



SCENE AND HEARD

**TRUSTEES' REPORT
AND FINANCIAL STATEMENTS**

FOR THE YEAR ENDED 30 APRIL 2020

COMPANY NUMBER 03761808

CHARITY NUMBER 1077836



SCENE AND HEARD

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SCENE AND HEARD TRUSTEES' REPORT for the year ended 30 April 2020

The trustees of Scene and Heard are pleased to present their annual report with the financial statements of the charity for the year ended 30 April 2020.

The financial statements are prepared to meet the requirements for a directors' report and accounts for Companies Act purposes and comply with the Charities Act 2011, the Companies Act 2006, the charity's Memorandum and Articles of Association and the Statement of Recommended Practice – Accounting and Reporting by Charities (the FRS 102 Charities SORP).

Chairman's report

Established in January 1999, financial year 2019-2020 was Scene & Heard's twenty-first year of operation. Our twentieth anniversary was marked and celebrated throughout the calendar year of 2019.

CEO & Artistic Director Rosalind Paul continues as head of the organisation (full-time); managing the staff, volunteers, courses and productions and overseeing the running of the charity. Simma Gershenson continues in her post as Head of Development (part-time) 3 days a week with an extra floating day a month. After seven years in post, Kai Simmons stepped down as Office Manager in July 2019. This is a full time post with responsibility for all day-to-day financial processes as well as general administration. We recruited Euan Desborough to the role initially for a six-month probationary period, extended for a further six months to June 20. Our Bookkeeper from Margam Evans works alongside the Office Manager an average of one afternoon every two weeks on a freelance basis updating Quickbooks and maintaining our financial records.

This year we were delighted that having completed her one year paid **internship** from January – December 2019, Katie Wee was able to successfully apply for the role of Arts Officer - Classes & Courses. She secured a biometric residents permit to continue working with us for three years to 2023. The current contract is for four days a week, flexible working across classes, writing weekends and productions. Having a fourth member of staff is crucial to the development of the charity and was a feature of our five year strategic plan.

Fiona Mallin-Robinson remains with us on a freelance basis as **Strategy Advisor**. She continues to support the implementation of our strategic plan and the search for a permanent home for the charity.

We continue to offer **work experience** opportunities for our older Member Playwrights during production weeks. Anastasia, now aged 23, is a valued part of our prop-making team and Rosie now aged 20 came to work in our wardrobe/costume department Autumn 2019.

Very sadly, one of our two feeder schools, **St. Aloysius Roman Catholic Primary School** has closed, phased out over two terms in 2019. We are proud of our strong relationships with the schools in Somers Town built up over 20 years, and are so sad that St. Aloysius is no more. We continue to serve the children referred to us by St Aloysius as they move to other primary schools in the area. By contrast, our other feeder school, **Edith Neville Primary School**, moved into their much needed and long awaited new building and we continue to work with them as closely as ever. Scene & Heard works with **Plot 10 After School Club**, also soon to move into new premises, where we hold our writing weekends, and with **Origin Housing**, Camden who manage our classroom space **Basil Jellicoe Hall**. We still benefit from our partnership with **Regent High School**, where the majority of our young people transition to secondary school. We are continuing to develop ways in which we can

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work more closely with them and the other **secondary schools** that our older members attend. Offering work experience opportunities is a good way of doing this and is progressing well. Our long-term relationships with **Member Playwrights** are stronger than ever, in part due to our 20th anniversary year, which brought many of them back to join in the celebrations. Older Member Playwrights attend Saturday night performances, ask CEO & Artistic Director Rosalind Paul to act as mentor and referee for them in applications for work and further education and request work experience placements with us. **We currently have 370 Member Playwrights**, many of whom are siblings of other participants, thus further cementing our relationship with Somers Town families and the community as a whole.

In line with our five year **strategic plan** the trustees and staff continue to:

- **Deepen and expand our work** with the disadvantaged children of Somers Town
- Pursue a **secure, permanent home** for Scene & Heard within the community we serve
- **Raise our profile** in Camden and in the wider theatre community
- Operate as a **Centre of Excellence**; sharing our experience and positively influencing other practitioners, so that more people can achieve the outcomes we have seen
- Seek opportunities to **help shape policy and opinion** in the arts, education and charity sectors, in our borough and beyond

As a **Centre of Excellence** we have worked with numerous independent organisations and individuals offering **skills-sharing and advocacy** to mentor and support others.

In the year 2019-2020, Scene & Heard has advised:

- St. Pancras Community Association
- Rosehill Theatre Cumbria
- Primary Shakespeare Company
- Francesca Montanino – educating disadvantaged children in Turin through theatre mentoring
- Northstar – advising independent artists on emergency funding

In addition we have participated in:

- Parliament Hill School, Year 10 Mock Interviews Day
- Regent High School, Year 12 Careers Week
- Camden Cultural Partnership steering group
- The Commission for the Donor Experience
- W & SW London Equity branch group meeting

We have consulted on the following study:

- Department for Education Character Advisory Group – evidence of work building character and resilience in children and young people

Scene & Heard holds a prestigious **Centre for Social Justice Award 2015**. The award is in recognition and celebration of the best of small grassroots charities that work to alleviate issues surrounding poverty and disadvantage in all its forms. We continue to be extremely proud of our **Queens Award for Voluntary Service**, the MBE for voluntary organisations, which we received in 2011. This is a glorious recognition of the amazing work that our 400 volunteer theatre professionals do for the children of Somers Town.

Scene & Heard is a Member of the FSI, The Small Charities Coalition, the NCVO and the Centre for Social Justice Alliance. CEO & Artistic Director Rosalind Paul became a Fellow of RSA this year. Head of Development Simma Gershenson is an associate member of the IOF.

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Our purposes and activities

The purposes of the charity are to advance education for the public benefit of the children of Somers Town, London, by the teaching and promotion of the arts, in particular but not exclusively the art of drama and playwriting.

Scene & Heard is a unique mentoring project that partners the inner-city children of Somers Town, London with volunteer theatre professionals. We give children intensive one-to-one adult attention enabling them to write plays which are then performed by professional actors. Our performances give the children immediate and public experiences of success, raising their aspirations and boosting their self-esteem. Scene & Heard is committed to producing the highest quality theatre with and for the Somers Town Community. Our work improves literacy skills and attitudes towards education and develops communication and social skills.

