

**Company number 0585723**  
**Charity number 210262**

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2020**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Theatre Centre Limited**  
**(Limited by Guarantee)**

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## **Theatre Centre Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is incorporated under the Companies Act, company number 0585723 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 210262.

#### **Directors and trustees**

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association each trustee shall hold the office for a term of three years. A trustee is eligible for reappointment for a further term of three years upon the expiry of his or her previous term of office. A trustee who holds the office for two consecutive terms shall not be permitted to hold the office for a further term unless a period of not less than one year has elapsed from the date of the expiry of the previous term of office. Notwithstanding the foregoing, the directors may by simple majority waive the One Year Restriction in respect of any director who has served two consecutive terms (and who would therefore otherwise be required to retire) if they consider (acting reasonably) that such waiver would be in the best interests of the charity.

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

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

Titilola Dawudu

Wendy Frost

Christopher John Yardley Hogg

Resigned 15 January 2020

Gareth Hughes (Co-Chair)

David Richard Luff (Co-Chair)

Andrew James Marcus

Temitayo Adetutu Medupin

Alexandra Paola Perricone

Tanya Joy Sharma

Andrew Stainton

Nerinne Victoria Truman

#### **Secretary**

HAL Management Limited

#### **Chief executive/day to day management**

Raidene Carter - Executive Director / joint CEO

until 7th Feb 2020

Natalie Wilson - Artistic Director / joint CEO

until 31st Dec 2019

Emma Rees -Executive Director / CEO interim

as of 7th Feb 2020

#### **Independent Examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

**Theatre Centre Limited**

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**Reference and Administrative Details**

**Bankers**

Barclays Bank plc, 128 Moorgate, London EC2M 6SX.

Virgin Money, The Gosforth Centre, Tyne & Wear NE3 1JZ.

United Trust Bank Ltd., 1 Ropemaker Street, London EC2Y 9AW.

Aldermore Bank plc, Aldermore 1st floor, Block B Western House, Lynch Wood, Peterborough PE2 6FZ.

**Solicitors**

Harbottle & Lewis, 7 Savoy Court, London WC2R 0EX.

**Operation address**

Shoreditch Town Hall, 380 Old Street, London EC1V 9LT.      until 24th Oct 2019

The Albany, Douglas Way, London SE8 4AG.                      from 24th Oct 2019

**Registered office**

7 Savoy Court, London WC2R 0EX.

## Theatre Centre Limited

(Limited by Guarantee)

### Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2020 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

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

#### Principal activity

The principal activity of the company during the year continued to be the encouragement of the arts by the production of educational plays.

#### Objectives and Activities

The purpose of the charity remains to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the arts. 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 principal strategy for achieving the stated objective is in the commissioning of new plays and participatory projects, both physical and digital, and engaging creative teams and artists to create and carry out the specific works. In pursuing the objective/s, development work with schools and young people, and with key stakeholders such as artists, industry professionals and academic and social institutions, helps to ensure the integrity that is implied for successful outcomes/impact. By working across artistic and digital platforms we ensure young people can engage with and experience the benefits of our work in schools and theatres, online, through social media and in community settings.

Our most recent 'About Us' explains:

*Theatre Centre brings world class theatre straight into the heart of schools. Our productions present big ideas and difficult questions which can help young audiences make sense of a complex and changing world. We use the power of stories, writing and performance to support students and teachers in their learning across a range of subjects to build confidence and aspiration. Our vision is that children and young people are empowered in their activism and leadership through theatre, using their voices and ideas to make change in themselves and the world around them.*

This is supported by a new strapline to summarise and refresh our longstanding vision:

**Educate. Empower. Everywhere.**

#### Educate

We facilitate projects for children and young people that enrich education and enhance cultural life.

#### Empower

We facilitate projects and present contemporary plays that empower children and young people to think, speak, listen and feel, guiding them towards action and activism whatever that may be for them.

#### Everywhere

We present professionally produced plays and creative projects to young audiences wherever they are, on their terms.

## **Theatre Centre Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

#### **Staffing and operations**

##### **Staff turnover**

Following 12 successful years at Theatre Centre, Artistic Director / Joint CEO Natalie Wilson stepped down to pursue other creative opportunities and soon after, Executive Director / Joint-CEO Raidene Carter left Theatre Centre to take a role as Creative Director for the 2022 Birmingham Commonwealth Games Cultural Programme. In order to take the opportunity to conduct a strategic review of Theatre Centre in advance of the next Arts Council England National Portfolio Organisations (ACE NPO) funding round, the Board took the decision to recruit for two interim roles. In early 2020 Emma Rees and Rob Watt joined as CEO / Executive Director and Artistic Director respectively. Another addition to the team was the newly created part time post of Enterprise and Development Manager.

