cannot be guaranteed to continue because it is subject to Government policy. At that time the Board also agreed to use the monies in the Designated Fund towards new LED lighting. Since then this fund has been used to fund other one-off capital and programme costs including: an IT upgrade; new sound equipment; the website redevelopment; a new photocopier and writers' support. The balance at the 2022 year end is£57,470 being the Theatre Tax Relief claimed over the years less the depreciation on fixed assets. As a portion of the monies spent over the years are capital items which will be depreciated according to the company's accounting policies, the Designated Strategic Development fund is represented by Fixed Assets of £5,854 and current assets of £51,616.

As part of the new Arts Council England National Portfolio funding application, which was submitted in May 2022, the Board have agreed to designate £40,000 of general funds to supplement the planned artistic programme from 2023-26, with specific emphasis on the company's 50th Anniversary celebrations in 2024. This new designated fund appears in the accounts as the Future Artistic Programme Fund.

Therefore the combined Designated reserve is £97,470 represented by Fixed Assets of £5,854 the Strategic Development fund current assets of £51,616 and Future Artistic Programme fund of £40,000.

Plans for the future

We finished the fourth year of our 2018-22 Business Plan in March 2022. It set out a framework for embedding our new national approach, building on these foundations to deepen engagement and diversify our audiences. And detailing how this will be achieved through 4 core artistic strands: Village Hall Touring, Theatre in Surprising Places, Pentabus Young Company and Pentabus Studio. We created a stand-alone Business Plan for 2022-23 to match an extra year of Arts Council England funding which we were granted as part of their National Portfolio Organisations programme.

In May 2022, we applied again for Arts Council England National Portfolio funding, this time for three years of funding up to March 2026 linked to their new strategy, Let's Create. The grant announcements for this funding will be in October 2022.

2022-23 BUSINESS PLAN GOALS

Goal 1: Ambition & Quality - Develop and produce world-class theatre, engaging with hard to reach rural communities throughout the UK

Our artistic strategy is grounded in producing world-class, thought-provoking theatre with and for rural communities. We will employ emerging and established artists to create new work for Pentabus, which pushes the form and reach of rural touring. We will also create projects with long-term community investment which enable these communities to amplify their creative potential.

Goal 2: Inclusivity & Relevance - Create theatre that is inclusive and relevant, employing a diverse workforce and engaging with communities to unlock their creative potential

All of our artistic work and organisational activity is planned and created to be inclusive and relevant. We are committed to ensuring our workforce is representative of contemporary Britain and to diversifying the pool of creative talent that has experience of rural touring. We will nurture the next generation of creative talent, offering opportunities to early career artists with particular emphasis on those from a rural background or from under-represented groups. We will continue to work with under-represented communities on projects which unlock every individual's creativity and platform their stories.

Goal 3: Inclusivity & Relevance - Continue to diversify and grow our audiences with an emphasis on reaching those who have not previously engaged with theatre

Our programme will engage rural audiences across the UK by touring world-class theatre directly into their communities and through projects developed in partnership with isolated rural communities particularly in our local area. Specific audience engagement initiatives and a developed digital offer will ensure increased reach and greater accessibility. We will strategically tour to urban areas, ensuring that contemporary rural narratives are given a stronger voice and reaching a wider audience.

Goal 4: Dynamism – Maintain and improve financial sustainability and diversify income

Since 2013 we have improved our financial sustainability, diversified our income streams and strengthened our business model. We will continue to improve our financial resilience through strong artistic forward planning and a strategic approach to fundraising. This will include; a targeted approach to trusts and foundations, a culture of partnership working to facilitate co-productions, Friends and Supporters' Schemes and a developed approach to securing Business Partnerships. Regular financial reviews of all activity and robust governance will ensure a realistic financial case for all of our work.

Goal 5: Dynamism - Ensure the charity's governance and structures are proactively building an organisation that is future facing whilst using all available resources efficiently and ethically

Consistent self-evaluation will inform all of our decision making and ensure that our overheads and organisational spend are stream-lined and fit for purpose. Established systems will ensure that we are using funds as efficiently as possible, are working with the best people and using the resources available to us to best effect. Our proactive and committed Board will continue to ensure that the charity is future facing.

Goal 6: Inclusivity & Relevance - Create high quality creative engagement opportunities for rural young people

We are committed to nurturing the next generation of rural theatre artists. Through our Pentabus Young Company we will create opportunities for young people from rural areas to engage with the arts for the first time, learn how professional rural theatre is made, and develop their own individual creative response to the contemporary world.

Goal 7: Environmental Responsibility

We have been integrating environmental practises into the realisation of our artistic programme and the running of our building for several years. We will continue to refine our environmental actions and proactively share our practises with our peers and audiences.

Structure, governance and management

The company is constituted under a Memorandum of Association dated 19th July 1983.

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms D Lennan	
Mr R H Burbidge OBE	
Ms J Hughes	
Ms S McCormick	
Ms R Robins	
Ms M F Bedford	
Ms M I Branson	
Mr S P Johnstone	(Retired 9 March 2022)
Mr M Hartley	
Ms E Dennis-Edwards	(Appointed 5 May 2021)

Recruitment and appointment of new trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The trustees shall be no less than 3 and no more than 20 in number. All members of the board who have served for 3 years must retire. Having retired, a trustee can offer themselves for re-election. New trustees are proposed and elected by a majority vote.

An induction process has been established for new Trustees. Separate meetings are arranged with the Chair and the Co-Directors. In addition, the trustees are presented with a list of board roles and responsibilities, a company handbook and company business plan and Charity Commission guidelines.

The Board are in the process of updating the Memorandum and Articles of the Company so that they better reflect 2022 Board practises. This is being supported by the Independent Theatre Council.

Board Appointments

There was one new board appointment in the 2021/22 financial year, Ms E Dennis-Edwards joined the board. There was one resignation during the year, Steve Johnstone. The Board continues to look for new board members to support in meeting the company's business plan objectives.

Organisational Structure

During 2021-22 the company structure was as follows: Two Co-Directors (Artistic Director f/t and Executive Director f/t); an Audience Development & Engagement Manager (f/t), a Development Manager (p/t), a Producer (p/t), an Assistant Producer (p/t) and freelance Bookkeepers (p/t). The Co-Directorship is made up of an Artistic Director and an Executive Director who report to the Trustees at quarterly meetings. The Executive Director also acts as Company Secretary.

Pay and remuneration

Pay and remuneration of key management personnel are set against industry benchmarks for equivalent roles. Formal appraisals are held with all staff at twelve monthly intervals to discuss progress against the company business plan, check job descriptions against the day to day work of the employee, look at their professional development and address any concerns that may arise.

Risk management

The Trustees have assessed the major risks to which the company is exposed, in particular those relating to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate exposure to major risks.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities.

Statement of trustees' responsibilities

The Trustees, who are also the directors of Pentabus Arts Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with the applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principle in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent; and
- Prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

The trustees' report was approved by the Board of Trustees.

On behalf of the board of Trustees

R Robins

Ms R Robins
Trustee (Chair)
Dated: 12/12/20

PENTABUS ARTS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds general £	Designated funds £	Restricted funds £	Total 2022 £	Total 2021 £
Income and endowments from:						
Voluntary income	3	246,839	-	101,604	348,443	231,829
Charitable activities	4	33,978	-	-	33,978	17,373
Investments	5	152	-	-	152	734
Other income	6	2,262	13,137	-	15,399	1,936
Total income		283,231	13,137	101,604	397,972	251,872
Expenditure on:						
Raising funds						
Fundraising and publicity	7	250	-	-	250	461
Charitable activities						
Production and marketing	8	188,172	-	142,472	330,644	121,896
Personnel, travel and accommodation	8	57,049	-	-	57,049	55,628
Administration, property and legal	8	14,926	-	-	14,926	10,748
Depreciation and other expenses	8	(8)	3,132	120	3,244	10,695
Other expenditure	8	9,434	-	-	9,434	6,409
Total charitable expenditure		269,573	3,132	142,592	415,297	205,376
Total resources expended		269,823	3,132	142,592	415,547	205,837
Net incoming/(outgoing) resources before transfers		13,408	10,005	(40,988)	(17,575)	46,035
Gross transfers between funds		(27,568)	(6,166)	33,734		-
Net (expenditure)/income for the year/ Net movement in funds		(14,160)	3,839	(7,254)	(17,575)	46,035
Fund balances at 1 April 2021		117,251	93,631	24,668		235,550
Fund balances at 31 March 2022		103,091	97,470	17,414	217,975	

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

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PENTABUS ARTS LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF PENTABUS ARTS LIMITED

I report to the Trustees on my examination of the financial statements of Pentabus Arts Limited (the charity) for the year ended 31 March 2022.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

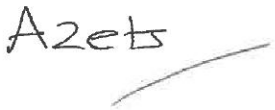
Independent examiner's statement

Since the charity'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 ACCA, 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 that in any material respect:

1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2 the financial statements do not accord with those records; or
3 the financial statements 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 financial statements 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 financial statements to be reached.