We believe that in order to have a profound and long term impact on the children we serve, we must offer more than a one-off experience, to that end children are invited back to work with us year after year. We work with siblings and build up lasting relationships with families and with the wider Somers Town community.

We aim to:

- boost children's self-esteem and raise their aspirations through personal experiences of success
- give each child high quality one-to-one mentoring
- offer the children positive adult role models from beyond their normal experience
- run courses that use playwriting and other drama skills to benefit the children of Somers Town
- tailor courses to the developing needs of each child
- provide an environment where each child feels they can offer something of value
- continue working with each child through a series of courses from age 9 onwards
- remain a significant presence in the lives of the children and their families

We also serve the larger community of Somers Town, providing high-quality theatre in their community. We aim to create a space where everyone is welcome to celebrate the success of our Member Playwrights. To this end we:

- professionally produce regular seasons of innovative new writing for a public audience
- do not charge for performances
- produce our work within the community we serve

We are committed to our 400+ theatre professionals who volunteer their services to us, and our commitment to them includes:

- providing a uniquely challenging and rewarding experience for our volunteers
- providing the opportunity to develop their professional skills and contacts
- doing everything we can to accommodate their professional commitments to ensure that they can volunteer whilst maintaining successful careers

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Public Benefit

- All of our courses, theatre trips and services are free to our beneficiaries at the point of use
- In order to ensure access for all, Scene & Heard productions are free to attend
- Scene & Heard productions are advertised locally, by direct mail and email and via our website
- All our productions take place in the heart of Somers Town
- Productions are attended by children, their families and peers, their teachers, members of the professional theatre, radio and television community and the theatre-going public

Our Results

- 86% of our older Member Playwrights have gone on to achieve a degree or equivalent this is in stark contrast to the 25% of Somers Town residents with a higher degree in the 2011 census
- The teachers who refer children to us assess each child after a course and their evaluations are universally positive: 92% of participants display improved confidence and literacy; 95% participate more in class; and 100% improve their relationship with peers. In addition, teachers find that 70% of families improve their relationships with the school after a Scene & Heard production.

"[Scene & Heard's] ability to introduce children to the theatre is inspiring. Not only do you bring to life an art form which under normal circumstances might feel inaccessible, but in your hands it also becomes a vehicle for an array of empowering life skills. This is truly an example of Cultural Democracy in action."

Sir Keir Starmer KCB QC, MP for Holborn and St Pancras

Events and functions in the year May 2019 – April 2020

Twentieth Anniversary Projects

Throughout 2019 we celebrated our twentieth year of operation. We shared and enjoyed birthday cake at all productions and events. We updated the Scene & Heard song, which we played at productions and parties and we published our first book.

Only Cheese Can Leave: The Universal Truths of Scene & Heard is a celebration of 20 years of playwriting. With a foreword by our Patron Dame Hilary Mantel, it features testimonials from representatives of all of our stakeholders. Parents, teachers, patrons, volunteers, Member Playwrights, and our founders all contributed to the book. It is rich with quotes from plays across the years and is peppered with beautiful photographs of our Member Playwrights, their families, and our actors.

In October 2019 we held our **Big Birthday Book Launch at The British Library**. All Member Playwrights and their families were invited to the event and the oldest (29) and youngest (10) presented a copy of the book for deposit in the library. Every Member Playwright is entitled to a free copy of the book and over 100 were given out to families and contributors at the book launch.

In recognition of the continued work and commitment of our arts professional volunteers, we threw a 20th birthday party for them at Cecil Sharp House, Camden with over 150 attendees.

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Our Teachers' Pack ***Playwriting the Scene & Heard Way***, which is on our website and the Times Educational Supplement website, continues to be hugely popular with teachers around the world. It offers a series of lesson plans for teaching playwriting following our unique model. To date it has had over 7,000 views and 1,900 downloads. We are proud to share our work with the wider community and demonstrate best practice in this way.

Trips to see West End theatre productions are an important part of our core work. The whole experience enhances the cultural literacy of our young people and reinforces the idea that they are welcome in theatres, and in the wider London community outside of Somers Town.

In October 2019 we took a group of nine Member Playwrights to The Lyceum Theatre, to see ***The Lion King*** and in February 2020 we took another group of twelve to the Cambridge Theatre to see ***Matilda***. Both of these popular block-buster musicals are inspiring for our young people as they feature truly multi-cultural casts, have children and young people on stage and are rich in spectacle and a little bit of magic.

Courses and productions

Scene & Heard ran four courses in the year May 2019 – April 2020: *Stage One* in May, two *Playmaking One* courses – Summer & Autumn 2019, and *Replay* Spring 2020. This was one less course than our normal programme of five, as our 20th Anniversary projects and in particular the Big Birthday Book Launch, took the place of an October course. The Book Launch involved many Member Playwrights past and present.

Stage One is the third course we offer and is designed to combine the children's writing skills with a gentle introduction to acting. It took place over an intensive weekend in May 2019. Eight Member Playwrights aged eleven to twelve took the course working alongside adult mentors. It culminated in a sharing of work to an invited audience of family and friends at the Old Diorama Arts Centre.

Playmaking One is the foundation of Scene & Heard's work. Designed for children aged nine, it is the first course that they take with us. Referred by the two local primary schools with whom we have excellent relationships, we work with children who face a range of difficulties in their young lives. With a maximum of ten places available on each course, twenty new child playwrights took the courses. Committing to and completing a course can be an enormous challenge for children who often live in chaotic circumstances, and we were delighted that all twenty children completed *Playmaking One* this year.

The *Playmaking One* courses led to two hugely successful productions performed by volunteer professional actors and played to capacity audiences at Teatro Technis in Camden, London:

Beyond the Teens – The Grown Up Plays; four performances in July 2019
Bells & Whistles – The Celebration Plays; four performances in November/December 2019

Children who have previously completed ***Playmaking One*** are invited to return a year later to take ***Replay***, which is our second course. Ten children aged 10 to 11 started the course and nine completed it as far as was possible. Having taken the term-long course, these children wrote their plays just as COVID-19 was beginning to make its presence felt in the UK.

