

Pascal Theatre Company

REPORT AND FINANCIAL STATEMENTS

31st March 2025

COMPANY REGISTRATION NUMBER: 1780068

CHARITY REGISTRATION NUMBER 291910

**Frank S Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JE**

PASCAL THEATRE COMPANY

YEAR ENDED 31ST MARCH 2025

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS & TRUSTEES:

Dr Leya Landau
Dr Julia Pascal
R Posner
A S Corbett
Professor Mary Luckhurst
Katherine Klinger

COMPANY SECRETARY:

A S Corbett

REGISTERED OFFICE:

35 Flaxman Court
Flaxman Terrace
London
WC1H 9AR

CHARITY REGISTRATION NUMBER: 291910

COMPANY REGISTRATION NUMBER: 1780068

ACCOUNTANTS

Frank S Lachman
31 Fairview Way
Eggware
Middlesex
HA8 8JH

BANKERS:

The Co-operative Bank Plc
80 Cornhill
London
EC3V 3NJ

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2025.

Directors' Responsibilities

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that year.

In preparing those financial statements, the directors/trustees are required to:

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

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the 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 company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Principal Activity

The principal object of the company continues to be to promote, maintain, improve and advance the education of the public in the arts and in particular the arts of drama and other audio-visual arts associated with the theatre.

Organisation and Constitution

The company is registered as a charitable company limited by guarantee and was set up by a Memorandum and Articles of Association on 21st December 1983.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

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.

One third of the trustees resign at each AGM but are eligible for re-election by the membership.

On election to the board, trustees are inducted by the staff of the company on a one-to-one basis and are given the following; a copy of the Memorandum and Articles of Association; the company handbook containing all written policies and procedures; the booklet *The Responsibility of Charity Trustees*, published by the Charity Commission.

The trustees meet to decide on general strategy, on projects that may be undertaken and on funding that may be sought. Day-to-day running of the company is managed by J Pascal. The trustees have not identified any related parties other than the trustees themselves.

Examiner

Frank Lachman has agreed to be re-appointed as Independent Examiner to the company, and a resolution proposing his re-appointment was submitted at the Annual General Meeting.

PASCAL THEATRE COMPANY
DIRECTORS' AND TRUSTEES' REPORT (continued)

Most of the events of 2024-2025 were part of the Lottery Heritage Funded project *Women for Women: 19th Century Bloomsbury* which was in its final year.

There were many achievements which built on the foundations of networking. We produced talks, performances and semi-staged readings to a wide public and increased the breadth of the website. This meant an increase in visitors to our work and, as the site remains active for at least five years, promises an ongoing legacy.

Our programming consolidated last year's record of building new alliances and connecting arts, academia and the community. This means that we have new contacts for future collaborations.

The *Women for Women* website devoted to Victorian women's struggle for equality was continually updated and refined as it continued to offer more contributions from volunteer writers and researchers. Sally Mijit continued to engage new participants to enlarge the reach both nationally and internationally.

Among the many events which attracted new audiences were Julia Pascal's workshop 'Transforming Research into Exciting Public Engagement' at the London Victorian Studies Colloquium and a series of talks at Camden Local Studies and Archives Centre, London Archives, Senate House and online.

Talks

Talks which shared exciting new areas of research attracted individuals who were new to the Company. They met face to face and online.

This was the programme.

Claire Brock, Mary Chapman and Victoria Rea commemorated the 150th anniversary of the opening of the London School of Medicine for Women.

Sue Blundell gave a lecture called 'Collective emotions: Jane Harrison, a talk on the interplay of myth and ritual in ancient Greece'.

Mary Chapman spoke about 'Dr Helen Boyle: Pioneer in mental health care for women'.

Bethany Green's talk was 'Medical science in the world of Mary Shelley: Beyond Frankenstein, inside London, below the surface of nineteenth-century society'.

Lucy Havard told audiences about 'Elizabeth Garret Anderson, a modern woman 100 years ahead of her time (online)'.

Briony Hudson entertained the curious with 'The petticoat peril: women in pharmacy'.

Rosalind Janssen revealed the life of 'Mary Brodrick: Pioneer Egyptologist'.

Brigitte Stenhouse exposed news about 'Mary Somerville: a mathematician in Regency London'.