During 2019/20, we continued to invest in our staff team with a range of formal and informal training opportunities. We also encouraged the team to network beyond the Company and are active in peer networks such as Participatory Arts London, Assetij UK and PYA England.

We continued to place emphasis on the delivery of actions surrounding our Equal Opportunities policy. As with last year we are pleased to report that we have exceeded our equality targets re ethnicity and gender of trustees and commissioned/engaged artists.

<b>Identify as</b>	<b>Board</b>	<b>Core staff</b>	<b>Freelance staff</b>
Female	60%	78%	65% (target 50%)
PoC / Mixed race	30%	11%	27% (target 25%)
Having a disability	10%	11%	4%

We continued our commitment to Environmental Sustainability and to refine our environmental action plan, drawing on Julie's Bicycle expertise through the NPO support programme. We issue a Green Rider to all tour venues and reinforce our policy in company touring briefings. We have recently included an ES clause in all freelance and employment contracts.

We have a full range of policies, including all those required by Arts Council and maintain a Risk Register for all aspects of our operation. We are a Disability Confident Employer and use the badge on all recruitment ads. We continue to be an ITC Ethical Employer, paying ITC/Equity rates at a minimum, reflecting fair pay, and are also a London Living Wage employer.

##### **Premises**

During the year Theatre Centre left the office in Shoreditch Town Hall to move to The Albany, an active, grass-roots theatre, arts and community centre and a leading member of the Future Arts Centres network.

#### **Creative programme**

##### **The Border by Afsaneh Gray**

Afsaneh Gray was the winner of Theatre Centre's Brian Way Award which was run as a commissioning initiative in 2017/18. Exploring national borders and the lines people draw between themselves and others, the production was developed in collaboration with young people in Croydon and Bedworth.

The production toured to 43 schools (target 38) and 5 venues in 37 local authorities, reaching audiences of approx 6,025 (target 7,000) over 57 performances. 50% of schools were in Areas of Least engagement and we exceeded our target of 4 schools booking the tour at our new concession rate for schools with very high PPE numbers. We gave 29 workshops during the tour, a 20% increase on 2018/19, and 21 post-show discussions in schools.

## **Theatre Centre Limited**

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### **Trustees' Report**

#### **Feedback from teachers:**

"Drama were delighted to welcome @TCLive to FHES today who did a fantastic performance of 'The Border.' What a thought provoking and inspiring piece, our students loved it! @TeamFHES

"Excellent role models as practitioners engaging in the world of education." Teacher

"This is the 3rd TC workshop I have observed, and it has been the most useful + informative - they all need to be like this please!" Teacher

"It was very interactive and taught us a lot about Brecht and his techniques" Student

"At the start I was really shy at the end I was confident enough to not get embarrassed when performing."

"For many students this will be their only opportunity to experience live theatre. It is critically important that they do. Thanks to everyone involved another excellent visit from Theatre Centre." Director of Resources, Durham Johnston School

"Seeing such a high-quality performance in your own space is invaluable, it is inspiring." Drama Teacher, Wyggeston & Queen Elizabeth I college

"The quality of the writing and performance is always outstanding, so helps students to experience first class performance. The issues raised are always relevant to the students' lives and presented in a challenging way that inevitably generates interesting visual work in class." Head of Performing Arts, William Ellis School

"What a fantastic show! Our girls absolutely LOVED it! Particularly the audience participation. Thanks to everyone for another brilliant production that the girls will all be talking about for weeks to come." Head of Drama, Croydon High School

"It was amazing, and the writer and actors communicated the meaning very well" Student, Uffcolme School

Very good use of set, thoroughly enjoyed" Student, Sawston Village School

"The Border helped me think about how even though someone may be young or small everyone's voice counts" Student, St Bedes

#### **Other creative programmes**

Aside from performances, there were 3,779 engagement opportunities for young people during the year, ranging from masterclasses, workshops, work placements to mentoring and industry Q & As.

This is in addition to sector-facing talks, presentations and panel-speaking, and teacher CPD, an example of which was a Teacher CPD session on Theatre Design at Theatre Peckham as part of our residency funded by Royal Victoria Hall Foundation and the Sylvia Waddilove Foundation. We also ran extensive teacher consultations to develop the contribution Theatre Centre makes to Drama provision.

