



LITTLE FISH THEATRE ANNUAL REPORT 2022

LITTLE FISH THEATRE

ORIGINAL. BOLD. COMPELLING.

Little Fish Theatre supports underserved young people through the transformative experience of theatre and community arts. Its work is designed to enable young people to question their aspirations and beliefs, empowering them to develop both their social and personal life skills. Participants are inspired to become cultural consumers or creators, actively shaping a new social and political landscape.

INTRODUCTION

LITTLE FISH
THEATRE

ORIGINAL. BOLD. COMPELLING.

2021 - 2022 was filled with a hybrid mix of digital productions, live touring productions and drama-based workshop projects. We are very proud to have reached our highest number of young people to date, with a diverse range of exciting projects taking place in mainstream and specialist schools, youth clubs, out-of-school projects, Pupil Referral Units and Youth Offending Teams, across London, Kent and Medway.

We developed two exciting new productions, 'Wired' and 'To Be Continued', as well as delivering two existing theatre productions, expanded our partnership work and provided numerous career opportunities, enabling more underserved young people to enter the theatre industry. Our young team explored some of the key issues affecting young people's lives today, such as misogyny, the impact of illegal drugs on mental health, hate crime and transition to secondary school.

"Little Fish are refreshing and insightful. The talented performers take us on a journey that allows us to be informed and to question our thoughts without judgement. Thanks again - looking forward to the next performance!"

Sam Tyson-Banks,
Dance and Drama,
NEU Rep and H&S Rep,
Notre Dame RC Girls' School,
Southwark





This was another very busy year for the company, as it consistently worked to support the many young people who continue to be impacted by the fallout of the pandemic, the war in Ukraine and the cost of living crisis. The artistic directors have reported how many young people are still playing catch-up with their social development and as a result are facing more mental health challenges than any previous generation. In the last part of the year, inflation particularly, has severely impacted families' access to food, clothing and cultural activities. Little Fish has been committed to ensuring all young people have access to the arts and theatre-based careers despite the challenging economic, political and environmental issues we currently face.

The past twelve months saw the company tour two digital and one live production and deliver over 420 drama-based workshop sessions in numerous educational and cultural spaces. The company became part of social prescribing opportunities for young people in both Greenwich and Bexley, supporting young people in their mental health and their personal relationships. The development of a new live production, 'To Be Continued', by Dr Claire MacNeill, was the first time the company has co-produced and it successfully re-established local partnerships and collaborations with artists and cultural creators to explore everyday sexism and misogyny from different perspectives.

Our healthy relationship work remains in high demand and is a core component of our outreach delivery, supporting many young people who have complex lives with limited access to the arts and in particular theatre.

It is evident that Little Fish's work plays a vital role in the lives of young people across London and surrounding areas, and the company is committed to enhancing access to its work, particularly for those who are affected by social deprivation and economic hardship. The legacy of COVID-19 on young people's mental health, social skills, self-esteem and confidence remains profound, and Little Fish staff and the teachers we work with continue to report the long-term impact of the pandemic on many different young people. As we look to the future, the company recognises it has a long history of touring productions and outreach in London and acknowledges the importance of sharing expertise outside London and supporting organisations with similar core values. It is also excited to be supporting the supervision of its first PhD student. Molly Wilson has been awarded an AHRC-funded Collaborative Doctorate award to undertake research examining how social media can enhance and empower young women's capacity for self-articulation and self-presentation online.



**LITTLE FISH
THEATRE**

ORIGINAL. BOLD. COMPELLING.

Little Fish owes its success to its valuable network of funders and partners. We want to take this opportunity to extend our heartfelt thanks to those who have supported us over the past twelve months. Without your generosity, this important work would not be taking place. In particular, we want to thank: Arts Council England, The Global Fund for Children, National Lottery Awards for All England, Children in Need, London Community Wave, HER Centre, Royal Borough of Greenwich, London Borough of Bexley, The Royal Central School of Speech and Drama, Orbit Housing and The L&Q Foundation.

We also extend another huge thank-you to our trustees, our staff and the many young people who have participated in our projects with generosity, ambition and courage and who have made such important contributions to steering groups, focus interviews and evaluation practices to ensure we continue to respond authentically to the needs of the next creative generation.

In addition to this, I would personally like to thank the hard-working team of creatives, led by Co-Artistic Directors Suha Al-Khayyat and Alex Cooke.