Performances

As part of Refugee Week, Julia Pascal's play *Theresa* was given a semi-staged reading at Burgh House, Camden, London with a Question-and-Answer session following the event.

Present was Polish-ghetto-escapee, actor Ruth Posner who performed the title role in the original production. The reading trained actors who were new to the Company and provided continuation of radical dramas which exposes reluctant histories. In this case the text exposed collaboration with the Nazis on the Channel Islands and the betrayal of Jewish refugees seeking safety on British soil.

For Holocaust Memorial Day 2025, at Burgh House, Conrad Cohen directed a semi-staged reading of Julia Pascal's play *A Dead Woman on Holiday* which was set in the Nuremberg Trials. A Question-and-Answer session was offered to engage audiences.

We found a strong interest in the two after-show talks suggesting that public engagement is a vital component of our work.

In autumn 2024, as part of the Bloomsbury Festival, we staged a site-specific performance as the final major performance of *Women for Women*. This was *Ulyssa* a dance-theatre event specially created to be seen in Senate House's public corridor entrance and this enabled us to use its 1930s decor as a framing device.

Written and directed by Julia Pascal, *Ulyssa* was designed by MA graduate, Anna Hayward, from the University of the Arts London. The team included London Contemporary Dance School students Winnie Lange and Hollie Whitford together with members of the community. These were Esther Caplin, Marzena Krywult, Czavda Redo, Elaine Thomas and Sarah Thorogood. Alexandra Hart was the Production Assistant and Sally Mijit provided the research.

Ulyssa revealed the lives of Jane Ellen Harrison and Helen Tirard, represented respectively by professional actors Jessica Claire and Anna Savva. The work gained extended audiences and networks within Senate House/London University. It was the first time that a public performance had occurred in this venue and its success proved that our outreach into surprising spaces was a daring but successful extension.

Our final performance of *Ulyssa* was attended by Councillor Samata Khatoon, Camden's Mayor. She spoke in public about the importance of the Company's work and how much she had learned about women's fight to gain equal education. Her words heightened our recognition within the municipality which was appreciated.

As a lasting legacy to the project *Women for Women*, we purchased a bench with a plaque in their honour which is placed in St George's Gardens, Bloomsbury. It is to remind passers-by of the women who had walked through these grounds on their way to fight for education and equal rights.

As the year ended, we moved towards the final analysis of the project with our Evaluation Officer Lesley Henderson. In April 2025, we completed the project *Women for Women: 19th Century Bloomsbury* with the understanding that it was hugely influential for all who participated. The huge amount of work generated over the two years is recorded on the web site and through images and sound. We know that it will be inspirational for future generations and will lead us to explore new areas of research, development and performance with the partners we have met in 2024-2025.

Julia Pascal 10 August 2025

Investments

The charity has no investments.

Assets

The movement in fixed assets is shown in Note 7 to the accounts.

Risk Management

The company undertakes periodic reviews for different areas of risk including insurance cover, health and safety policies in the workplace and whilst performing, working with vulnerable adults, young children, financial affairs, personnel practices, ICT technology. Also Data protection/Equality and Diversity/Accessibility.

The Trustees acknowledge that the management of risks faced by the company is a prime responsibility. The Trustees are satisfied that systems are in place to mitigate the major risks.

Reserves policy

The trustees have formulated a policy to ensure that sufficient reserves are retained to meet staff and contingency costs when these arise. These reserves are also available to enable the company to significantly scale down its operations should that be necessary. The trustees continue to take steps to ensure that reserves are built to an appropriate level. Pascal Theatre Company aims to keep at least three months' in reserves. This is calculated at minimum running costs of 18k monthly. Therefore we aim to have at least £54,000 reserves available.

PASCAL THEATRE COMPANY
DIRECTORS' AND TRUSTEES' REPORT (continued)

As at the year end the company had £60,990 Restricted Reserves and £35,238 Unrestricted Reserves.

Directors and Trustees

The movement in directors/trustees is set out on page 1 of these accounts. The current directors at the date of this Report are:

Dr Julia Pascal
Dr Leya Landau

Annette Corbett
Ruth Posner

Professor Mary Luckhurst
Katherine Klinger

Public Benefit Statement

The company's charitable objects are set out on page 2 of this report.