## **Theatre Centre Limited**

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### **Trustees' Report**

#### **Standpoint**

Standpoint is Theatre Centre's political speech-making project, funded by Linklaters LLP since 2016/17. Once again, the 2019/20 project worked with Year 9 students at Duke's Aldridge Academy in Tottenham (Haringey), which has Pupil Premium Eligibility rating of 51.4% (nat. average is 28.9%). Following a 6-week programme, students devised and wrote political speeches on subjects of their own choosing. The project culminated in the students presenting their speeches at Linklaters to an audience of Linklaters employees and invited guests.

As before, 100% of participants 'Agreed' or 'Strongly Agreed' that Standpoint developed their public speaking skills. Feedback on how the programme developed confidence was also strong. 90% of audience members rated the speeches 'Excellent' for content. This was the final year of our relationship with Linklaters LLP to run Standpoint with Duke's Aldridge Academy. Linklaters have indicated that they would welcome an on-going relationship with Theatre Centre.

#### **Creative Roots**

Creative Roots, a new participatory partnership with Redbridge Drama Centre, took place in July with 22 young people engaged. Feedback from participants was strong and we will continue to develop this programme.

*"From this workshop I managed to create a piece that has been on my mind. And without this workshop I wouldn't have had the confidence to do so."*

*"I have learnt about respecting myself and loving my craft. I have learnt so many new skills in the arts which will affect my life in so many ways."*

*"This project has exceeded my expectations and improved my confidence massively. I have thoroughly enjoyed learning new skills and meeting new people."*

#### **Theatre Makers' Studio**

Funding from the John Lyon's Charity enabled us to partner with Harrow Arts Centre to deliver Theatre-Makers' Studio, a six-week theatre-making programme for 16-25yr olds in Harrow. As with Creative Roots, feedback from TMS was strong and we are currently evaluating and developing both of these programmes to explore opportunities for the future (see Future Plans).

#### **Splash**

We ran a successful pilot of Splash, a brand new residency programme, placing an artistic team within Redwood Primary School, Derby (Lower 50% ALE) to investigate and respond to the needs of the school. We worked with 30 Year 5 pupils over 24 sessions.

#### **Creative Careers**

We continued to deliver a programme of Work Placements for Year 10 + students, placing young people at the heart of the company to learn transferable office skills, influence our practice, and help shape our offer for young audiences. We hosted five placements in 2019/20, ranging from week-long Year 10 work experience to longer term undergraduate placements.

Several of our former placement students joined our TC Ambassadors programme, designed to build longer term relationships with young people and recent graduates and to champion the voice of young people within the Company. This programme has been very successful and in 2019/20, we recruited one of the TC Ambassadors as our new Administration Co-ordinator.

## **Theatre Centre Limited**

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### **Trustees' Report**

#### **Company Mentoring and Artist Development**

##### **Theatre Centre Writer's Fellowship**

In 2019/20, we appointed four writers to the Writer's Fellowship programme. This is a significant step towards building a formal process through which the Company finds and nurtures the most exciting writing talent, supporting the growth of writers and enabling them to work with groups of young people as they develop their work, further embedding youth voice as a corner stone of our work. The recruitment process saw us strengthening our relationships with leading new writing venues and companies.

We gave a call-out for nominations through networks including NT, RSC, Royal Court, Soho Theatre, Graeae, Royal Exchange, Kali Theatre, New Writing North, Birmingham Rep, United Agents, Berlin Associates, China Plate and Yellow Earth, and received 72 nominations. The four selected writers are Leo Skilbeck, Charlotte Josephine, Ryan Calais Cameron and Nessah Murthy. Natalie Wilson ran a 1 to 1 writer development programme with them and worked with them together as a peer group. This process led to us commissioning Charlotte Josephine to write the touring new play for 2020.

##### **Birds and Bees by Charlotte Josephine**

Charlotte's writing is muscular, poetic and direct and we will work closely with her to ensure that it is age appropriate as well as artistically exciting. Birds and Bees looks at Relationship & Sex Education in our schools, and is well timed as the mandatory RSE curriculum requirements are changing in Sept 2020.

The other Fellows have received seed commissions:

Human Nurture (working title) by Ryan Calais Cameron

Bubbles by Nessah Muthy

Silver and the Cyber Mountain by Leo J. Skilbeck

In 2019/20, Theatre Centre provided professional mentoring for three theatre companies.

##### **Bear Trap Theatre Messiah by Jesse Briton & Paula B. Stanic**

Bear Trap Theatre, founded in 2010 by Jesse Briton and Joe Darke, is an international touring company based in Wales and the South West. Messiah was produced by Bear Trap Theatre 'in association with Theatre Centre' with additional development supported by Ovalhouse. Messiah was co-commissioned by Stratford Circus Arts Centre and Bernie Grant Arts Centre. Following a successful run at Stratford Circus, the planned spring 2020 touring plans were put on hold.