Dr Amanda Stuart Fisher
Chair of Trustees





OVER 17,500 YOUNG PEOPLE REACHED

- Over 5,200 young people reached through an issue-based live theatre tour into Secondary Schools, pupil referral units, theatre spaces and youth clubs across London, Medway and Kent
- Over 4,205 young people reached through 4 issue-based digital theatre performances and live digital workshops streamed into classrooms across London, Medway and Kent
- Over 6,880 young people reached through issue-based digital theatre streamed online
- Over 810 young people supported in their transition from primary to secondary school through 23 after school club sessions and a 10-day Summer programme
- Over 275 young men at risk of sexually harmful behavior reached through 13 healthy relationship projects
- Over 160 young women reached through 6 healthy relationship projects
- 16 Arts Award Bronze achieved in playwriting



“Thank you, Little Fish and the amazing actors, for our workshop today. It sparked some great conversations with our students and they really engaged with the film despite only just coming back to school after COVID-19. We can tell they got so much out of it. Can’t wait to have you back!”

Shallon Douglas,
HLTA Southwark Inclusive Learning Service (SILS)



THEORY OF CHANGE

Our Challenge

How to reach all young people through the transformative power of theatre and community arts.

How to enable young people to question their aspirations and beliefs, empowering them to develop both their social and personal life skills.

How to inspire young people to become cultural consumers or creators, actively shaping a new social and political landscape.

How to build progressive partnerships with emerging artists and local communities.

Our Solution

Community Outreach – Multi-arts workshops with engaged and underserved young people exploring relevant issues of social justice, health and wellbeing.

Touring productions – Bold, original, compelling theatre with young emerging artists touring a diverse range of schools, youth venues and small theatre spaces.

Touring outreach – Theatre workshop sessions with inclusive groups of young people developing theatre making and supporting engagement with our touring productions.

Research and training – Ongoing events and resources for young people, parents and carers exploring educational development themes.

Our Outcomes

Short-Term

- Young people enjoy and understand the benefits of taking part in theatre and drama.
- Increased self-esteem and self-confidence.
- Better groupwork, conflict resolution and communication skills.
- Greater reflective and critical thinking opportunities.
- Increased theatre, drama and creative skills.

Medium-Term

- New experiences to support their professional and personal growth.
- Continued engagement with cultural activities.
- Greater emotional intelligence and well-being.
- Theatre and drama are valued as tools for contributing towards social change.

Long-Term (impact)

- Safer and healthier young people.
- New generations of young people enter the creative industries, helping to redefine the cultural landscape.
- Theatre arts become more inclusive to all young people's voices.
- More young people watch theatre and participate in drama opportunities.

Our Core Beliefs

The assumptions that sit behind our theory of change:

- Access to inclusive, creative and empowering theatre arts provision is an entitlement for all young people which enriches their lives.
- There is no universal coming of age narrative that encompasses the experiences of all young people, therefore, the theatre arts must continually engage and reflect each diverse new generation.
- Theatre and drama are positive diversionary activities for young people and effective mechanisms for personal development.
- If professionals / parents / carers get a better understanding of how the theatre arts can support the development of young people, they will support it.
- Young people who regularly enjoy quality theatre arts will consider job opportunities within the creative industries.



COMMUNITY OUTREACH

Southwark 'Learning 4 Life', BASC - Bexley After School Clubs, Greenwich Children in Need After School Clubs and L&Q 'Switch Transitions'

During these sessions, our expert freelancers have worked with groups of young people across three London boroughs to promote mindfulness, increase self-esteem and improve confidence before they move from primary to secondary school.

These wonderful projects spark creativity, develop skills in the arts and support young people in their personal, social and health education at Key Stage 2.

Our after school clubs use drama, music, dance, art, games and video to create a fun, safe space to explore issues around positive mental health, anti-bullying, peer pressure, the dangers of alcohol and drugs and other challenges faced when moving to secondary school.



“Thank you for this great resource. I feel this has made the primary to secondary school transition slightly easier now that my daughter has a clearer idea of what to expect, how to overcome challenges, how to navigate the changing social situations and her own feelings. We are really pleased this project is available. I think it should be a national programme for all transitioners! Thanks to all the staff for their time, kindness and dedication.”

Parent, Summer programme, Rye Oak Primary School, Southwark

“Little Fish have been **ABSOLUTELY BRILLIANT** during our Year 6 transition sessions. The sessions have been delivered seamlessly - the children are led through a process where they feel confident enough to share their opinions and feelings on certain topics and able to ask questions when they arise.