Helen Tinsley FCCA
Column House
7 London Road
Shrewsbury
SY2 6NN

Dated: 19 December 2022

PENTABUS ARTS LIMITED

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	13		12,707		13,963
Current assets					
Debtors	12	23,083		30,179	
Cash at bank and in hand		304,844		311,456	
		327,927		341,635	
Creditors: amounts falling due within one year	15	(122,659)		(120,048)	
Net current assets			205,268		221,587
Total assets less current liabilities			217,975		235,550
Income funds					
Restricted funds			17,414		24,668
Unrestricted funds - designated			97,470		93,631
Unrestricted funds - general			103,091		117,251
			217,975		235,550

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The director' acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements 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 incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared and delivered in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on .....

.....
Mr R H Burridge OBE
Trustee

.....
Ms R Robins
Trustee

Company Registration No. 01747169

1 Critical accounting estimates and judgements

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

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

2 Accounting policies

Charity information

Pentabus Arts Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Pentabus Theatre, The Old School, Bromfield, Ludlow, Shropshire, SY8 2JU, United Kingdom.

The charitable company is a public benefit entity.

2.1 Accounting convention

The accounts have been prepared in accordance with the charity's governing document, the Companies Act 2006 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)" (as amended for accounting periods commencing from 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

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

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

2.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

2.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds 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.

2 Accounting policies **(Continued)**

2.4 Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity has entitlement to the funds;
- Any performance conditions attached to the item(s) of 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; and
- The amount can be measured reliably.

Income received in advance of a theatrical performance or provision of other specified service is deferred until the criteria for income recognition are met.

2.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Cost of raising funds comprise of Just Giving fees relating to donations received, fundraising event costs and costs relating to staff visiting potential donors.
- Expenditure on charitable activities includes personnel, travel and accommodation costs, production and marketing costs, administration, property and legal expenses and depreciation and other expenses.
- Other expenses represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

2.6 Tangible fixed assets

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimates useful economic lives at the following annual rates:

Improvements to property	15% reducing balance
Technical equipment	15% reducing balance and 25% straight line

During the 2020 financial year we reviewed and considered if the depreciation rates used were appropiate, in a small number of cases it was agreed the depreciation previously charged was not appropiate and therefore we fully depreciated the assets to reflect the true net book value.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

2 Accounting policies **(Continued)**

2.7 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

2.8 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2.10 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2.11 Taxation

The charity is exempt from corporation tax on its charitable activities.

2 Accounting policies **(Continued)**

2.12 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.

2.13 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.

3 Voluntary income

	Unrestricted funds	Restricted funds	Total 2022	Total 2021
	£	£	£	£
Voluntary income	246,839	101,604	348,443	231,829
For the year ended 31 March 2021	221,279	10,550		231,829
Voluntary income				
Arts Council England grant	190,779	-	190,779	190,779
Shropshire Council grant	2,500	2,700	5,200	8,300
Millichope Foundation grant	500	-	500	500
Esmée Fairbairn	-	-	-	14,000
Garfield Weston Foundation	23,500	-	23,500	2,500
D'Oyly Carte Charitable Trust	-	3,000	3,000	-
The Clive Richards Foundation	-	11,250	11,250	5,250
OSLTS Co-Producer	2,471		2,471	-
The Adlard Family Charitable Foundation	500	-	500	500
Garrick Charitable Trust	-	3,000	3,000	-
Ashley Family Foundation	-	5,000	5,000	-
Wynn Foundation	-	1,500	1,500	1,500
National Trust Legacy Project	-	22,566	22,566	-
Shropshire Masons Charitable Fund	-	-	-	500
The Haystack Trust	-	11,125	11,125	1,000
Other	-	-	-	7,000
Jacaranda Co-Producer	25,689	-	25,689	-
Unlimited Co-Producer	900	-	900	-
ACE Project Grant	-	39,963	39,963	-
Hall Garth Charitable Trust Grant	-	1,500	1,500	-
	246,839	101,604	348,443	231,829

4 Charitable activities

	2022	2021
	£	£
Box office & Other earned income.	26,442	4,404
Fundraising income	7,536	12,969
	33,978	17,373

5 Investments

	Unrestricted funds general 2022	Unrestricted funds general 2021
	£	£
Interest receivable	152	734

6 Other income

	Unrestricted funds general	Unrestricted funds designated	Total 2022	Total 2021
	£	£	£	£
Other income	2,262	-	2,262	1,262
Theatre Tax Relief	-	13,137	13,137	674
	2,262	13,137	15,399	1,936
For the year ended 31 March 2021	1,262	674		1,936

7 Raising funds

	Unrestricted funds general 2022	Total 2021
	£	£
Fundraising and publicity		
Staging fundraising events	250	461
	250	461

8 Charitable activities

	Production/ marketing	Personnel	Admin/ general	Dep'n	Other	Total 2022	Total 2021
	£	£	£	£	£	£	£
Employees' salaries	81,153	-		-	-	81,153	84,155
Depreciation and impairment	-	-	-	3,244	-	3,244	10,695
Employee salaries - management		55,080	-	-	-	55,080	54,801
Employee other costs	-	1,969	-	-	-	1,969	827
Marketing expenses	410	-	-	-	-	410	359
Other production costs	243,753	-	-	-	-	243,753	31,353
Office running costs	5,328	-	6,140	-	-	11,468	9,644
Premises costs	-	-	2,426	-	-	2,426	2,115
Insurance	-	-	3,355	-	-	3,355	3,049
Maintenance costs	-	-	2,573	-	-	2,573	1,469
Bank charges	-	-	432	-	-	432	223
Other charitable expenditure	-	-		-	-	-	277
	330,644	57,049	14,926	3,244	-	405,863	198,967
Share of support costs (see note 9)	-	-	-	-	254	254	153
Share of governance costs (see note 9)	-	-	-	-	9,180	9,180	6,256
	330,644	57,049	14,926	3,244	9,434	415,297	205,376

8 Charitable activities **(Continued)**

Analysis by fund							
Unrestricted funds - general	188,172	57,049	14,926	(8)	9,434	269,573	
Unrestricted funds - designated	-	-	-	3,132	-	3,132	
Restricted funds	142,472	-	-	120	-	142,592	
	330,644	57,048	14,926	3,244	9,434	415,297	
For the year ended 31 March 2021							
Unrestricted funds - general	108,761	55,628	10,748	6,297	6,409		187,843
Unrestricted funds - designated	2,585	-	-	4,398	-		6,983
Restricted funds	10,550	-	-	-	-		10,550
	121,896	55,628	10,748	10,695	6,409		205,376

9 Support costs

	Support costs	Governance costs	2022	2021	Basis of allocation
	£	£	£	£	
Hospitality	254	-	254	153	Support
Trustees' expenses	-	100	100	(160)	Governance
Legal and professional fees	-	4,255	4,255	3,946	Governance
Independent Examination costs	-	3,975	3,975	1,800	Governance
Independent Examiner's fees	-	850	850	670	Governance
	254	9,180	9,434	6,409	
Analysed between					
Charitable activities	254	9,180	9,434	6,409	

10 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or other benefits during the year.

	2022	2021
	£	£
Trustees' expenses	100	(160)

11 Employees

Number of employees

The average monthly number of employees during the year was:

	2022	2021
	Number	Number
	5	5

Employment costs	2022	2021
	£	£
Wages and salaries	126,101	128,460
Social security costs	7,307	7,661
Other pension costs	2,825	2,835
	136,233	138,956

No employees received total employee benefits of more than £60,000.

12 Debtors

Amounts falling due within one year:	2022 £	2021 £
Trade debtors	2,689	26,503
Other debtors	18,059	1,531
Prepayments and accrued income	2,335	2,145
	23,083	30,179

13 Tangible fixed assets

	Improvements to property £	Technical equipment £	Total £
Cost			
At 1 April 2021	41,979	73,433	115,413
Additions	-	1,989	1,989
At 31 March 2022	41,979	75,422	117,402
Depreciation and impairment			
At 1 April 2021	41,979	59,472	101,451
Depreciation charged in the year	-	3,243	3,243
At 31 March 2022	41,979	62,715	104,694
Carrying amount			
At 31 March 2022	-	12,707	12,708
At 31 March 2021	-	13,964	13,964

14 Financial instruments

	2022 £	2021 £
Carrying amount of financial assets		
Debt instruments measured at amortised cost	327,928	339,492
Carrying amount of financial liabilities		
Measured at amortised cost	121,092	114,061

Financial assets

Financial assets measured at amortised cost consists of trade debtors, other debtors and cash at bank and in hand.