The plays were rehearsed, costumes were made and we were about to go into production when, on Monday 16th March and in consultation with the acting company, trustees and Headteacher at Edith

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Neville Primary school, we cancelled the production. This proved to be the right decision as two days later, the UK government shut down all theatres and public gatherings.

We were very sad that *What's Next? – The Quizzical Plays* did not take place. We did film a final rehearsal and very much hope it will be shared in some form when restrictions are lifted.

Across four courses, two theatre trips, work experience placements and our Big Birthday Book Launch, Scene & Heard worked with over 100 Member Playwrights aged nine to twenty nine in the year to April 2020.

Our high production standards continued to develop in 2019-20 with ever more ambitious costumes, props, sound and lighting. Our increasing popularity meant all of our productions were fully booked. We turned people away at some performances as we were at absolute capacity. There is no doubt that in the longer-term Scene & Heard requires a larger performance venue.

In the year May 2019 – April 2020 Scene & Heard worked with over 120 volunteer theatre professionals: Actors, Directors, Writers, Composers, Technicians and Designers. Our volunteer base has approximately 400 members. All volunteers undergo child protection training and are DBS checked. We continue to hold regular new volunteer evenings welcoming new people to our work. Potential volunteers must be professionals working in the industry, have seen at least one Scene & Heard production and provide two references, one of whom should be an existing Scene & Heard volunteer.

Scene & Heard volunteers 2019-20 have included, among many others:

David Ahmad – Actor, *The Kite Runner* UK, *Potted Potter* New York
Nigel Anthony – Actor, TV and BBC Radio voice artist
Hayley Carmichael – Actor, *Complicité*, *Told by an Idiot*, RNT, RSC. *Call the Midwife*
Kate Copeland – Actor, *Call the Midwife*, *Emmerdale*, *The Dumping Ground*
Morag Cross – Actor, *W. End*; *Harry Potter & The Cursed Child*
Sophie Duval – Actor, *Call the Midwife*, *Dr Who*, *Father Brown*
Neil Edmond – Actor, Writer, Comedian. *Detectoists*, *Ghosts*, *Jonathon Strange & Mr Norrell*
Jonny Freeman – Actor, *MI High*, *Silent Witness*, *Midsomer Murders*
Ruth Gibson – Actor, National Theatre, Library & Royal Exchange theatres, Manchester
Don Gilet – Actor, *Midsomer Murders*, *Brief Encounters*, *Holby City*, *Eastenders*
Richard Grieve – Actor, *W. End*: *Strictly Ballroom*, *High Society*, *The Sound of Music*
Greg Haiste – Actor, *W. End*: *Nell Gwyn*, *39 Steps*, *Quiz*
Mariam Haque – Actor, RSC, National Theatre, Royal Court
Hannah Mackay – Script Writer and Television Producer UK and USA
Alys Metcalf – Actor, *W. End*: *The Play that goes wrong*
Nigel Pilkington – Actor, voice over artist, *Peter Rabbit*, *Thomas & Friends*
Ben Moor – Actor, Writer, Comedian. *A Very English Scandal*, *Taboo*, *Doctor Thorne*
Roshni Rathore – Actor, Birmingham Rep, Theatre Royal Stratford East
Nick Rowe – Actor, *Da Vinci's Demons*, *The Crown*, *Dr Thorn*, *Belgravia*, *Grantchester*
Susie Trayling – Actor, *W. End*: *Harry Potter & The Cursed Child*, RSC
Jamie Wilkes – Actor, RSC, Shakespeare's Globe, York Theatre Royal

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Merchandise

Whilst all Member Playwrights receive a free copy, we have added our 20th Anniversary book *Only Cheese Can Leave – The Universal Truths of Scene & Heard*, to our merchandise range for supporters to buy. It has proved very popular and a boost to our merchandise income. We created three new designs for **charity Christmas cards** this year, with anniversary illustrations by volunteer Ian Bass featuring characters from plays written by our Member Playwrights. Other merchandise continues to sell at our performances as well as online via our website.

In Kind donors

- Rehearsal and class space offered free of charge by **The Old Diorama Arts Centre** and **Origin Housing**
- Lighting for our productions was generously provided by **White Light Ltd** for all performances over the past year. This greatly enhances our production values and develops the technical elements of our shows
- **The British Library** waived the hire fee of the Knowledge Centre for our book launch
- **Slaughter & May** hosted our quarterly board meetings

Fundraising

Scene & Heard raises funds through applications to grant making trusts, corporate sponsorship, benefactors (high wealth individuals), our Eyes & Ears Individual Giving scheme, one-off donations and our own fundraising efforts. Scene & Heard abides by the Code of Fundraising Practice and the requirements of the Fundraising Regulator, updating our policies and procedures in line with changes to the code and best practice in the sector. Scene & Heard does not use any third parties to raise funds, such as a professional fundraiser or commercial participator.

Scene & Heard is in compliance with the General Data Protection Regulation (GDPR). Our Privacy Policy (available on our website) and our Data Protection Policy reflect the law. We have Legitimate Interests Assessments for all individuals whose data is essential for the delivery of our courses and events: our Member Playwrights, our volunteers (including trustees and patrons), our regular donors & funders, local community organisations (including schools and local government) and other creative industry partners with whom we may collaborate.

All of our marketing and fundraising information contains clear instructions on how to change communication preferences and we respond to any requests within the legal time frame. We also have a transparent complaints procedure. Scene & Heard will continue to ensure that our data procedures and policies are in line with all relevant legislation.

Eyes & Ears income rose by 10% this year. We raised £16,600 from our Benefactors, high wealth individuals with a commitment to our work in Somers Town; one Benefactor donates through their family foundation.

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for the year ended 30 April 2020

Our fundraising participation events this year included:

- Our patron Hugh Bonneville and his on-screen wife Elizabeth McGovern hosted a pre-release screening of ***Downton Abbey*** at The Curzon Mayfair in September 2019, raising £27,963 in ticket sales, audience donations and an online auction
- **Volunteers and Trustees raised funds as Anniversary Athlete**, running and cycling in support of our 20th birthday celebrations
- Our eleventh annual **Anniversary Pub Quiz** took place in February 2020 hosted by volunteer Jez Worsnip of The Quiz Team.