We are an arts organisation and we use arts professionals to engage with diverse communities for public benefits. We understand that the creative arts are essential for mental and physical wellbeing. Our practice is to further this connection between arts and good health.

The trustees have considered this matter and concluded:

1. That the aims of the organisation continue to be charitable;
2. That the aims and work done give identifiable benefits to the charitable sector and both indirectly and directly to individuals in need;
3. That the benefits are for the public, are not unreasonably restricted in any way and certainly not by inability to pay;
4. That there is no detriment or harm arising from the aims or activities.

The trustees have complied with their duty in Section 17 of the Charities Act 2011 in regards to the guidelines published by the Charity Commission.

Management Team

Our patrons are: Natalie Clein, Lord Simon Haskel, Barb Jungr, Kenan Malik, Irenosen Okojie, Robert Rinder.

Our accountants: Frank S Lachman & Company.

Going Concern

The trustees are of the opinion that a going concern basis is appropriate in preparing these accounts.

The trustees are of the opinion that the charity will be able to continue as a going concern for at least 12 months after the date of this report.

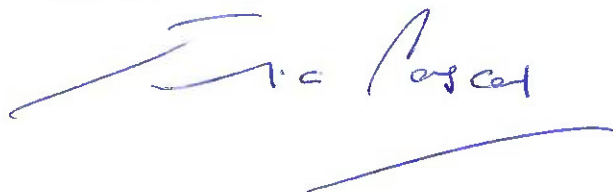
This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on

1 September 2025

and signed on its behalf by Dr Julia Pascal

Director



PASCAL THEATRE COMPANY

(A Company Limited by Guarantee having no Share Capital)

Independent Examiner's Report on the Accounts

I report on the financial statements for the year ended 31st March 2025 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes set out on pages 7 to 12.

Responsibilities and basis of report

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

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

Independent examiner's report

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:

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

the accounts do not accord with those accounting records; or

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

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

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



Frank S Lachman FCA
Member Institute of Chartered Accountants in England and Wales
Chartered Accountant
Independent Examiner

31 Fairview Way
Edgware
Middlesex HA8 8JH

Dated:

1/9/25

PASCAL THEATRE COMPANY

**Statement of Financial Activities
(incorporating an Income and Expenditure Account)
For the Year Ended 31st March 2025**

	Notes	Restricted Funds	Unrestricted Funds	Total Funds 2025	Restricted Funds	Unrestricted Funds	Total Funds 2024
Income from							
Donations and legacies	2	-	30,000	30,000	-	30,000	30,000
Charitable activities							
Theatrical/Educational projects	3	38,774	5,452	44,226	50,567	14,694	65,261
Total income		38,774	35,452	74,226	50,567	44,694	95,261
Expenditure on							
Charitable Activity Costs	5	36,522	31,787	68,309	51,028	37,713	88,741
Total expenditure		36,522	31,787	68,309	51,028	37,713	88,741
Net income/expenditure		2,252	3,665	5,917	(461)	6,981	6,520
Reconciliation of funds							
Total Funds brought forward		58,738	31,573	90,311	59,199	24,592	83,791
Total Funds carried forward	10	60,990	35,238	96,228	58,738	31,573	90,311

The statement of Financial Activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities

PASCAL THEATRE COMPANY

Balance Sheet at 31st March 2025

	Notes	2025	2024
		£	£
Fixed Assets			
Tangible assets	7	1,060	1,590
Current Assets			
Debtors	8	-	850
Cash at bank and in hand		156,255	152,671
Total Current Assets		156,255	153,521
Liabilities			
Creditors falling due within one year	9	61,087	64,800
Net Current Assets		95,168	88,721
Net Assets		96,228	90,311
The Funds of the charity			
Restricted Funds		60,990	58,738
Unrestricted Funds		35,238	31,573
	10	96,228	90,311

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

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

The directors acknowledge their responsibility for:

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

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

Approved by the directors on 1/9/25, and signed on their behalf by Dr Julia Pascal

Julia Pascal

**Notes to the Financial Statements
For the Year Ended 31st March 2025**

1 ACCOUNTING POLICIES

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

Pascal Theatre Company meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Office equipment	- 33% on written down value
Other equipment	- 25% on written down value

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

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

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

(e) Taxation

The company as a registered charity (number 291910) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(f) 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.