Financial liabilities

Financial liabilities measured at amortised cost consists of trade creditors, other creditors and accruals and deferred income.

15 Creditors: amounts falling due within one year

	2022	2021
	£	£
Other taxation and social security	1,567	5,989
Trade creditors	8,096	3,216
Other creditors	2,967	843
Accruals and deferred income	110,029	110,000
	122,659	120,048

16 Deferred income

Deferred income represents grants received during the year which relate to the next financial year. The amount deferred at the year end will be released during the year ended 31 March 2023 as the projects and work are completed.

	2022	2021
	£	£
Deferred income is included within:		
Creditors due within one year	73,539	107,051
Total deferred income at 1 April 2021	107,051	62,550
Amounts received in year	314,931	296,373
Amounts credited to statement of financial activities	(348,443)	(251,872)
Total deferred income at 31 March 2022	73,539	107,051

17 Analysis of net assets between funds

	Unrestricted fund	Designated fund	Restricted fund	Total
	£	£	£	£
Fund balances at 31 March 2022 are represented by:				
Tangible assets	6,174	5,854	679	12,707
Current assets/(liabilities)	96,917	91,616	16,735	205,268
	103,091	97,470	17,414	217,975

18 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2022	2021
	£	£
Aggregate compensation	64,294	65,343

19 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2022	2021
	£	£
Within one year	500	1,000

20 Ultimate controlling party

The company is controlled by the board of trustees.

PENTABUS ARTS LIMITED

England & Wales - Charity number 287909

Accounts

Charity Registration No. 287909

Company Registration No. 01747169 (England and Wales)

PENTABUS ARTS LIMITED

TRUSTEES' REPORT AND UNAUDITED ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

PENTABUS ARTS LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms D Lennan	
	Mr R H Burbidge OBE	
	Ms J Hughes	
	Ms S McCormick	
	Ms R Robins	
	Ms M F Bedford	
	Ms M I Branson	
	Mr S P Johnstone	
	Mr M Hartley	(Appointed 5 August 2020)
	Ms E Dennis-Edwards	(Appointed 5 May 2021)
Secretary	Ms C J John	
Charity number	287909	
Company number	01747169	
Registered office	Pentabus Theatre The Old School Bromfield Ludlow Shropshire United Kingdom SY8 2JU	
Independent examiner	Azets Column House London Road Shrewsbury Shropshire United Kingdom SY2 6NN	

PENTABUS ARTS LIMITED

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PENTABUS ARTS LIMITED

CHAIR'S REPORT

TO THE MEMBERS OF PENTABUS ARTS LIMITED

I write this report having just seen the first Pentabus play performed to a live audience in 18 months! In the beautiful setting of Stokesay Court in Shropshire, it was wonderful to join other audience members for Matt Hartley's production of Idyll, an entertaining and moving portrayal of the challenges faced by one rural community during lockdown. The performance marked the end of a period when shows have been cancelled and postponed due to the world wide Covid pandemic. It has been a difficult year for so many working in the arts and credit must go to the Pentabus team who have managed to continue to operate and achieve so much in spite of all the challenges, as a Board we owe them our heartfelt thanks.

In times of crisis, arts organisations are renowned for their ability to be responsive and flexible, Pentabus are no exception. At the beginning of lockdown the company quickly moved their work into the digital sphere ensuring that they were able to continue to tell the stories of rural Britain and keep audiences engaged and entertained.

Working in partnership has been vital over the year as the UK theatre sector came together to support each other in creating and distributing work. There has been the opportunity to work with national and regional theatre organisations while the West Midlands Cultural Response Unit and Cultural Central have provided opportunities and encouragement to regional artists to share their ideas and expertise. Come to Where I Am was a collaboration with Paines Plough which saw commissioned work broadcast digitally as well as actors performing individually on the phone to isolated individuals; Signal Fires brought together a collective of 40 of the UK's top touring theatre companies while It Gets Lighter from Here and Spring's Calling saw regional arts organisations coming together in festivals of digital work.

Work for and by young people has continued to be at the core of Pentabus' work, over the past year a collaboration with the National Trust has told the stories of local young carers through an installation at Attingham Park while Young Writers have met online in greater numbers than in previous years, we look forward to seeing their work in September 2021.

The company has also continued to support theatre writers through the Writers in Residence scheme and in partnership with Unlimited have recently commissioned a disabled writer Tom Wentworth to write next autumn's village tour, Tom started his career as a Pentabus Young Writer.

Financially our costs have reduced dramatically during the year as we have not toured any productions, our income however has also reduced by 27%. In spite of this reduction in activity we are grateful for the ongoing and generous financial support from those who have continued to believe in Pentabus' work, in particular we would like to thank Shropshire Council and the Esmee Fairburn Foundation for their Emergency funding and ongoing revenue support. Other support during the year has been received from the Clive and Sylvia Richards' Charity; Garfield Weston Foundation; Haystack Trust; Millichope Foundation; Shropshire Masons and the Wynn Foundation and we thank all of these Trusts and Foundations.

During the year we had 34 Friends and Supporters, and many more people gave individual one-off donations. The support of generous individuals is very important to Pentabus and we would like to thank all the current and future Friends and supporters of the company.

As ever our thanks for financial support must go to our main funder Arts Council England who continue to provide the core investment on which the creation and touring of Pentabus' work depends.

PENTABUS ARTS LIMITED

CHAIR'S REPORT

TO THE MEMBERS OF PENTABUS ARTS LIMITED

I would like to take this opportunity on behalf of the Board to thank the inspiring and resilient Pentabus team. During the year we said goodbye to Sophie Motley who left to take up the role of Artistic Director at the The Everyman Theatre in Cork, thanks to Sophie for all her work with Pentabus over the past 4 years. In March we welcomed Elle While as Pentabus' new Artistic Director and look forward to working with Elle as we move back into full operation. Particular thanks must go to Catrin John (Executive Director) for her hard work and dedicated leadership steering the company through a challenging year, we are indebted to her and to the rest of the Pentabus team: Amber, Andrew, Debbie and Verity.

And last, but my no means least I would like to thank my fellow Board members for their wise advice and sound governance of the company over the year.

R Robins (Chair)
Dated: 06/09/2021

PENTABUS ARTS LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report together with the accounts for the year ended 31st March 2021.

The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' effective January 2019.

Objectives and activities
The objects for which the Company is registered are to promote, maintain, improve and advance education particularly by the encouragement of the Arts including the arts of drama, ballet, music, singing, literature, sculpture and painting.

The strategies employed to achieve the charity's aims and objectives are to:

- To develop and produce exceptional rural theatre by, with and for rural audiences
- To ensure diversity and inclusion across all of our activity
- To deepen engagement and diversify our audiences.
- To improve financial sustainability and diversify income
- To ensure robust and efficient use of all resources
- To create and maintain engagement with theatre for Young People.

Company mission statement

We are the nation's rural theatre company. We tour new plays to new audiences in village halls, fields, festivals and theatres - telling stories with local relevance plus national and international impact.

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 touring theatre company relies on Arts Council funding, grants, donations, memberships and income from fees and charges to cover its operating costs.

Achievements and performance

Like so many organisations our plans for 2020-21 were derailed due to the Covid-19 pandemic. Our co-production with Theatre by the Lake, *One Side Lies the Sea*, which was due to tour over March, April and May 2021 was cancelled as a live production and our planned autumn 2021 tour of a new play by Tim Foley was, after much deliberation with the writer also shelved. However, our planned spring 2021 tour of *Jacaranda*, a new play by Lorna French, another co-production with Theatre by the Lake was moved to a new time slot and will now premiere in October 2021 in Shropshire, before touring rural venues and taking up residency for two weeks in Theatre by the Lake's main house.

Although many of our plans were changed, the past year has also seen other new opportunities open up. We pivoted our work in to the virtual world and our team quickly learnt how to run workshops and seminars via the medium of Zoom. Our project with the National Trust's Attingham Park, *Legacy*, was one of the beneficiaries of these new skills. After being 'furloughed' for a few months, the workshops with young carers from Telford & Wrekin CVS, All Age Carers Centre started online and all of the planned engagement workshops were successfully held virtually.