In December 2019 Sister Pictures Ltd selected us as their charity partner, as a business in the performance sector they provide professional artists to our volunteer base as well as direct funding. We were delighted to discover that a member of Sister Pictures staff is a Member Playwright.

2019 was the second year of our partnership with Argent LLP, developers of Kings Cross. In addition to an annual donation, Argent staff raise money for Scene & Heard throughout the year. **Gilbert & Swayne**, makers of fine chocolates, continued to donate 10% of their profits to us in 2020.

Scene & Heard would like to take this opportunity to **thank the following trusts and foundations** for their support of our work in 2019-2020:

BBC Children in Need
Camden Giving – KX Fund
Camden Giving – Inclusive Community Fund
The Carlile Family Foundation
Garfield Weston Foundation
Goldsmiths' Company Charity
John Lyon's Charity
Labtech London
The London Community Fund

RL Charitable Trust
The Joseph Mindel Charitable Trust
The Mackintosh Foundation
The Shadworth Hodgson Bequest
The Sir James Roll Charitable Trust
The Thompson Family Charitable Trust
The Wellington Management UK Foundation

The **Kathryn Findlay Future Fund**, a legacy of the renowned architect to support Scene & Heard in the search for a secure and permanent home, continues to grow.

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Financial review

Summary

Scene & Heard's total income in 2019-20 was £285,762, up from £231,501 in the previous year. Expenditure for the year was £223,403, compared with £197,807 in 2018-19. We finished the financial year with unrestricted funds of £320,417 of which £111,702 were free reserves, and with restricted funds of £12,431, making up total funds of £332,848.

Accountancy firm JS2 continued to provide our independent financial examination.

Income

Funding from trusts and foundations in 2019-20 rose by £10,828, making up 59% of total income for the year. As a result of the Covid 19 crisis and consequent lockdown some funds due to be spent in 2019-20 have been deferred to our next year of operation.

New trusts and foundations, funding Scene & Heard for the first time in 2019-20 include Camden Giving's Inclusive Communities Fund, Labtech London, RL Charitable Trust and the North London Philanthropic Fund via The London Community Foundation. We received no statutory income during the year. Our corporate income comprised the second year of our partnership with as Argent LLP's as well as a new corporate partnership with Sister Pictures Ltd.

Income from Fundraising Events was higher than in 2018-19, mainly due to The Downton Abbey pre-release screening hosted by our patron Hugh Bonneville. Several individual athletes raised money for us over the course of the year. A handful of Scene & Heard volunteers also hosted their own small fundraising events for the charity.

In order to ensure access for all, we do not charge for tickets to our performances, but receive consistent amounts in audience donations at the end of each performance. However, with the cancellation of our March production due to the COVID-19 pandemic our audience donations were down to a total of £3,447 this year. We are able to claim Gift Aid on these audience donations under the Gift Aid Small Donations Scheme as well as Individual donations, including Eyes & Ears and one-off donations.

Expenditure

Total expenditure of £223,403 was an increase of £25,596 over the 2018-19 total. Charitable Activities accounted for 82.2% of total expenditure (similar to the previous year's 83.4%), with the remainder attributed to Fundraising activities.

On completing a year as Company Intern we employed Kathryn Wee as a permanent fourth member of staff in the new role of Arts Officer, Courses and Productions. We had a change of Office Manager in Summer 2019 leading to extra costs in recruitment and salaries across the transition period. This meant that overall staff costs increased by £11,014 compared with the previous year. Other increased expenditure included our 20 anniversary projects, although we anticipate that our book will generate a small but steady income and will more than cover the cost of publication over time.

We continue to support our Member Playwrights and volunteers on all our courses, including travel expenses where needed or requested.

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Impact of COVID – 19 Report and Update

Staffing

At the end of the financial year to 30 April 20, we are in lockdown as a result of the COVID-19 Pandemic. Our office is closed and we are, where possible, working from home. Our Office Manager has been on extended sick leave (not COVID related) since March until the end of his contract in June 2020. The post is currently vacant and the CEO is covering the duties until we can recruit.

We placed our Arts Officer – Classes and Courses onto the government furlough scheme from April 20 for three months, then onto flexible furlough, working part-time during August with a view to her returning to full to time employment with us in September 2020.

Our Head of Development is also on reduced hours down to two days a week, again with a view to returning to her usual hours in September 2020. This reduction in staff has meant that our monthly salary costs have gradually reduced from a high of £10,716 in February 20 to £6,952 in July 20. A major reduction in outgoings is also evident in our course costs.

Courses and funding

Scene & Heard held several grants restricted to Playmaking One Summer 2020 course which was canceled due to COVID - 19. We have contacted all of the grantors asking them to allocate their funds to our next Playmaking One course when we are able to safely deliver it:

BBC Children in Need £8,119

Goldsmiths' Company Charity £3,000

The Mackintosh Foundation £1,000

The Mackintosh Foundation has agreed to the change. We are waiting for responses from BBC CIN and Goldsmiths' Company Charity. The funds will remain untouched pending the outcome of our communications. We continue to keep our funders updated as we determine how we deliver our services in the autumn.

Scene & Heard is in receipt of several emergency grants during lockdown:

Wellington Management UK Foundation £12,500

Arts Council England £6,726.

The Thomas Ap Rhys Memorial Trust £4,000 unrestricted funds instead of their usual policy of donating funds restricted to specific course costs.

Scene & Heard continues to apply to funders both to support emerging from lockdown as well as our future courses and services. Our corporate funders have maintained their support throughout lockdown. Our Eyes & Ears individual giving scheme, has seen a handful of cancellations but remains robust.

Despite COVID – 19 and lockdown the staff and trustees consider that with markedly reduced outgoings and secured emergency funding, the financial outlook for the charity going forward is positive.

We have continued to support our beneficiaries throughout lockdown. We are in regular contact via phone, email, text and social media with our Member Playwrights and their families, offering online resources and support, guidance and activities. We are working closely with our main feeder schools and local community groups to offer support wherever it is required. Our volunteers are reading stories for one school's website.