##### **The Cupboard by Ross Dunsmore (self produced)**

Theatre Centre provided professional mentoring for Ross Dunsmore in his development of The Cupboard. Unfortunately, Ross was not successful in securing Arts Council project grant funding and these plans are on hold.

##### **Dens & Signals**

Dens & Signals, founded in 2015 by Jane Packman and Ben Pacey, makes participatory, often site specific work often for young and family audiences, working from their base in Hastings and focusing on communities with low levels of engagement with the arts.

Dens & Signals are developing Animals, a new show for primary schools, and Theatre Centre is providing seed funding and professional mentoring to develop their plans. Animals received ACE Project Grant funding for the R phase and we will continue to support them to develop their plans beyond Covid.

## **Theatre Centre Limited**

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### **Trustees' Report**

#### **Financial Review**

Theatre Centre has maintained its public funding subsidy arrangement with ACE to continue as a NPO for 4 years 2018/19 to 2021/22 on the proviso that it meets the conditions set and agreed through the duration of the grant subsidy period. Since the Covid crisis, ACE has confirmed a one-year extension to current NPO agreements, meaning that this NPO funding cycle will end in March 2023.

In addition to our NPO grant, Theatre Centre's income is supplemented by the generation of funds through touring performances and workshops, the delivery of commissioned projects for corporate organisations (i.e. Standpoint for Linklaters plc), fundraising from trusts and foundations, and donations from individuals. In the year, the company completed the full set of four digital tool-kits that make up the Switched On package for schools. The new Enterprise & Development Manager has started to develop a strategic plan in relation to monetising work, including Switched On and the online shop, more effectively.

Theatre Centre's income from self-generated sources (i.e. ticket sales and enterprise activity) amounted to 12% of total income with an additional 3% coming from other sources including Theatre Tax Relief. We have seen a reduction in Box Office income from the previous year but this was anticipated as 2018/19's tour of The Muddy Choir was of a proven title during the Centenary commemorations of the end of WWI. 11% of our income came from fundraising (3% Individual Giving and Corporates, 4% Catalyst match and 4% Trusts and Foundations). The balance came from our ACE NPO funding.

Expenditure was reforecast during the year to reflect changes in delivered activity according to changes in anticipated income. The Company had a deficit of £61,558 and this was inline with the planned investment of reserves during the year including the creation of the new Enterprise & Development Manager post, the Writer's Fellowship, the Splash residency pilot (both delayed from 18/19), and costs associated with the premises move.

The balance sheet shows reserves totalling £361,167 of unrestricted funds carried forward to the balance sheet. The company has drawn up a 2020/21 budget to reflect its investment of reserves into areas of artistic and organisational development, including a new Enterprise staff post and the delivery of its new creative programme Future Makers (see Future Plans).

#### **Reserves policy**

The Trustees have achieved their aim of maintaining a designated operational reserves fund at a level which equates to six months of operational costs in order to provide financial cover for contingent situations, such as shortfalls in income from productions, partnerships and workshops, or from unsuccessful fundraising activity.

As of 31st March 2020, £311,374 of our unrestricted funds amount has been designated for specific purposes, the major sum of which (£147,964) is to ensure Theatre Centre has sufficient monies put aside for contingency costs as per the organisation's reserves policy. As with last year, the Trustees have identified a risk of holding excess reserves with regards to fundraising from smaller Trusts and Foundations who may not consider the company urgently in need of their support. Subsequently, we have agreed a 2020/21 annual budget that will invest money into key organisational areas to support capacity and artistic growth.

## **Theatre Centre Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

#### **Risk Management**

Pre-Covid: As an on-going process, the Trustees have put in place systems to identify and mitigate any major risks that the organisation may be exposed to. For example, a Policies Review Schedule that is tabled annually at board meetings, and now forms part of the Finance & Operations Sub-Committee's agenda. In addition, the company updates its Risk Register annually, which is also tabled at board meetings but now monitored quarterly by the Finance & Operations Sub-Committee. The Committee is currently reviewing the headings for the Risk Register, but to date, in the year, the key areas of risk identified are:

- Financial (Fundraising, Sales, Ethical Investment, Reserves Surplus)
- Reputational (Partnerships, Public Relations),
- Organisational (Staff Capacity, Staff and Board Skills, Staff Retention)
- Legal (Compliance)
- Physical (Safeguarding, Health & Safety, Premises)

At present, Financial and Reputational risk are highlighted as priorities for the company in the year ahead. The Trustees have considered how these risks interrelate with one another and agreed on a 2020/21 annual budget and delivery targets that are manageable and which can be monitored throughout the year. ACE continues to classify Theatre Centre's risk as Minor.