This was the third year of our current Business Plan which runs until 2022. In light of the developments over the last year we revised the final year of this Business Plan and we are currently creating a stand-alone 2022-23 Business Plan in order to transition us to our next three or four year Business Plan starting in spring 2023.

Pentabus' Year in Numbers

Over the year, we employed **48** freelancers including commissioning **23** artists to make digitally native work, future live work or for seed commissions.

We presented **two** live shows to sold out audiences as part of the Touring Theatre initiative *Signal Fires*, playing to a socially distanced, outdoor audience of **80**.

We commissioned or co-commissioned **19** new micro-digital commissions across **three** projects, *Come to Where I am: Rural*, *It Gets Lighter from Here* and *Spring's Calling* and they were watched by a combined virtual audience of **6,810**. **22** isolated rural people took part in our caller service for *Come to Where I Am*.

We had a virtual audience of **5,779** for the re-releases of the live captures of our past shows and **232** watched the new live capture of *Signal Fires*.

We ran **five** virtual Rural Arts Salons with **88** local artists participating. And **193** artists and practitioners attended the **five** virtual professional development workshops we ran across the year.

We ran **five** Young Writer's groups virtually with **72** sessions over the year which were a mixture of group and individual sessions with **298** attendances.

Artistic Programme highlights of 2020/21

Rural Recordings Releases & Village Halls' Week

In the first week after lockdown in March 2020 we organised to release eight of our past shows which had been previously live captured. From Friday 27 March we released one of these eight shows every week and they were all then live until 30 June 2020. These were available for anyone to watch via our YouTube channel for free. We are very grateful for all the cast and creative teams linked to these shows, who made this possible by waiving their fees.

The shows we re-released were: *Here I Belong* by Matt Hartley, *Crossings* by Deirdre Kinahan, *As the Crow Flies* by Hattie Naylor, *The Tale of Little Bevan* by Robert Alan Evans, *The Wolves are Coming for You* by Joel Horwood, *Each Slow Dusk* by Rory Mullarkey, *Milked* by Simon Longman and *This Land* by Sian Owen.

We accompanied each release with a Q&A with members of the cast and creative teams on social media. Plus ensured that all recordings were subtitled even if the original recording had not been.

We also re-released *Here I Belong* and *Crossings*, again for free, in celebration of Village Halls week in January 2021.

Our audiences, both new and old appreciated being able to watch our past shows in the comfort of their own homes during the uncertain times.

'I just watched Here I Belong. Thank you so much for this moving piece. I usually find myself in a theatre seat 70 times by the end of April each year. But in the 2020 pandemic… I have now added your theatre group to my bucket list. May I visit in person one day.' Online Audience Feedback Rural Recording

'Thank you for the Friday releases of former plays. As always with Pentabus, excellent performances. In strict lockdown we feel a little better connected to the outside world. Roll on the day when we can enjoy your live performances again.' Online Audience Feedback Rural Recording

'Absolutely brilliant! I think this has become my favourite Friday night activity.' Online Audience Feedback Rural Recording

'Excellent as always... We'll be there next week. Why not join us.' Online Audience Feedback Rural Recording

'Thank you for sharing and especially for the subtitles!' Online Audience Feedback Rural Recordings

'Looking forward to the day when we can again watch a Pentabus production live but Here I Belong is a joy to watch anytime. Thank you for making it available whilst we are on house arrest!' Online Audience Feedback Rural Recording

And they were reviewed favourably by national press:

'This is a great example of the superb but often hidden work that takes place on the rural touring circuits & the essential contribution that Pentabus makes to rural cultural life.'
Stagedoor, Lyn Gardner on the re-released live capture of *Here I Belong*

Come to Where I Am: Rural

Our first foray in to digital micro-commissions was a collaboration with Paines Plough as part of their *Come to Where I Am* series. We commissioned eight writers to write and then film themselves performing a 5-10 min short play about their connection to their rural environment. As part of this process we did an open call for submissions for local writers to apply for which had 53 applications, these were reviewed by Pentabus and Paines Plough. Two of the final eight pieces were commissioned through this open call, including one by a former Young Writer, Callum Beardmore. This project, like the other digital commissions during the year, allowed us to work with a larger group of writers than usual, many of whom were new to the company and to showcase a wider diversity of voices to our audiences.

We were aware that some of our audiences were unable to take advantage of our new digital offerings so working in collaboration with Paines Plough, we offered local third sector organisations - the Macular Society, The Mayfair Centre and the Qube, a caller service. Professional actors phoned each individual or group up and performed one of the *Come to Where I Am* plays for them over the phone and chatted with them after about the piece. This provided a welcome respite from the loneliness that people were experiencing.

The *Come to Where I Am: Rural* commissions were: Callum Beardmore – *Youth's Folly*; Jacob Hodgkinson – *Roots*; Tash Marshall – *Crop Circles*; Little John Nee – *2k from Killaloonty*; Olivia Preye – *Walking with Mum*; Tom Wentworth – *No Place*; Yasmin Wilde – *Monica* and Kat Woods – *Flat*. These are free to view on the Pentabus website.

'Just a quick email to say how much I have enjoyed CTWIAMR monologues and a massive thank you to you and all the creative team for making them happen. Each of them have their own style and unique qualities; as a collection they epitomise the world class rural that is Pentabus.

Once again, the inclusion of captions as standard reaches out to a wider and marginalised audience and (in my view) also serves as a reminder of the craft that is writing.'
Come to Where I Am Audience Member

Signal Fires

In autumn 2020, the Touring Theatre collective which had been meeting regularly since March 2020 as a support structure for touring companies, created *Signal Fires*. This was a collective touring initiative that saw new work staged UK-wide throughout October and November. The project was conceived to highlight the crisis faced by the theatre industry and the freelancers that worked within it. Over 40 of the UK's top touring theatre companies took part at a time when traditional touring wasn't possible.

Pentabus' programme for *Signal Fires*, was two nights of play readings and music from our *Come to Where I Am* playwrights, co-produced with Paines Plough. Due to the government guidelines at the time these performances were produced as socially distanced outdoor events in the beautiful surroundings of Acton Scott Historic Working Farm in Shropshire. Despite the performances being outside in late October we sold out all of our tickets within 24hours, highlighting how our audiences were missing live theatre.

In addition to the live audience we live captured the event and released this for a limited time period for free via our YouTube channel.

It Gets Lighter from Here

In December 2020, the West Midlands Cultural Response Unit curated a festival of digital work created by arts organisations and individuals across the West Midlands, responding to the provocation, It Gets Lighter from Here. Through this initiative on 21 December 2020, the shortest day of the year, over 200 pieces of 60-second digital content, a mix of film, audio and digital artworks were released throughout the day to transform the shortest day into a region-wide celebration of optimism, happiness, creativity and hope.

As part of this celebration, Pentabus commissioned six short films and co-commissioned three others in collaboration with Heritage and Culture Warwickshire.

The films, which are still free to view on our website are: *Ripples of Change* by Sioda Adams; *Misrule Our Season* by Jack Bigglestone; *Freedom to Begin* by Jane Bracey & Jill Davis; *The Map is Alive* by Andy Garbi; *Open Skies* by Sam Holley-Horseman; *Threshold* by Ollie Lansdell; *Ignition* by Kate Pothecary, Abbie Lathe & Faith Brackenbury; *gãst* by Tom Powell and *Wheel Walks: Moments Re-Framed* by Tanya Raab Webber.

Spring's Calling

Pentabus took part in another West Midlands Cultural Response Unit regional online event in spring 2021, this time coinciding with the Spring Equinox on 20 March. Under the title *Spring's Calling*, 3-5min artworks which included spoken word, podcasts, music and singing were again created by artists and organisations across the region. The themes focussed on nature, spring, outdoors, reflection, restarting and growth; as the cultural sector looked ahead to returning to live events, re-opening venues and welcoming back audiences.

Pentabus commissioned writer Tim Foley and actor and writer, Sophie Stone to create two short audio pieces for *Spring's Calling*. *Folklore and Fitness with Carole Vegan* by Tim Foley and *I, Nyx: (A daughter's daughter)* by Sophie Stone were both presented as podcasts spoken/performed by the writers and were made into captioned, wave transcription videos.

Both pieces were enthusiastically reviewed by The Stage and again can be enjoyed on the Pentabus website for free.

****
'Wildly different but equally welcome'
The Stage

And finally, two projects that started life pre-Covid-19 pandemic continued in a different form than they were initially conceived – *One Sides Lies the Sea* and *Legacy*.