We have produced a series of *Talking Heads*; short films, of our actors performing lines from our anniversary book *Only Cheese Can Leave – The Universal Truths of Scene & Heard* which are being

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widely shared and celebrated across social media. These films are proving very popular and have lead to an increase in book sales.

Plans for the future

We are in the process of making a film of *What's Next – The Quizzical Plays*, our cancelled March 2020 production. In line with government guidance regarding theatre performances, we are planning an open air public screening of the *What's Next* film in Central Somers Town.

We are in the process of rethinking our courses and **course structure** to adapt to a new way of working, incorporating social distancing, and being aware that live theatre performances may not happen for quite some time. We may incorporate more film elements to our work and are offering further bespoke support to those who need us most.

Our CEO has undertaken COVID Secure training and is writing Risk Assessments for all future activities.

We are putting a tender bid to Camden Council, to allow us to lease a community space in Central Somers Town; our long-awaited **permanent home**. This bid has universal support from Ward Councillors, community groups, and our beneficiaries. A move to more suitable premises is essential for us to be able to offer our services post lockdown, and to serve our community better.

With our **Strategy Advisor** we continue to pursue this permanent home in Somers Town as well as a larger more secure performance venue. Our long term future is dependant on us securing a clean and adaptable space and this is our immediate priority.

We will also recruit a new **Finance & Office Manager** towards the end of the Summer. If we do have a new building we plan on expanding to include maintenance, cleaning and reception staff and will fundraise for these costs accordingly.

Where possible, we will continue to develop and promote our **Work Experience Programme** for older Member Playwrights, offering them opportunities to work with us. Like all of our services this will be a bespoke programme to fit the needs and interests of each individual.

With the convening of a **Fundraising sub-committee** our board of trustees are developing a new **Fundraising Strategy**. This strategy will include our plan to continue diversifying our income streams, notably with Corporate Sponsorship. We hope to grow our successful **Eyes & Ears Individual Giving Scheme** even more; we are keen to increase the number of donors. The strategy will take into account the changing situation and it's effect on future funding.

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REFERENCE AND ADMINISTRATIVE DETAILS

Company number 03761808 (England and Wales)
Charity number 1077836 (England and Wales)
Principal and Registered office Theatro Technis, 26 Crowndale Road, London NW1 1TT

Directors and trustees

The directors of the charitable company (the charity) are its trustees for the purposes of charity law. The trustees, officers and staff serving during the year and since the year end were as follows:

Trustees

Keith Ackerman (Chair from 09/18)	
Emma Bell	
Nick Gray	
Brónagh McCann	Appointed 12/19
Joanne Millard (Treasurer 09/18 – 12/19)	
Michelle Nelson	Resigned 06/19
John Nevin (Deputy Chair from 09/18)	
Emily Plosker	Appointed 12/19
Andrew Porter	
John Rolph	
Tracey Shevlin	Appointed 12/19
David Stewart (Treasurer from 12/19)	Appointed 12/19
Will Wharfe	

Staff

CEO & Artistic Director — Rosalind Paul
Head of Development — Simma Gershenson
Office Manager – Kai Simmons to 07/19, Euan Desborough 07/19 – 06/20
Arts Officer, Courses & Productions – Katie Wee appointed 01/20

Bookkeeping

Margam Evans Ltd

Strategic Consultant

Fiona Mallin-Robinson

Banks

CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent, ME19 4JQ

The Cooperative Bank Plc, PO Box 101, 1 Balloon Street,
Manchester, M60 4EP

Triodos Bank, Deanery Road, Bristol BS1 5AS

**Independent
Examiners**

JS2 Ltd, One Crown Square, Church Street East,
Woking, Surrey, GU21 6HR

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Scene and Heard is a company limited by guarantee governed by its Memorandum and Articles of Association dated 22 March 1999, and is a registered charity. Each member of the company has agreed to contribute £10 in the event of the charity winding up. The core staff and all trustees are members: Keith Ackerman, Emma Bell, Simma Gershenson, Nick Gray, Fiona Mallin-Robinson, Brónagh McCann, Jo Millard, John Nevin, Rosalind Paul, Emily Plosker, Andrew Porter, John Rolph, Tracy Shevlin, David Stewart and Will Wharfe. All members are actively involved in the work of the charity.

There can be no less than three trustees. New trustees are appointed by the board. The trustees meet regularly to direct the charity's affairs. There are four employees – two full time and two part time. In addition our bookkeeper and strategy advisor support the charity on a freelance basis. We also hire freelance production staff on short term contracts when required.

New trustees have an orientation programme which includes: seeing a production, meeting the staff and a number of volunteers. They are given a **Trustee Welcome Pack**, papers and briefing on their legal obligations under charity and company law, on the charity's decision-making process and financial performance. Trustees are encouraged to attend appropriate external training.

Related parties: None of our trustees receive remuneration or other benefit from their work with the charity. Any connection between a trustee or employee of the charity and any individual or organisation which is paid to work with or for the charity must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related third party. In the year under review no such related party transactions were reported.

Pay policy for senior staff: The Trustees consider the board of Trustees and the senior management team comprise the key management personnel of the charity in charge of directing and controlling, running and operating the Charity on a day to day basis. All trustees give of their time freely and no trustee received remuneration in the year. Details of trustees' expenses and related party transactions are disclosed in Note 2 to the accounts.

Staff salaries are reviewed annually by the remuneration committee, a sub-committee of Trustees.

Risk management: Annually, when the strategic plan is reviewed and updated, the trustees assess the risks which the charity may face and the systems and procedures which mitigate the risks identified. Attention has been focussed on non-financial risks arising from fire and other health and safety issues relating to children, volunteers and audiences. Scene & Heard is committed to safeguarding and promoting the welfare of children and young people and expects all staff and volunteers to share this commitment. The trustees' review of the risks has identified that financial sustainability is one of the charity's main risks, although in recent years, this has become less significant, with the diversification of our funding streams. A key element in the management of financial risk is a strong reserves policy.

Reserves: The trustees have reviewed the charity's need for reserves in line with the guidance issued by the Charity Commission. The trustees have identified that general funds should be sufficient to safeguard the charity's service commitment in the event of delays in receipt of grants and to ensure continuity in the event of a large variation of income, enabling the charity to run efficiently and meet the needs of the beneficiaries for at least 6 months. This includes the obligations that would result

SCENE AND HEARD TRUSTEES' REPORT
for the year ended 30 April 2020

from a decision to wind up the charity, to cover staff notice periods, governance costs, overheads and contractual commitments.