Post-Covid: At the year end, the UK had just gone into a universal lockdown and all theatres and schools were closed. Theatre Centre's existing robust Risk management systems proved to be effective and the Board and Senior Leadership team have been engaged in an on-going process of regular review, scenario planning, financial re-projections and mitigation (see Future Plans).

#### **Future Plans 2020/21**

The intention for 2020/21 was to spend the first six months delivering the current Business Plan, preparing the autumn 20 and spring 21 tour of Charlotte Josephine's Birds and Bees, visiting schools and theatres across the UK, and conducting a review of the company's working models and writing a strategy to take the company into the next 10 years.

At the time of preparing this report, we are 8 months into the Covid-19 crisis and the theatre sector, along with all other sectors, is navigating multiple unprecedented challenges, not least that all theatre and live performance have been stopped since mid-March 2020 and will be until 2021 at the earliest.

Based on consultations and discussions with school leaders, teachers, national education and theatre sector networks and bodies, Theatre Centre has developed a plan that will enable the Company to deliver work in a safe and creative way. Some of the activity is free and some will be monetised. All is currently on-line. We are also mindful of our obligations as an NPO to support the sector and freelance artists during what clearly is the biggest challenge theatre in the UK has ever faced.

In the first half of 2020/21, Theatre Centre will deliver three, free-to-access projects aimed at supporting teachers to deliver classroom learning whether in person or remotely so that we can continue to support schools whether they are partially closed, partially or fully open:

- On-line Writer's Course - 8 x 40 minute online sessions with writers and young people, recorded and made available on our website, aimed to supporting English and Drama lessons

- TC Journal - 12 chapters with resources to support young people to explore and record their feelings and experiences during lockdown, aimed at supporting young people to have a positive awareness of their mental health and relationships during this time

- ImagiNation and ImagiNation Festival - 19 micro plays commissioned from established and emerging writers and made available for people, across the UK to record and upload. These recordings will be used during a three-day Festival to celebrate everyday creativity and the diversity of our national voices

## **Theatre Centre Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

We have re-thought our approach to Birds and Bees and are planning to make a high quality film available for schools, together with an enhanced pack of teaching resources plus a live zoom / skype workshop. This will be a paid for product and will be offered on as flexible a basis as possible.

In line with the strategic review and planning the Board and Senior Leadership have undertaken, we will also roll out our new Future Makers programme. This programme is designed to build on the Company's strengths and to unify all the strands of our work, taking a new approach to making work that will enable us to build even stronger relationships with larger communities of young people than we currently have. Starting in Lewisham at our base in the Albany, we plan to take our learning from programmes such as Theatre Maker's Studio and Creative Roots, as well as practice brought into the Company by the new Artistic and Executive Directors, and establish a blueprint for working locally within a national context.

Future Makers looks at both the operational and artistic model and solves several of the issues the Company has previously identified, including the difficulties around recruiting and retaining a large group of young people as participants who feel that Theatre Centre is a creative home offering a number of points of entry and potential for an active relationship over a long period of time. The same applies to the partnerships with artists and organisations (cultural or third sector or other) the Company has ambitions to establish. The Future Makers model is conceived as a way of deepening those relationships beyond the life of one project and to drive the creative process and output through co-creation and collaborative relationships that ensure young people are front and centre in the making of all our work.

Planning in the current context is challenging, and the future fundraising landscape will be obviously very hard indeed, but Theatre Centre feels optimistic about its ability to be proactive and responsive. The Company's robust artistic, operational and financial position, combined with its standing in the theatre sector, positive relationship with Arts Council and excellent reputation with schools, puts us in a strong position to weather the challenges of 2020/21. The on-going lack of certainty around plans for live performance mean that we are planning very cautiously beyond the end of this financial year, and that we are keeping a focus on making prudent decisions while always maintaining a focus on where we can be most useful, valuable and impactful. The strength of the Company's vision and values once again gives us clarity as we makes plans and respond.

#### **Structure, governance and management**

Theatre Centre is governed by its Memorandum and Articles of Association dated 16 March 2016. As well as being a Company Limited by Guarantee, we are registered as a charity with the Charity Commission, registration number 210262. The Charity is administered by a board of 10 trustees, with a Chair and two Vice-Chairs currently elected. New trustees are appointed by existing trustees at a General Meeting of the company. Board membership remained constant throughout the year following a process of Board renewal in 18/19.