One Side Lies the Sea: Music Videos
A Pentabus & Theatre by the Lake Production

After initially postponing and then cancelling the live performances of *One Side Lies the Sea*, which had been developed with Jennifer Bell and three isolated rural coastal communities in West Cumbria, Cornwall and East Riding of Yorkshire. We explored how we could share these communities' stories with our audiences whilst responding to the ever-changing government guidance.

It was decided in collaboration with Theatre by the Lake and Jennifer Bell that we would produce a series of music videos which would showcase the beautiful, evocative songs that had been written for the show alongside the stunning film footage which had originally been shot to create the show's visual backdrop. After several reschedules due to the changes in government guidance our original performers and co-composer, Jennifer Bell, John Holmes and Harry Humberstone were able to record the songs in a Bristol recording studio in May 2021, alongside session musicians. And filmmaker Ollie Lansdell created the music videos using the film he had shot whilst visiting the rural coastal communities.

The eight music videos were launched at a virtual Q&A with Jennifer Bell, Liz Stephenson [Artistic Director of Theatre by the Lake] and Elle While [Pentabus Artistic Director] on the 21 July 2021. They can be viewed on the Pentabus website for free.

Legacy

Our Trust New Art collaboration with the National Trust's Attingham Park was 'furloughed' in March 2020 whilst the Trust and Pentabus reviewed how the Covid-19 pandemic was affecting their organisations. Both organisations had a commitment to continue with the project and it was reformulated in late 2020.

The artists, Jo Wheeler and Andrew Sterry [Pentabus' Audience & Engagement Manager] continued as planned, to work with young carers from the Telford & Wrekin CVS, All Age Carers Centre, moving their workshops online and running these from March to June 2021. They were joined by sound artist Andy McKeown in summer 2021 to work together to realise the final installation.

Across these workshops the participants explored and shared memories and ideas of what makes a good party, in response to Attingham Park's formal Dining Room which was historically the scene of grand banquets and evening dinners. Audio responses along with objects and live experiences have been collated through these workshops and a virtual party. These have been curated and displayed in the real Dining Room at Attingham Park so that the space becomes an interactive installation, leaving a 'ghost' of a party in the room for visitors to discover and experience. The installation, *apart(y)*, is free to visit at Attingham Park until the end of 2021.

Helen Rowse, Collections and House Manager for Attingham said: '*Attingham has always been a place where people get together, and we've really enjoyed working in this creative way to explore the links between past and present. After a year of being apart from loved ones, this project invites everyone to reflect on what it means to be together.*'

Young People

Throughout the year we have continued our commitment to provide opportunities in theatre for young people from rural areas. After successfully pivoting our 19/20 Young Writers' group workshops online in April 2020, we created a new suite of courses for 20/21 which were all run virtually. These included a new local group, a national group, a young company ensemble group and a group made up of alumni from our past Young Writers' programme participants. We also continued to work with the 19/20 Young Writers' group. These workshops were run by Andrew Sterry, Pentabus' Audience & Engagement Manager working alongside, playwrights Sophie Ellerby and Tom Powell who are also past Writers-in-Residence at Pentabus; local artist Olivia Preye and playwright Matt Hartley. Moving our workshops online has enabled us to reach four times as many participants than in previous years and in future we will be exploring offering a hybrid of in-person and virtual courses.

One of our 2020 young writers said '*It's been a brilliant opportunity and Pentabus have been so flexible throughout the ongoing situation. And I'm hugely grateful for all your support. I'm really looking forward to working with the actors and hearing my play being read.'*

In late 2020, we took the decision that it was impractical to plan a live production to showcase the Young Writers' work. The Young Writers have instead written their plays for either an audio or short film format. The audio plays are being professionally recorded by Naked Productions and performed by professional actors, whilst the Ensemble group will film themselves performing their pieces. We will release all the work as part of a digital festival, *What Will We Say to Those Who Can Hear Us?* throughout September 2021.

Artistic Development

We continued our commitment to host Writer-in-Residence with our second Clive & Sylvia Richards' Charity [CSRC] Writer-in-Residence, Tom Powell continuing his residency with us virtually across 2020/21, after only a couple of months in person in Ludlow before the first lockdown. After receiving a third year of support from CSRC we recruited our third CSRC Writer-in-Residence during the year, Florence Espeut-Nickless. Due to the changing government guidelines Florence started her residency later than anticipated, taking up post in April 2021. We had a record number of applicants for the Writer-in-Residence bursary with 126 applications.

Pentabus' partnership with Unlimited continued, offering a disabled artist a commission for a future village hall tour as one of the 2020 Unlimited Partner Awards, with applications open for the month of October 2020. After the comprehensive application process and panel meeting run by Unlimited, we jointly chose to award Tom Wentworth with the commission. Tom started his playwrighting career as a member of the first Pentabus Young Writers' group. Tom's play, Little Bits of Ruined Beauty will receive an R&D in late 2021 and will be produced as the Pentabus autumn 2022 village hall tour.

As a continued commitment to support local artists, we moved our Rural Arts Salons online offering a space for people to share creative ideas, make new artistic connections and talk about their challenges. We ran five virtual salons with Arts Alive across the year. In addition we ran five virtual professional development workshops across the year working in partnership with Unlimited and the NRTF to deliver some of these.

During 2020, Pentabus commissioned a new short play, Idyll by Matt Hartley, as a potential piece of alternative programming as the company was not able to produce its planned village hall tours due to the Covid-19 pandemic. This play premieres on 18 August 2021 at Stokesay Court in Shropshire before going on a tour of outdoor venues across Mid-Wales and the Marches. The tour has been specially programmed to encourage audiences back to live theatre after nearly 18months when this has not been possible.

In addition to this Pentabus gave seed commissions to Tim Foley and Tabby Lamb to enable them to explore new ideas. Plus co-commissioned Lee Mattinson with Theatre by the Lake to produce a treatment of his new play, Steel.

The collaboration with Arts Alive to co-commission a playwright to write a new play for a future village hall tour, whilst running engagement activity to allow their promoters a deeper insight in to the production process of a show, was put on hold whilst both companies understood the knock-on effect that the Covid-19 pandemic had on their programmes. This project will be picked up in 2021/22.

During 2020 we offered producer support to Gagglebabble who were creating an artistic digital response to the English/Welsh boarder, *Borderlands*. Following a call out to artists and locals living on the border, Gagglebabble's co-founder Lucy Rivers and filmmaker Siôn Marshall Waters were invited on nine walks. From August to October 2020 they immersed themselves in the dramatic landscape between Chepstow and Llangollen. Walking, talking and remembering... exploring identity, folklore, stories, getting lost and then finding the path again. The films and artistic responses are available on the *Borderlands* interactive map which can be viewed in the On Demand section of the Pentabus website.

This was the third year of the 2018-22 core funding agreement with Arts Council England as a National Portfolio Organisation, for which Pentabus received £190,779 for the financial year. We received £6,000 from our local authority, Shropshire Council, a combination of an Emergency Digital Arts Fund Grant and a Revenue Arts Grant, some of which will be drawn down in 21/22 as the project spans both years. We also received a Covid small business extension grant from Shropshire Council.

This year saw a number of successful grant applications made to Trusts & Foundations, in line with the ongoing strategy to diversify the company's funding base. Pentabus received grants from the following trusts and foundations, which were drawn down in 20/21, some of which were ongoing multi-year funding agreements:

- Clive & Sylvia Richards Charity: £5,250 towards the original CSRC second Writer in Residence (with a further £2,250 for this second bursary in 21/22)
- Esmee Fairbairn Foundation: £5,500 continuation funding for core programme which was the final money from this three year grant. In addition the Foundation generously gave its current grantees an additional Covid-19 Emergency Grant and we received £8,500 as part of this initiative.
- Haystack Trust: £1,000 for Young Writers' was drawn down in to 21/22 from the initial three year grant (with £6,125 left to draw down in to 21/22 for the Young Writers' digital festival).
- Millichope Foundation: £3,000 for core programme (third of five years funding with £2,500 of this drawn down in to 21/22)
- Garfield Weston Foundation: £2,500 of the current three year grant towards core costs was drawn down in 20/21 (with a further £23,500 to be used in 21/22 financial year)
- Wynn Foundation: £1500 grant toward our Young Writers' programme (with a further £1500 to draw down in 21/22 due to the delay in the timing of some of the activity).
- Shrewsbury Masons: £500 toward our Young Writer's programme.
- Adlard Family Charitable Foundation: £500 for our core programme (with a further £500 to draw down in to 21/22)

In 2020/21 we also made successful applications to the Haystack Trust for a further three years of funding toward our Young Writers' programme; the Clive & Sylvia Richards' Charity for a third Writer in Residence bursary; the Ashley Family Foundation, the D'Oyly Carte Charitable Trust and Hall Garth Trust for our Young Writers' programme and the Adlard Family Charitable Trust and Weston Charity Award for core costs. All of these will be drawn down against activity in the 21/22 financial year and future years in the case of multi-year grants.