In order to guarantee the above, the Trustees have designated that reserves equivalent to six months operating costs (as defined by 50% of annual expenditure in the latest set of annual accounts, currently this is £111,701) be held by the charity to ensure it can meet its future obligations as they fall due.

The Trustees resolved to designate those unrestricted funds at the year end in excess of the reserves to the Kathryn Findlay Future Fund. As a result, at 30 April 2020 the charity's free reserves stood at the target level of £111,701 (2019: £98,904).

Small Company Exemptions

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

Signed on behalf of the board of directors and trustees:



Keith Ackerman
Trustee & Chairman

07 September 2020



JOHN NEVIN
Trustee

07 September 2020

**Independent Examiner's Report to the Members of
SCENE AND HEARD
for the year ended 30 April 2020**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 30 April 2020 as set out on pages 17 to 24.

Responsibilities and basis of report

As the charity's trustees of the Company (who are also the directors of the company 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 for this year 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).

This report is made solely to the charity's trustees, as a body. My work has been undertaken so that I might state to the charity's trustees those matters which I am required to state to them in an independent examiners report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to any party other than the charity and charity's trustees as a body, for my examination, for this report, or for the statement I have given below.

Independent examiner's statement

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Institute of Chartered Accountants in England and Wales. I have completed my examination. I confirm that no material matters have come to my attention which gives me cause to believe that:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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 Charities SORP (FRS102).

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.



5th October 2020

JOHN SPEED FCA FCIE
JS2 Limited
One Crown Square
Woking
Surrey
GU21 6HR

SCENE AND HEARD STATEMENT OF FINANCIAL ACTIVITIES
Including Income and Expenditure Account
for the year ended 30 April 2020

	Note	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £	Total Funds 2019 £
Income and endowments from:					
Donations and legacies	1	178,932	62,819	241,751	225,679
Other trading activities (fundraising)	1	43,367	-	43,367	5,350
Income from Investments (bank interest)		644	-	644	472
TOTAL INCOME		222,943	62,819	285,762	231,501
Expenditure on:					
Raising funds	2-3	39,724	-	39,724	32,739
Charitable activities	2-3	121,919	61,760	183,679	165,068
TOTAL EXPENDITURE		161,643	61,760	223,403	197,807
NET INCOME/(EXPENDITURE)		61,300	1,059	62,359	33,694
Total funds at beginning of year		259,117	11,372	270,489	236,795
Total funds at end of year		320,417	12,431	332,848	270,489

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**SCENE AND HEARD
BALANCE SHEET
as at 30 April 2020**

Company Number 03761808

	Note	2020 £	2019 £
CURRENT ASSETS			
Cash at bank and in hand		355,797	291,722
Debtors: Prepayments and accrued income		5,678	7,802
		<u>361,475</u>	<u>299,524</u>
Trade creditors		405	407
Accruals		(2,973)	(2,187)
Taxation and Social Security		(1,639)	(1,885)
Pension contributions		(421)	(557)
Deferred Income	4	(24,000)	(24,000)
Creditors:		<u>(28,627)</u>	<u>(29,035)</u>
NET CURRENT ASSETS AND NET ASSETS	5	<u>332,848</u>	<u>270,489</u>
FUNDS			
Unrestricted			
General Unrestricted		111,702	98,904
Designated		208,715	160,213
Total Unrestricted		<u>320,417</u>	<u>259,117</u>
Restricted		12,431	11,372
TOTAL FUNDS	6	<u>332,848</u>	<u>270,489</u>

For the year ended 30 April 2020 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- (i) The members have not required the Company to obtain an audit of its accounts for the year in question in accordance with section 476
- (ii) The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. They were approved, and authorised for issue, by the directors on 7 September 2020 and signed on their behalf by:-



Keith Ackerman
Trustee



JOHN NEVIN
Trustee

07 September 2020

07 September 2020

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2020

ACCOUNTING POLICIES

Company number	03761808 (England and Wales)
Charity number	1077836 (England and Wales)
Principal and Registered office	Theatro Technis, 26 Crowndale Road, London NW1 1TT

Basis of preparation of accounts

These financial statements have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charity is a public benefit entity for the purposes of FRS 102 and therefore has also prepared the financial statements in accordance with the 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 (The FRS 102 Charities SORP) and the Charities Act 2011.

Going Concern

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the Charity to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements and have considered the impact of the coronavirus pandemic on the charity's operations. In particular the trustees have considered the Charity's forecasts and projections and have taken into account the limitations around holding courses and impact on future trust & foundation funding. After making enquiries the trustees have concluded that there is a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. The Charity therefore continues to adopt the going concern basis in preparing its financial statements.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and have not been designated for other purposes. Restricted funds are funds received to be used for particular purposes. Designated funds are funds earmarked by the trustees for a particular project or commitment, but which remain part of the unrestricted funds and are not legally restricted to the designated purpose.

Income and endowments

Donations and legacies are received by way of subscriptions and donations and are included in full in the statement of financial activities when received. Income that is received that does not meet the criteria for recognition of income because entitlement to the income does not exist at the balance sheet date is recorded as deferred income. Income from fundraising ventures is shown gross under Other trading with the associated costs included in the costs of Raising funds. Bank interest is included in the statement of financial activities when received under Investment income.

Expenditure

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

Expenditure has been included in the following cost categories:

Raising funds is costs incurred encouraging people and organisations to contribute financially to the charity's work. This includes the cost of staging special fundraising events.

Charitable activities costs are expenditure on meeting the charity's objectives (as opposed to the cost of raising the funds to finance these activities). Such costs include the direct costs of the charitable activities together with an allocation of the support costs and governance costs that enable these activities to be undertaken.

Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2020

1. INCOME

	2020 Unrestricted Funds £	2020 Restricted Funds £	2020 Total Funds £	2019 Total Funds £
Donations and legacies				
Trusts				
- BBC Children In Need	-	12,178	12,178	15,817
- Boris Karloff Charitable Foundation	-	-	-	2,000
- Camden Giving KX Fund	-	9,720	9,720	7,527
- Camden Inclusive Community Fund	-	1,472	1,472	-
- Carlile Family Foundation	15,000	-	15,000	15,000
- Deutsche Bank (LCF)	-	-	-	4,270
- The D'Oyly Carte Charitable Trust	-	-	-	3,000
- The Francis Crick Institute	-	-	-	1,500
- Garfield Weston Foundation	10,000	-	10,000	-
- John Lyon's Charity	24,000	-	24,000	24,000
- Joseph Mindel Trust	300	1,171	1,472	-
- Labtech London	-	1,000	1,000	-
- London Community Foundation	-	8,278	8,278	-
- Mackintosh Foundation	-	1,000	1,000	-
- RL Charitable Trust	500	-	500	-
- Shadworth Hodgson Bequest	5,000	-	5,000	4,000
- The Goldsmiths Company	-	3,000	3,000	2,000
- The Sir James Roll Charitable Trust	-	-	-	2,000
- Thompson Family Charitable Trust	50,000	-	50,000	50,000
- Tom ap Rhys Pryce Memorial Trust	-	-	-	5,000
- The Weinstock Fund	-	-	-	3,000
- Wellington Mgmt UK Foundation	-	25,000	25,000	17,052
- The Woodward Charitable Trust	-	-	-	1,500
- Other Trusts (total)	-	-	-	1,125
Trusts Subtotal	104,800	62,819	167,619	156,791
One-off donations	11,142	-	11,142	12,356
Eyes & Ears	26,297	-	26,297	23,953
Audience donations	3,447	-	3,447	7,093
Corporate sponsorship	14,128	-	14,128	11,355
Gift Aid Recovered	13,155	-	13,155	8,241
In Kind donations	5,963	-	5,963	5,890
Total Donations and legacies	178,932	62,819	241,751	225,679
Other Trading (Fundraising)				
Merchandise sales	4,168	-	4,168	1,532
Marathon runners, Cyclists etc.	6,808	-	6,808	1,987
School partners	-	-	-	100
Downton Abbey Screening event	27,963	-	27,963	-
Other fundraising	4,428	-	4,427	1,731
Total Other trading activities	43,367	-	43,367	5,350

A major resource benefitting the charity during this financial period is the contribution of over 160 volunteer arts professionals. Actors, writers and directors, give up their time and dedicate their talents to mentoring the children of Somers Town, enabling them to write their own plays and performing them with the highest production values.

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2020

2. OPERATING AND SUPPORT COSTS

	2020 Raising funds £	2020 Charitable Activities £	2020 Total £	2019 Total £
Direct costs				
Staff costs (see Note 3)	24,817	99,266	124,083	113,069
Performance venue hire	-	8,628	8,628	7,060
Hire of rehearsal space	-	2,314	2,314	5,551
Hire of class space	-	1,997	1,997	2,113
Set, costumes and props	-	9,793	9,793	9,786
Production support expenses	-	10,168	10,168	13,333
Children's expenses	-	3,435	3,435	2,451
Volunteer expenses	-	2,393	2,393	2,375
Travel and expenses	-	1,330	1,330	2,139
DBS	-	330	330	406
Insurance	-	1,151	1,151	1,152
20 th Birthday projects	-	18,647	18,647	-
Publicity materials	-	389	389	600
Development	535	-	535	1,080
Subscriptions	721	-	721	718
Total direct costs	26,073	159,841	185,914	161,833
Support costs				
Governance costs				
Strategic planning	810	3,240	4,050	3,375
Reporting accountants' fees	336	1,346	1,682	1,750
Governance sundries	184	738	922	579
Subtotal Governance costs	1,330	5,324	6,654	5,704
Other support costs				
Office rental and overheads	1,980	7,920	9,900	9,900
Bank Charges	12	48	60	60
Telephone & Internet	207	829	1,036	808
Printing	128	512	640	306
Postage	578	2,311	2,889	2,986
Stationery	230	920	1,150	1,095
Training & Recruitment	670	2,682	3,352	1,917
IT	150	601	751	3,784
Database/CRM upgrade	-	-	-	5,777
Merchandise	477	-	477	1,298
Bookkeeping	579	2,316	2,895	1,770
Office Sundries	94	375	469	452
Fundraising Events	7,216	-	7,216	117
Subtotal Other support costs	12,321	18,514	30,835	30,270
Total support costs	13,651	23,838	37,489	35,974
TOTAL COSTS	39,724	183,679	223,403	197,807

Support costs are allocated on the basis of staff time where appropriate. None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity or related entity during the year or prior year. Directly incurred expenses are reimbursed, if claimed. 2019-20 £0 expenses claimed. (2018-19: £0).

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2020

2. OPERATING AND SUPPORT COSTS (continued)

	2020 £	2019 £
Operating lease payments	<u>9,900</u>	<u>9,900</u>

3. STAFF COSTS

	2020 £	2019 £
Wages and salaries (gross):	112,447	102,434
Social security costs:	7,952	6,773
Pension costs:	3,684	3,862
TOTAL	<u>124,083</u>	<u>113,069</u>

The average head count during the year was 4 (2019: 3).

No employee received remuneration of more than £60,000 in the year or in the previous year.

The key management personnel of the Charity comprises all staff members. The total employee benefits of the key management personnel are 116,131.

4. **DEFERRED INCOME.** The charity is in receipt of a three year grant from John Lyon's charity allocated to the financial years from 2018-19 to 2020-21. During 2019-20 an instalment of £24,000 was received for the next financial year.

5. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds £	Restricted funds £	Total £
Net current assets	<u>320,417</u>	<u>12,431</u>	<u>332,848</u>

6. STATEMENT OF FUNDS IN THE YEAR

	As at 1 May 2019 £	Income £	Expenditure £	Transfers between funds £	As at 30 April 2020 £
Unrestricted Funds					
General Unrestricted	98,904	222,943	161,643	(48,502)	111,702
Designated Kathryn Findlay Future Fund	160,213	-	-	48,502	208,715
Total Unrestricted	<u>259,117</u>	<u>222,943</u>	<u>161,643</u>	<u>0</u>	<u>320,417</u>
Restricted Funds					
Courses fund	7,000	62,819	61,760	-	8,059
Kathryn Findlay Future Fund	4,372	-	-	-	4,372
Total Restricted	<u>11,372</u>	<u>62,819</u>	<u>61,760</u>	<u>0</u>	<u>12,431</u>
Total Funds	<u>270,489</u>	<u>285,762</u>	<u>223,403</u>	<u>0</u>	<u>332,848</u>

Courses fund

Funding to part or fully fund one or more of the relevant courses run in the year: Stage One, Summer Playmaking One, 20th birthday projects, Autumn Playmaking One and Replay.