Actor and activist, Maxine Peake, continued her role as Patron of the Standpoint project.

The Board maintains four sub-committees as follows:

- Finance & Operations - formal, Chaired by Nerinne Truman
- Fundraising & Partnerships - formal, Chaired by David Luff
- Communications & Impact - informal, Chaired by Andrew Marcus
- Enterprise & Business - informal, Chaired by Tayo Medupin

As reported in the Staffing & Operations section, the last four months brought significant change to the Executive leadership with Natalie Wilson and Raidene Carter both stepping down. Exit interviews confirmed that both departures were not related to issues within the company and were a coincidence of timing.

## **Theatre Centre Limited**

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### **Trustees' Report**

The Board took the decision to continue the focus on review and renewal and to recruit an interim Executive Director / CEO in order to attract the right strategic skillset for this significant, future facing piece of work. Consequently, Rob Watt joined as Artistic Director in early January 2020 with Emma Rees joining him as Executive Director / CEO later in the month. To a degree, this process mirrors the Arts Council's own 10 year strategic plan for 2020-30.

The day-to-day activities of Theatre Centre are managed by the Executive Director / CEO (FT) with the Artistic Director (.8 FTE), plus the Associate Producer (FT, formerly Participation Producer), Administration Coordinator (FT), Marketing Officer (FT), Enterprise & Development Manager (.6 FTE) and Finance Manager (freelance .1 FTE). Remuneration for all staff, employed and freelance, is discussed and agreed annually by the board of trustees at the point of agreeing the annual budget for the forthcoming year.

#### **Statement of trustees' responsibilities**

The trustees (who are also directors of Theatre Centre Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company 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 charitable company and 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.

#### **Small company exemptions**

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

This report was approved by the Board of Trustees on 16 September 2020 and signed on its behalf by:



**David Luff**  
Co-Chair of the Board of Trustees



**Gareth Hughes**  
Co-Chair of the Board of Trustees

**Independent Examiner's Report to the Trustees  
of Theatre Centre Limited**

I report on the accounts of the charity for the year ended 31 March 2020, which are set out on pages 13 to 29.

**Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

**Basis of independent examiner's statement**

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

**Independent examiner's statement**

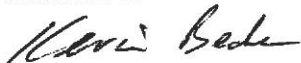
In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Kevin Beale FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

16 September 2020

**Theatre Centre Limited**  
(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)**  
**for the year ended 31 March 2020**

	Notes	Unrestricted funds £	Restricted funds £	2020 Total £	Unrestricted funds £	Restricted funds £	2019 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 14		261,805	-	261,805	281,637	-	281,637
Charitable activities							
Theatre income - pages 14		39,240	12,841	52,081	49,200	10,691	59,891
Investments		4,241	-	4,241	3,586	-	3,586
Other	<b>3</b>	4,832	-	4,832	8,084	-	8,084
<b>Total</b>		<u>310,118</u>	<u>12,841</u>	<u>322,959</u>	<u>342,507</u>	<u>10,691</u>	<u>353,198</u>
<b>Expenditure on:</b>							
Charitable activities:							
Production and operation costs - page 15		364,235	20,282	384,517	303,335	30,517	333,852
<b>Total</b>		<u>364,235</u>	<u>20,282</u>	<u>384,517</u>	<u>303,335</u>	<u>30,517</u>	<u>333,852</u>
<b>Net income/(expenditure)/</b>							
<b>net movement in funds:</b>	<b>4</b>	(54,117)	(7,441)	(61,558)	39,172	(19,826)	19,346
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<u>415,284</u>	<u>10,441</u>	<u>425,725</u>	<u>376,112</u>	<u>30,267</u>	<u>406,379</u>
<b>Total funds carried forward</b>	<b>15, 16</b>	<u>361,167</u>	<u>3,000</u>	<u>364,167</u>	<u>415,284</u>	<u>10,441</u>	<u>425,725</u>

The notes on pages 19 to 29 form an integral part of these financial statements.