Staff

Artistic Director, Sophie Motley resigned in October 2020 to take up the role of Artistic Director at The Everyman, Cork. She continued to work full time for the company until the end of December 2020 and then part-time during January and the first three weeks of February 2021. After a comprehensive recruitment process, Elle While was appointed by the Board as the new Artistic Director. She started part-time from the beginning of March, taking up the position full time from the 19 April. Elle joined Catrin John (Executive Director) to provide leadership for the company moving forward.

Andrew Sterry continued in his full time role as Audience Development & Engagement Manager and Verity Overs-Morrell continued as part-time Development Manager. Amber Knipe joined the company as Producer from 1 April 2020. Debbie Yapp continued as the company's freelance Book Keeper during the year, but has been taking time away from her freelance work to recuperate from an operation since March 2021.

Environmental

Pentabus continues to be a sector leader in green theatre practice. All contracts with designers and makers reflect our commitment to sustainability. We monitor the company's carbon footprint, making efforts for reduction, and contribute to Julie's Bicycle using the 'Creative IG Tool' to track our performance and highlight areas for improvement.

Financial review

The Charity has seen its incoming resources decrease by £92,434 to £251,872.

Its principal funding sources are The Arts Council funding of £190,779 (2020: £187,332) and grants from other organisations including the Adlard Family Foundation £500 (2020: £1,000); Clive & Sylvia Richards Charity £5,250 (2020: £5,000); Esmee Fairbairn Foundation grants £14,000 (2020: £17,000); Garfield Weston Foundation £2,500 (2020: £19,000); Haystack Trust £1,000 (2020: £7,125); Millichope Foundation £500 (2020: £3,000) Shropshire Masons £500 and Wynn Foundation £1500. In the 2020/21 financial year the charity was not able to take advantage of its usual income stream of guarantees received from venues to which it tours shows, as it was not possible to tour live theatre during the year due to the Covid-19 pandemic. However, many of the associated costs linked to these tours were postponed until 21/22.

The Board in discussion with Azets accountants have agreed to designate £46,166 of the 20/21 Arts Council NPO core funding to be used in 21/22. This money will be used for the postponed project and related organisational core expenditure for *One Side Lies the Sea*, Young Writers Digital Festival, Jacaranda R&D and other Pentabus Studio activity, which were unable to be realised in 20/21 due to the Covid-19 pandemic.

The charity has generated net income after movements in funds of £46,035 in 2021 compared to a net income in 2020 of £12,307.

Reserves Policy

The Trustees review the charity's reserves policy on a regular basis and in doing so seek to make a realistic assessment of the expected future requirements in light of planned activities and expenditure, likely levels of income achievable and any major operational risks they may encounter.

The charity's overall reserves comprise of three elements being unrestricted, restricted and designated. The unrestricted reserves then have a further division between the general and contingency funds.

Unrestricted Reserves

These reserves which include fixed assets of £4,977 totalled £117,251 at the year end. This is split between the General Fund £52,251 and Contingency fund £65,000.

General Fund (Unrestricted Reserves)

The general funds i.e. those that have not been designated for a specific purpose form part of the ongoing budgetary needs and will be used to cover upcoming operational expenditure over the medium term.

Contingency Fund (Unrestricted Reserves)

It is the policy of the charity to build up a contingent fund that over time will accumulate to a level equivalent to between three and six months operational expenditure. The Trustees consider that accruing such a reserve at this level will ensure that in the event of a significant drop in funding they will be able to continue the charity's activities and ensure they meet all their financial obligations while consideration is given to sourcing alternative funding avenues. Operating such a policy is considered to be good practice and in accordance with Charity commission and Arts Council England recommendations.

The majority of the funds built up in this reserve are held separately in a Virgin Money Savings Account.

Restricted Reserves

These reserves totalled £24,668 at the year end details of which are broken down in Note 18 to the financial statements. The £24,668 represents the elements of restricted income received that will be recognised in later periods in accordance with the stipulations associated with the income when it was received.

Designated Funds

Due to the Covid-19 pandemic many of the planned projects for 2020/21 had to be postponed till 2021/22. Therefore, the Board took the decision to 'designate' £46,166 of the Arts Council England NPO grant from 2020/21 to be used on these core projects whose expenditure would now fall in to 2021/22. This appears in the accounts as Designated Fund 21/22. This money will be used in 2021/22 within the life-span of the current Arts Council England NPO grant.

The original Strategic Development Designated Fund was created in the 2016 financial year by the charity for future strategic development, to support new premises, research and development costs and capital purchases. In September 2016 the Board agreed to transfer the Theatre Tax Relief claim monies to this fund as the money cannot be guaranteed to continue because it is subject to Government policy. At that time the Board also agreed to use the monies in the Designated Fund towards new LED lighting. Since then this fund has been used to fund an IT upgrade; new sound equipment; the website redevelopment; a new photocopier and writers' support. The balance at the 2021 year end is £47,465 being the Theatre Tax Relief claimed over the years less the funds spent this year on the final instalment of the website redevelopment. As a portion of the monies spent over the years are capital items which will be depreciated according to the company's accounting policies, the Designated fund is represented by Fixed Assets of £8,986 and current assets of £38,479.

Therefore the combined Designated reserve is £93,631, represented by Fixed Assets of £8,986, the Strategic Development fund current assets of £38,479 and 21/22 Designated fund of £46,166. The 21/22 Designated fund will be used for postponed projects in the 21/22 financial year.

The premises from which the charity currently operates are contracted under an antiquated rolling lease agreement. However, the current premises represents very good value for money and it has been anticipated that a requirement to move to alternative premises with the same level of facilities, storage space and rehearsal space would be a costly exercise both in terms of the initial relocation and the ongoing costs for rent and services etc. An exercise was undertaken to substantiate the potential costs of such a plan and concluded that it would be approximately £17,000. Should such a move be required the costs would need to be covered from the Designated Funds.

Plans for the future

We have just finished the third year of our 2018-22 Business Plan. It set out a framework for embedding our new national approach, building on these foundations to deepen engagement and diversify our audiences. And detailing how this will be achieved through 4 core artistic strands: Village Hall Touring, Theatre in Surprising Places, Pentabus Young Company and Pentabus Studio.

In January 2021, we revised the final year of this current Business Plan to reflect changes which needed to be made in light of the developments over the last year and also to begin to reflect Arts Council England's new strategy, Let's Create. Over the summer of 2021 we will be drafting a new Business Plan for 2022/23, which will be a transition year leading in to a new three / four year Business Plan which will be formulated in early 2022 in line with Arts Council England funding deadlines.

2021-22 BUSINESS PLAN GOALS

Goal 1: Ambition & Quality - Develop and produce exceptional theatre by, with and for rural audiences
We have an engaging and dynamic artistic programme planned. We will actively seek out the best writers, collaborators and designers, nurturing emerging talent and challenging established artists to respond to the rural world. We will commission and develop original theatre through engagement with rural communities. We will ensure that rural voices are heard.

Goal 2: Inclusivity & Relevance - Ensure diversity and inclusion across all of our activity
All of our artistic and organisational activity is planned and delivered through the prism of creative case for diversity. We are committed to ensuring our workforce is representative of the world we live in. We will continue to create work for isolated rural communities of least engagement with the arts. We will champion the old, young, diverse and disabled rural voice.

Goal 3: Inclusivity & Relevance - Deepen engagement and diversify our audiences
Our programme will engage rural audiences across the UK through projects developed in partnership with isolated rural communities. Specific audience engagement initiatives and a developed digital offer will ensure increased reach and greater accessibility. We will strategically tour to cities, ensuring that rural narratives are heard and understood.

Goal 4: Dynamism - Improve financial sustainability and diversify income
Since 2013 we have improved our financial sustainability, diversified our income streams and strengthened our business model. We will continue to improve our financial resilience through strong artistic forward planning and a strategic approach to fundraising. This will include; a targeted approach to trusts and foundations, a culture of partnership working to facilitate co-productions, a Friends Scheme and a developed approach to securing Business Partnerships. Regular financial reviews of all activity and robust governance will ensure a realistic financial case for all of our work.