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2020

Kathryn Findlay Future Fund

Funding in memory of Kathryn Findlay to be used to secure the long-term future home of Scene and Heard, some of which has been restricted by donors and some of which has been designated by the trustees. The charity is currently exploring opportunities with the Borough of Camden and other developers, but as yet no dates are set for any expenditure of this fund.

7. STATEMENT OF FUNDS IN THE PRIOR YEAR

	As at 1 May 2018 £	Income £	Expenditure £	Transfers between funds £	As at 30 April 2019 £
Unrestricted Funds					
General Unrestricted	90,373	168,110	127,318	(32,261)	98,904
Designated Kathryn Findlay Future Fund	127,952	-	-	32,261	160,213
Total Unrestricted	218,325	168,110	127,318	0	259,117
Restricted Funds					
Courses fund	14,098	63,391	70,489	-	7,000
Kathryn Findlay Future Fund	4,372	--	--	-	4,372
Total Restricted	18,470	63,391	70,489	0	11,372
Total Funds	236,795	231,501	197,807	0	270,489

All restricted income in the prior year related to donations and legacies, and all restricted expenditure related to charitable activities.

8. SHARE CAPITAL

As the company is limited by guarantee, it has no share capital and no shareholders.

9. OPERATING LEASE COMMITMENTS

At the reporting end date the charity had the following future minimum lease payments under its non-cancellable operating property lease which falls due as follows:

	2020 £	2019 £
Less than 1 year	9,900	9,900
Between 1 and 5 years	-	9,900
	9,900	19,900

10. Post Balance Sheet Events

Since the year end, the worldwide outbreak of the coronavirus pandemic (Covid-19) has caused extensive disruptions to organisations globally with major implications for operations and finances. COVID-19 represents a significant but non-adjusting post balance sheet event and therefore has not been taken into account in preparing the Balance Sheet as at 30 April 2020. The trustees acknowledge and recognise the impact, as set out in the trustees' report, of the Covid-19 pandemic on the operations of the Charity, its beneficiaries, partners, stakeholders and on the wider society, and have ensured that both resources and processes are in place to mitigate any disruption to the operations.

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2020

11. INCOME – PRIOR YEAR

	2019 Unrestricted Funds £	2019 Restricted Funds £	2019 Total Funds £
Donations and legacies			
Trusts			
- BBC Children In Need	-	15,817	15,817
- Boris Karloff Charitable Foundation	-	2,000	2,000
- Camden Giving KX Fund	-	7,527	7,527
- Carlile Family Foundation	15,000	-	15,000
- Deutsche Bank (LCF)	-	4,270	4,270
- The D'Oyly Carte Charitable Trust	-	3,000	3,000
- The Francis Crick Institute	-	1,500	1,500
- John Lyon's Charity	24,000	-	24,000
- Shadworth Hodgson Bequest	4,000	-	4,000
- The Sir James Roll Charitable Trust	-	2,000	2,000
- Thompson Family Charitable Trust	50,000	-	50,000
- Tom ap Rhys Pryce Memorial Trust	-	5,000	5,000
- The Weinstock Fund	-	3,000	3,000
- Wellington Management UK Foundation	-	17,052	17,052
- The Woodward Charitable Trust	-	1,500	1,500
- Other Trusts (total)	400	725	1,125
Trusts Subtotal	93,400	63,391	156,791
One-off donations	11,576	-	11,576
Eyes & Ears	23,953	-	23,953
Audience donations	7,093	-	7,093
Corporate sponsorship	12,135	-	12,135
Gift Aid Recovered	8,241	-	8,241
In Kind donations	5,890	-	5,890
Total Donations and legacies	162,288	63,391	225,679
 Other Trading (Fundraising)			
Merchandise sales	1,532	-	1,532
Marathon runners	1,987	-	1,987
School partners	100	-	100
Other fundraising	1,731	-	1,731
Total Other trading activities	5,350	-	5,350

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2020

12. OPERATING AND SUPPORT COSTS – PRIOR YEAR

	2019 Raising funds £	2019 Charitable activities £	2019 Total £
Direct costs			
Staff costs (see Note 3)	22,614	90,455	113,069
Performance venue hire	-	7,060	7,060
Hire of rehearsal space	-	5,551	5,551
Hire of class space	-	2,113	2,113
Set, costumes and props	-	9,786	9,786
Production support expenses	-	13,333	13,333
Children's expenses	-	2,451	2,451
Volunteer expenses	-	2,375	2,375
Travel and expenses	-	2,139	2,139
DBS	-	406	406
Insurance	-	1,152	1,552
Publicity materials	-	600	600
Development	1,080	-	1,080
Subscriptions	718	-	718
Total direct costs	24,412	137,421	161,833
Support costs			
Governance costs			
Strategic planning	675	2,700	3,375
Reporting accountants fees	350	1,400	1,750
Governance sundries	116	463	579
Subtotal Governance costs	1,141	4,563	5,704
Other support costs			
Office rental and overheads	1,980	7,920	9,900
Bank Charges	12	48	60
Telephone & Internet	162	646	808
Printing	61	245	306
Postage	597	2,389	2,986
Stationery	219	876	1,095
Training & Recruitment	383	1,534	1,917
IT	757	3,027	3,784
Database/CRM upgrade	1,155	4,622	5,777
Merchandise	1,298	-	1,298
Bookkeeping	354	1,416	1,770
Office Sundries	90	362	452
Fundraising Events	117	-	117
Subtotal other support costs	7,185	23,085	30,270
Total support costs	8,326	27,648	35,974
TOTAL COSTS	32,738	165,069	197,807