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

**Theatre Centre Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2020**

	2020		2019
	£	£	£
<b>Income from donations and legacies</b>			
<b>Grants</b>			
Arts Council England	240,000		240,000
Catalyst Evolve	12,500		15,000
	<u>252,500</u>		<u>255,000</u>
<b>Donations</b>			
Other	<u>9,305</u>		<u>26,637</u>
	9,305		26,637
	<u>261,805</u>		<u>281,637</u>
<b>Incoming resources from charitable activities</b>			
<b>Theatrical income</b>			
Performances/workshops	35,565		43,821
Sponsorship - Linklaters	3,000		-
Co-production	-		2,780
Other income	675		2,599
	<u>39,240</u>		<u>49,200</u>
<b>Project specific funding</b>			
<b>Grants</b>			
Hadrian Trust	1,000		1,000
The Goldsmith's Company	3,000		-
John Lyon's Charity	4,900		-
Sylvia Waddilove Foundation	1,000		-
School of Social Entrepreneurs	-		1,000
Gatwick Airport Community Trust	-		2,250
Vision Redbridge	1,441		1,441
Santander	-		5,000
The Royal Victoria Hall Foundation	1,500		-
	<u>12,841</u>		<u>10,691</u>

**Theatre Centre Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2020**

	<b>2020</b> <b>£</b>	<b>2019</b> <b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Production/project costs</b>		
Production costs	13,346	14,930
Salaries	25,778	24,449
Fees	78,185	42,628
Social security costs	2,368	2,214
Staff pension costs	2,043	500
Award costs	500	-
Royalties/writers fees	5,703	10,827
Touring allowances/subsistence	13,386	9,153
Travel/transport	5,164	5,202
Marketing	14,349	18,930
	<u>160,822</u>	<u>128,833</u>
 Support costs - pages 16 - 17	 211,692	 190,464
Governance costs - pages 16 - 17	12,003	14,555
	<u>384,517</u>	<u>333,852</u>

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2020**

	<b>2020</b>		<b>2019</b>	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Office rent/storage	17,737		18,054	
Rates	-		897	
Light/heat	310		785	
Telephone/fax/internet	1,488		1,193	
Insurance	1,726		1,696	
Repairs/renewals/cleaning	657		1,393	
Office relocation costs	4,353		-	
Computer/equipment maintenance	7,649		7,924	
Depreciation of website	2,346		-	
Depreciation of production/office equipment	1,437		958	
Depreciation of computer equipment	259		22	
	<hr/>	37,962	<hr/>	32,922
<b>Administration costs</b>				
Salaries	145,221		129,296	
Social security costs	11,287		10,257	
Staff pension costs	5,694		4,139	
Staff training	2,150		1,059	
Staff welfare	1,440		596	
Staff recruitment	3,970		3,268	
Accommodation/subsistence	5		77	
Travel/transport	1,159		533	
Printing/postage/stationery	369		640	
Conferences	102		-	
Tickets	64		126	
Subscriptions/memberships	1,730		1,370	
Sundries	405		188	
	<hr/>	173,596	<hr/>	151,549
<b>Professional/financial</b>				
Fundraising/consultancy fees	-		5,850	
Bank charges	134		143	
	<hr/>	134	<hr/>	5,993
<b>Carried forward</b>		211,692		190,464

**Theatre Centre Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2020**

	<b>2020</b>		<b>2019</b>	
	£	£	£	£
<b>Support and governance costs (continued)</b>				
Brought forward		211,692		190,464
<b>Governance costs</b>				
Board expenses	1,036		1,096	
Legal/professional	888		1,413	
Bookkeeping	5,479		4,596	
Accountancy/consultancy	4,600		3,450	
Audit	-		4,000	
		12,003		14,555
		<u>223,695</u>		<u>205,019</u>

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Balance Sheet  
31 March 2020**

		2020		2019	
	Notes	£	£	£	£
<b>Fixed assets</b>					
Intangible assets	9		4,764		7,110
Tangible assets	10		2,463		4,159
			<u>7,227</u>		<u>11,269</u>
<b>Current assets</b>					
Stocks		506		-	
Debtors	11	25,369		43,030	
Cash at bank and in hand		347,336		402,831	
		<u>373,211</u>		<u>445,861</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	12	(16,271)		(31,405)	
<b>Net current assets</b>			<u>356,940</u>		<u>414,456</u>
<b>Total assets less current liabilities</b>			<u>364,167</u>		<u>425,725</u>
<b>The funds of the charity</b>					
Unrestricted funds	15				83,080
- General fund			49,793		
- Designated funds			311,374		332,204
			<u>361,167</u>		<u>415,284</u>
Restricted funds	16		3,000		10,441
<b>Total charity funds</b>			<u>364,167</u>		<u>425,725</u>

For the year ending 31 March 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

**Directors' responsibilities:**

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

The financial statements were approved by the Board of Trustees on 16 September 2020 and signed on its behalf by

  
**David Luff**  
Trustee

  
**Gareth Hughes**  
Trustee

The notes on pages 19 to 29 form an integral part of these financial statements.