Goal 5: Dynamism - Ensure robust and efficient use of all resources
Consistent self-evaluation will inform all of our decision making and ensure that our overheads and organisational spend are stream-lined and fit for purpose. Established systems will ensure that we are using funds as efficiently as possible, are working with the best people and using the resources available to us to best effect.

Goal 6: Create and maintain engagement with theatre for Young People
We are committed to nurturing the next generation of rural theatre artists. Through our Pentabus Young Company we will create opportunities for young people from rural areas nationally to engage with the arts for the first time, learn how professional rural theatre is made, and develop their own individual creative response to the rural world.

Goal 7: Environmental Responsibility
We have been integrating environmental practises in to the realisation of our artistic programme and the running of our building for several years. We will continue to refine our environmental actions and proactively share our practises with our peers and audiences.

Structure, governance and management

The company is constituted under a Memorandum of Association dated 19th July 1983.

Ms D Lennan	
Mr R H Burbidge OBE	
Ms J Hughes	
Ms S McCormick	
Ms R Robins	
Ms M F Bedford	
Ms M I Branson	
Mr S P Johnstone	
Mr M Hartley	(Appointed 5 August 2020)
Ms E Dennis-Edwards	(Appointed 5 May 2021)

Recruitment and appointment of new trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The trustees shall be no less than 3 and no more than 20 in number. All members of the board who have served for 3 years must retire. Having retired, a trustee can offer themselves for re-election. New trustees are proposed and elected by a majority vote.

An induction process has been established for new Trustees. Separate meetings are arranged with the Chair and the Co-Directors. In addition, the trustees are presented with a list of board roles and responsibilities, a company handbook and company business plan and Charity Commission guidelines.

Board Appointments

There was one new board appointment in the 2020/21 financial year, Mr M Hartley joined the board. The board has since recruited an additional board member, Ms E Dennis-Edwards who was appointed on 5 May 2021. The Board continues to look for new board members to support in meeting the company's business plan objectives.

Organisational Structure

During 2020-21 the company structure was as follows: Two Co-Directors (Artistic Director f/t and Executive Director f/t); an Audience Development & Engagement Manager (f/t), a Development Manager (p/t), a Producer (p/t) and a freelance Bookkeeper (p/t). The Co-Directorship is made up of an Artistic Director and an Executive Director who report to the Trustees at quarterly meetings. The Executive Director also acts as Company Secretary.

Risk management

The Trustees have assessed the major risks to which the company is exposed, in particular those relating to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate exposure to major risks.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities.

Statement of trustees' responsibilities

The Trustees, who are also the directors of Pentabus Arts Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with the applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principle in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent; and
- Prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

The trustees' report was approved by the Board of Trustees.

On behalf of the board of Trustees

.....
Ms R Robins
Trustee (Chair)
Dated: .....

PENTABUS ARTS LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF PENTABUS ARTS LIMITED

I report to the Trustees on my examination of the financial statements of Pentabus Arts Limited (the charity) for the year ended 31 March 2021.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity'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 ACCA, 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 that in any material respect:

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

2 the financial statements do not accord with those records; or

3 the financial statements 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 financial statements 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 financial statements to be reached.

Helen Tinsley FCCA
Column House
7 London Road
Shrewsbury
SY2 6NN

Dated: .....

PENTABUS ARTS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds general 2020 £	Unrestricted funds designated 2020 £	Restricted funds 2020 £	Total 2020 £
Income and endowments from:									
Voluntary income	**3**	221,279	-	10,550	231,829	231,882	-	70,420	302,302
Charitable activities	**4**	17,373	-	-	17,373	23,329	-	-	23,329
Investments	**5**	734	-	-	734	-	-	-	-
Other income	**6**	1,262	674	-	1,936	2,586	16,089	-	18,675
Total income		240,648	674	10,550	251,872	257,797	16,089	70,420	344,306
Expenditure on:									
Raising funds									
Fundraising and publicity	**7**	461	-	-	461	761	-	-	761
Charitable activities									
Production and marketing	**8**	108,761	2,585	10,550	121,896	176,611	3,468	47,529	227,608
Personnel, travel and accommodation	**8**	55,628	-	-	55,628	49,786	-	10,628	60,414
Administration, property and legal	**8**	10,748	-	-	10,748	17,895	-	-	17,895
Depreciation and other expenses	**8**	6,297	4,398	-	10,695	11,326	4,461	-	15,787
Other expenditure	**8**	6,409	-	-	6,409	9,534	-	-	9,534
Total charitable expenditure		187,843	6,983	10,550	205,376	265,152	7,929	58,157	331,238
Total resources expended		188,304	6,983	10,550	205,837	265,913	7,929	58,157	331,999
Net incoming resources before transfers		52,344	(6,309)	-	46,035	(8,116)	8,160	12,263	12,307

PENTABUS ARTS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

Net incoming resources before transfers	52,344	(6,309)	-	46,035	(8,116)	8,160	12,263	12,307
Gross transfers between funds	(46,166)	46,166	-	-	180	(180)	-	-
Net income for the year/ Net movement in funds	6,178	39,857	-	46,035	(7,936)	7,980	12,263	12,307
Fund balances at 1 April 2020	111,073	53,774	24,668	189,515	119,010	45,794	12,404	177,208
Fund balances at 31 March 2021	117,251	93,631	24,668	235,550	111,074	53,774	24,667	189,515

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

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PENTABUS ARTS LIMITED

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	**14**		13,964		24,657
Current assets					
Debtors	**13**	30,179		44,030	
Cash at bank and in hand		311,455		218,572	
		341,634		262,602	
Creditors: amounts falling due within one year	**16**	(120,048)		(97,744)	
Net current assets			221,586		164,858
Total assets less current liabilities			235,550		189,515
Income funds					
Restricted funds			24,668		24,668
Unrestricted funds - designated			93,631		53,774
Unrestricted funds - general			117,251		111,073
			235,550		189,515

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

The director' acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements 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 incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on .....

.....	.....
Mr R H Burbidge OBE	Ms R Robins
Trustee	**Trustee**

Company Registration No. 01747169

1 Critical accounting estimates and judgements

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

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

2 Accounting policies

Charity information

Pentabus Arts Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Pentabus Theatre, The Old School, Bromfield, Ludlow, Shropshire, SY8 2JU, United Kingdom.

The charitable company is a public benefit entity.

2.1 Accounting convention

The accounts have been prepared in accordance with the charity's governing document, the Companies Act 2006 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)" (as amended for accounting periods commencing from 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

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

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

2.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

2.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds 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.

2 Accounting policies **(Continued)**

2.4 Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity has entitlement to the funds;
- Any performance conditions attached to the item(s) of 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; and
- The amount can be measured reliably.

Income received in advance of a theatrical performance or provision of other specified service is deferred until the criteria for income recognition are met.

2.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Cost of raising funds comprise of Just Giving fees relating to donations received, fundraising event costs and costs relating to staff visiting potential donors.
- Expenditure on charitable activities includes personnel, travel and accommodation costs, production and marketing costs, administration, property and legal expenses and depreciation and other expenses.
- Other expenses represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

2.6 Tangible fixed assets

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimates useful economic lives at the following annual rates:

Improvements to property	15% reducing balance
Technical equipment	15% reducing balance and 25% straight line

Currently the LED lighting is being depreciated on a 25% straight line basis as was agreed by the Board of Trustees at the 8 September 2016 meeting and the new sound equipment purchased in March 2020 is also being depreciated on a 25% straight line basis.

During the 2020 financial year we reviewed and considered if the depreciation rates used were appropiate, in a small number of cases it was agreed the depreciation previously charged was not appropiate and therefore we fully depreciated the assets to reflect the true net book value.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

2.7 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

2 Accounting policies **(Continued)**

2.8 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2.10 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2.11 Taxation

The charity is exempt from corporation tax on its charitable activities.

2.12 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.

2 Accounting policies **(Continued)**

2.13 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.