(g) 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.

PASCAL THEATRE COMPANY

Notes to the Financial Statements For the Year Ended 31st March 2025

2 Grants and Donations

	Restricted Funds	Unrestricted Funds	2025	Restricted Funds	Unrestricted Funds	2024
Donated services	-	30,000	30,000	-	30,000	30,000
	-	30,000	30,000	-	30,000	30,000

3 Income from Charitable Activities

	Restricted Funds	Unrestricted Funds	2025	Restricted Funds	Unrestricted Funds	2024
Grants and donations						
Arts Council England	-	-	-	1,500	-	1,500
Childwick Trust	-	-	-	-	-	-
The National Lottery Heritage Fund	38,774	-	38,774	49,067	-	49,067
Donations	-	3,000	3,000	-	-	-
Sundry	-	-	-	-	3,152	3,152
Other income						
Box office	-	833	833	-	900	900
Theatre Tax Relief	-	1,619	1,619	-	10,629	10,629
Sundry income and reimbursements	-	-	-	-	13	13
	38,774	5,452	44,226	50,567	14,694	65,261

4 Net Income

	2025	2024
Net income/expenditure is after charging		
Depreciation	530	530
Examination fee	1,900	1,900

PASCAL THEATRE COMPANY

Notes to the Financial Statements For the Year Ended 31st March 2025

5 Expenditure on Charitable Activities

	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Support and Governance Costs Unrestricted	Support and Governance Costs Restricted	Total 2025
Direct costs	29,574	1,211	-	-	30,785
Donated costs	-	-	30,000	-	30,000
Governance costs	1,900	-	531	-	2,431
Support Costs	5,048	-	45	-	5,093
Total 2025	36,522	1,211	30,576	-	68,309
	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Support and Governance Costs Unrestricted	Support and Governance Costs Restricted	Total 2024
Direct costs	51,028	-	-	-	51,028
Donated costs	-	30,000	-	-	30,000
Governance costs	-	-	2,502	-	2,502
Support Costs	-	-	5,211	-	5,211
Total 2024	51,028	30,000	7,713	-	88,741

6 Employees

The company has no employees, freelance contractors are paid on a project fee basis.

7 TANGIBLE FIXED ASSETS

	Office equipment	Total
Cost		
At 1st April 2024	25,046	25,046
Additions in year	-	-
At 31st March 2025	25,046	25,046
Depreciation		
At 1st April 2024	23,456	23,456
Charge for the year	530	530
At 31st March 2025	23,986	23,986
Net Book Values		
At 31st March 2025	1,060	1,060
At 31st March 2024	1,590	1,590

PASCAL THEATRE COMPANY

Notes to the Financial Statements For the Year Ended 31st March 2025

8 Debtors

	2025	2024
Trade debtors	-	-
Prepayments	-	850
	<u>-</u>	<u>850</u>

9 Creditors falling due within one year

	2025	2024
Other creditors	59,187	60,800
Accruals	1,900	4,000
	<u>61,087</u>	<u>64,800</u>

10 Reconciliation of movement in Funds

	Balance at 1 April 2024	Income	Expenditure	Balance at 31 March 2025
Restricted Funds	58,738	38,774	36,522	60,990
Unrestricted Funds	31,573	35,452	31,787	35,238
	<u>90,311</u>	<u>74,226</u>	<u>68,309</u>	<u>96,228</u>

11 Analysis of Net Assets between Funds

	Tangible Fixed Assets	Net Current Assets	Total 2025	Total 2024
Restricted Funds	-	60,990	60,990	58,738
Unrestricted Funds:	1,060	34,178	35,238	31,573
	<u>1,060</u>	<u>95,168</u>	<u>96,228</u>	<u>90,311</u>

12 Trustees

During the year, apart from listed below, none of the trustees received any remuneration from the trust and no expenses were reimbursed to any of them or paid on their behalf.

13 Related Parties

During the year J Pascal, a trustee, provided support services to the charity, and this donated unpaid time was in respect of drama workshops, theatrical/educational productions, fundraising and administration. This amounted to £30,000 (calculated at a nominal rate of £25 per hour), which has been included in donated services.