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2020**

**1. Accounting policies**

**1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice 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 2015) - (Charities SORP (FRS 102)), and the Companies Act 2006.

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

**1.2. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

**- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

**- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2020**

**- Donated services and facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

**1.3. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

**- Charitable activities**

Production/project costs - costs incurred in the production and running of productions toured in the year.

**- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

**- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

**1.4. Leasing**

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

**1.5. Pensions**

The company operates a defined contribution scheme and the pension charge represents the amount payable by the company to the fund in respect of the year.

## **Theatre Centre Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2020**

#### **1.6. Fixed assets and depreciation**

Individual fixed assets costing £500 or more are capitalised at cost.

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

Website	-	33% on cost
Production/office equipment	-	33% on cost
Computer equipment	-	33% on cost

#### **1.7. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

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

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### **1.8. Debtors**

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

#### **1.9. Cash at bank and in hand**

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

#### **1.10. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### **1.11. Stock**

Stock is valued at the lower of cost and net realisable value.

#### **1.12. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2020**

**1.13. Significant Accounting Estimates and Judgements**

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

**2. Incoming resources**

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

**3. Other income**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Theatre Tax Relief (TTR)	<u>4,832</u>	<u>8,084</u>

**4. Net income/(expenditure) for the year is stated after charging:**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Depreciation of intangible fixed assets	2,346	-
Depreciation of tangible fixed assets	1,696	980
Independent Examiners'/Auditors' remuneration	-	4,000
- external audit	2,000	-
- Independent Examination	2,600	3,450
- other services		

**5. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2019 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2019 - £nil).

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2020**

**6. Staff costs and numbers**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	170,999	153,746
Social security costs	13,655	12,470
Pension costs	7,737	4,639
	<u>192,391</u>	<u>170,855</u>

No employee earned £60,000 or more during the year (2019 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £84,408 (2019: £49,159).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2020</b>	<b>2019</b>
	<b>Number</b>	<b>Number</b>
Support	5	4
Production	1	1
	<u>6</u>	<u>5</u>

**7. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £7,737 (2019 - £4,639).

**8. Corporation Taxation**

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

## Theatre Centre Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2020

#### Birds and Bees Filming

This fund will be used to capture a high quality film version of Birds and Bees, which will be made available to schools as an alternative to the live production that will not be able to tour in 2020/21 due to Covid-19.

16. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Carried forward
	£	£	£	£
Creative Roots	1,441	4,441	(2,882)	3,000
Arts Council England - Catalyst Evolve	2,500	-	(2,500)	-
The Border	1,500	3,500	(5,000)	-
Writer Fellowship Business Incubator	5,000	-	(5,000)	-
Theatre Makers' Studio	-	4,900	(4,900)	-
	<u>10,441</u>	<u>12,841</u>	<u>(20,282)</u>	<u>3,000</u>

#### Creative Roots

Assigned to deliver a creative careers development programme with young people in Redbridge during the summer of 2019.

#### Arts Council England - Catalyst Evolve

Assigned to continue investment into the company's fundraising infrastructure, including consultancy, staff training, events and published information/assets.

#### The Border

Assigned to deliver one performance and one workshop of the 2019 touring production of The Border in a school within the fund's catchment area. The grant was originally awarded in 2018 for the production of The Muddy Choir, and the fund has agreed for part of the grant to be carried forward for the 2019 production.

#### Writer Fellowship Business Incubator

Assigned to deliver a Business Incubator for 5 young writers as part of the larger Writer fellowship programme unfolding in 2019/20. The young writers will be mentored by professional writers and take part in a series of development activities.

#### Theatre Makers' Studio

Funding from the John Lyon's Charity to enable us to partner with Harrow Arts Centre to deliver Theatre-Makers' Studio, a six-week theatre-making programme for 16-25yr olds in Harrow.

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2020**

**17. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2020 are represented by:				
Fixed assets	7,227	-	-	7,227
Net current assets	42,566	311,374	3,000	356,940
	<u>49,793</u>	<u>311,374</u>	<u>3,000</u>	<u>364,167</u>

**18. Financial commitments**

At 31 March 2020 the company had total future commitments under non-cancellable operating leases as follows:

	<b>2020 £</b>	<b>2019 £</b>
Due:		
Within one year	2,792	4,228
Between one and five years	-	77
	<u>2,792</u>	<u>4,305</u>

**19. Related party transactions**

During the year the company had no related party transactions that require disclosure.