3 Voluntary income

	Unrestricted funds	Restricted funds	Total 2021	Total 2020
	£	£	£	£
Voluntary income	221,279	10,550	231,829	302,302
For the year ended 31 March 2020	231,882	70,420		302,302
Voluntary income				
Arts Council England grant	190,779	-	190,779	187,332
Shropshire Council grant	6,000	2,300	8,300	1,300
Millichope Foundation grant	500	-	500	3,000
Esmée Fairbairn	14,000	-	14,000	17,000
Garfield Weston Foundation	2,500	-	2,500	19,000
Elmley Foundation	-		-	4,000
Arts Council Funding	-		-	27,296
The Clive and Sylvia Richards Charity	-	5,250	5,250	5,000
OSLTS	-		-	16,174
The Adlard Family Charitable Foundation	500		500	
Hereford Community Fund	-		-	5,000
Leche Trust				1,500
Wynn Foundation	-	1,500	1,500	-
National Trust Legacy Project				4,575
Shropshire Masons Charitable Fund	-	500	500	-
The Haystack Trust	-	1,000	1,000	2,875
Studio	-		-	4,000
Other	7,000	-	7,000	4,250
	221,279	10,550	231,829	302,302

4 Charitable activities

	2021	2020
	£	£
Box office & Other earned income.	4,404	19,727
Fundraising income	12,969	3,602
	17,373	23,329

5 Investments

	Unrestricted funds general 2021	Total 2020
	£	£
Interest receivable	734	-

6 Other income

	Unrestricted funds general	Unrestricted funds designated	Total 2021	Total 2020
	£	£	£	£
Other income	1,262	-	1,262	2,586
Theatre Tax Relief	-	674	674	16,089
	1,262	674	1,936	18,675
For the year ended 31 March 2020	2,586	16,089		18,675

7 Raising funds

	Unrestricted funds general 2021	Total 2020
	£	£
Fundraising and publicity		
Staging fundraising events	461	761
	461	761

8 Charitable activities

	Production/ marketing	Personnel	Admin/ general	Dep'n	Other	Total 2021	Total 2020
	£	£	£	£	£	£	£
Employees' salaries	84,155	-	-	-	-	84,155	79,091
Depreciation and impairment	-	-	-	10,695	-	10,695	15,787
Employee salaries - management		54,801	-	-	-	54,801	47,369
Employee other costs	-	827	-	-	-	827	2,417
Marketing expenses	359	-	-	-	-	359	1,809
Other production costs	31,353	-	-	-	-	31,353	143,194
Office running costs	5,752	-	3,892	-	-	9,644	9,959
Premises costs	-	-	2,115	-	-	2,115	4,572
Insurance	-	-	3,049	-	-	3,049	2,678
Maintenance costs	-	-	1,469	-	-	1,469	3,908
Bank charges	-	-	223	-	-	223	137
Arts Council England Funding Costs	-	-	-	-	-	-	10,783
Other charitable expenditure	277	-	-	-	-	277	-
	121,896	55,628	10,748	10,695	-	198,967	321,704
Share of support costs (see note 9)	-	-	-	-	153	153	494
Share of governance costs (see note 9)	-	-	-	-	6,256	6,256	9,040
	121,896	55,628	10,748	10,695	6,409	205,376	331,238

8 Charitable activities **(Continued)**

Analysis by fund							
Unrestricted funds - general	108,761	55,628	10,748	6,297	6,409	187,843	
Unrestricted funds - designated	2,585	-	-	4,398	-	6,983	
Restricted funds	10,550	-	-	-	-	10,550	
	121,896	55,628	10,748	10,695	6,409	205,376	
For the year ended 31 March 2020							
Unrestricted funds - general	176,611	49,786	17,895	11,326	9,534		265,152
Unrestricted funds - designated	3,468	-	-	4,461	-		7,929
Restricted funds	47,529	10,628	-	-	-		58,157
	227,608	60,414	17,895	15,787	9,534		331,238

9 Support costs

	Support costs	Governance costs	2021	2020	Basis of allocation
	£	£	£	£	
Hospitality	153	-	153	494	Support
Trustees' expenses	-	(160)	(160)	1,874	Governance
Legal and professional fees	-	3,946	3,946	5,976	Governance
Independent Examination costs	-	1,800	1,800	690	Governance
Independent Examiner's fees	-	670	670	500	Governance
	153	6,256	6,409	9,534	
Analysed between					
Charitable activities	153	6,256	6,409	9,534	

10 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or other benefits during the year.

	2021	2020
	£	£
Trustees' expenses	(160)	1,874

11 Movement in funds

	Balance at 1 April 2020	Movement in funds: Incoming resources	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£
Unrestricted funds					
General fund	46,073	240,648	(188,304)	(46,166)	52,251
Contingency reserve	65,000	-	-	-	65,000
	111,073	240,648	(188,304)	(46,166)	117,251
Restricted funds					
The Arts Council England Catalyst Evolve	24,668			-	24,668
C&S Richards	-	5,250	(5,250)	-	-
Shropshire Masons Fund	-	500	(500)	-	-
The Haystack Trust	-	1,000	(1,000)	-	-
Shropshire Council	-	2,300	(2,300)	-	-
Wynn Foundation	-	1,500	(1,500)	-	-
	24,668	10,550	(10,550)	-	24,668
Designated funds					
Strategic Development fund	53,774	674	(6,983)		47,465
Designated Fund 21/22				46,166	46,166
	53,774	674	(6,983)	46,166	93,631
Totals	189,515	251,872	(205,837)	-	235,550

The General Fund are the "free reserves" including any fixed assets.

The Contingency Reserve has been built up year on year in relation to the Trustees' policy. Further information can be found in the Trustees' Report.

The Designated Fund was created in the 2016 financial year by the charity for future strategic development, to support new premises, research and development costs and capital purchases. In September 2016 the Board agreed to transfer the Theatre Tax Relief claim monies to this fund as the money cannot be guaranteed to continue because it is subject to Government policy. At that time the Board also agreed to use the monies in the Designated Fund towards new LED lighting. The balance at the 2021 year end is £93,631 and further information on the £46,166 transfer in during the year can be found in the Trustees' Report.

11 Movement in funds **(Continued)**

Restricted Funds

Arts Council England Funding - this is the final year of the 3 year Catalyst Evolve programme funded through Arts Council England, to support Pentabus Arts Limited to expand their income through Individual Giving and Business Partnerships. The costs incurred against this programme in 2021 were £10,550. A balance of £24,668 has been carried forward in to the 2022 financial year.

12 Employees

Number of employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
	5	4

Employment costs	**2021 £**	**2020 £**
Wages and salaries	128,460	110,922
Social security costs	7,661	10,472
Other pension costs	2,835	2,560
	138,956	123,954

No employees received total employee benefits of more than £60,000.

13 Debtors

Amounts falling due within one year:	**2021 £**	**2020 £**
Trade debtors	26,503	10,173
Other debtors	1,531	32,060
Prepayments and accrued income	2,145	1,797
	30,179	44,030

14 Tangible fixed assets

	Improvements to property	Technical equipment	Total
	£	£	£
Cost			
At 1 April 2020	41,979	73,434	115,413
At 31 March 2021	41,979	73,434	115,413
Depreciation and impairment			
At 1 April 2020	41,979	48,776	90,755
Depreciation charged in the year	-	10,694	10,694
At 31 March 2021	41,979	59,470	101,449
Carrying amount			
At 31 March 2021	-	13,964	13,964
At 31 March 2020	-	24,658	24,658

15 Financial instruments

	2021	2020
	£	£
Carrying amount of financial assets		
Debt instruments measured at amortised cost	339,492	260,804
Carrying amount of financial liabilities		
Measured at amortised cost	114,061	92,311

Financial assets

Financial assets measured at amortised cost consists of trade debtors, other debtors and cash at bank and in hand.

Financial liabilities

Financial liabilities measured at amortised cost consists of trade creditors, other creditors and accruals and deferred income.

16 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	5,989	5,433
Trade creditors	3,216	18,445
Other creditors	843	7,529
Accruals and deferred income	110,000	66,337
	120,048	97,744

17 Deferred income

Deferred income represents grants received during the year which relate to the next financial year. The amount deferred at the year end will be released during the year ended 31 March 2022 as the projects and work are completed.

	2021	2020
	£	£
Deferred income is included within:		
Creditors due within one year	107,051	62,550
Total deferred income at 1 April 2020	62,550	71,750
Amounts received in year	296,373	335,106
Amounts credited to statement of financial activities	(251,872)	(344,306)
Total deferred income at 31 March 2021	107,051	62,550

18 Analysis of net assets between funds

	Unrestricted fund	Designated fund	Restricted fund	Total
	£	£	£	£
Fund balances at 31 March 2021 are represented by:				
Tangible assets	4,978	8,986	-	13,964
Current assets/(liabilities)	112,273	84,645	24,668	221,586
	117,251	93,631	24,668	235,550

19 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2021	2020
	£	£
Aggregate compensation	65,343	69,181

20 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2021	2020
	£	£
Within one year	1,000	1,000

21 Ultimate controlling party

The company is controlled by the board of trustees.