Leon and Stu have been sensitive to all the needs of the children in our year group and have given me feedback on anything they feel was necessary for me to know and followed up any concerns. They have both shared new information with the children in an age-appropriate way and have delivered the sessions with a mixture of fun and seriousness.

These sessions have got the children working in teams and supporting their communication skills. Overall, I would love to invite Little Fish back to Montbelle school for next year's Year 6 cohort - they have done a **MUCH** better job than we could have done in the time allowed! Thank you again for organising, we have had such a great time with Little Fish!”

Emma Russell, Upper Key Stage 2 Phase 2 Leader, Montbelle Primary School



“I have learnt that you should not choose to run away as an option if you are struggling.”

Year 6 Student, Northwood Primary School,
Thamesmead

“My daughter arrived shy and unsure, but she really enjoyed herself. You have helped my child socialize. You have helped her with her confidence. It was lovely to see her come home happy after the project every day.”

Parent, Summer Programme, Southwark



“Thank you to the Little Fish team. Once again, you have supported our Year 6’s by delivering an amazing six-week workshop programme. The children thoroughly enjoyed it! We will certainly share the resource pack activities with our staff.”

Cindy McDonald, Pastoral Manger,
John Donne Primary Peckham

Meet some of the fantastic young people we have been working with by following this link to the Year 6 Bexley BASC project, made by our resident filmmaker, Rhiannon Barker, St Fidelis, Hook Lane and Northwood Primary Schools, Bexley

<https://littlefishtheatre.co.uk/community-project/bexley-transitions/>

“If I had a problem, I would talk to a parent or a teacher or a trusted adult. I would also speak to a family member.”

Year 6 Student, Rye Oak Primary School,
Southwark

“If someone offered me one, I would say ‘no’ and tell them the dangers of a cigarette.”

Year 6 Student, Windrush Primary School,
Greenwich



The Greenwich New Leaf and Thriving Communities projects have supported young women in leading healthy and safe relationships. These projects prevent sexual violence and exploitation by using drama, role-play and active learning to build self-esteem, develop confidence and practice conflict resolution. The projects continue to work closely with HER Centre who have a dedicated sexual and domestic violence advocate providing lasting, meaningful support for the young women at most risk.



“I learnt about consent. You should always check if your partner is happy. If they don’t want to do something, that is totally fine. No means no!”

Year 10 Student, Halley Academy, Greenwich

“Everyone should learn about grooming as before you know it, it could be you. Little Fish are teaching us about healthy and unhealthy relationships. I learnt that you can be groomed by someone who makes you feel special and buys you things. Boys get groomed too. Talk to someone if this happens to you.”

Year 9 Student, Kings Oak School, Greenwich



Through the **Embrace** project, Little Fish has been continuing to support young men in Greenwich and Bexley through early intervention projects, as well as working with smaller groups who are at risk of unhealthy sexual behavior and exploitation. It has successfully incorporated the basic concepts of 'Motivational Interviewing' into drama activities and group work. The project has benefitted many young men in schools, pupil referral units and youth offending teams across the two boroughs. A resource pack has been launched and training sessions for professionals regularly take place.



“The open and safe space created by your team has allowed our students to ask frank questions, leading to discussions around consent, legality and the fundamentals of healthy and safe relationships.

These conversations, skilfully and non-judgementally led by the adults in the room, are potentially life-changing, both in terms of the future relationships they might have, the future conversations they’ll have with their peers, and avoiding any involvement with the criminal justice system.

THANK-YOU I mean every word!”

Jessica O'Regan, Assistant Principal, Raising Standards KS3 and Inclusion, Lambeth Academy

“There were amazing contributions from our students - it makes you really proud of them particularly when they say ‘you’re only 16, you have the rest of your lives, there is no rush’ The boys said ‘I think we need more spaces like this where they can speak freely’; it boosts their confidence and gives them the courage to do the right thing - to not give into peer pressure and to help their friends. We need more of this kind of project.”

Eleanor Parsons, Deputy Head,
Franklin School, Halley Academy,
Greenwich





TOURING PRODUCTIONS

The company delivered three major touring productions across the year and one mini digital tour


'To Be Continued'

'To Be Continued' examined the pressures to "be a man" and the impact of sexualised behaviour on young women's lives. Through poetry and participatory theatre techniques, the production challenged young people to think critically about the different social groups they mix with and how to make more positive choices to challenge sexism and toxic masculinity.

Researched through drama workshops, residencies and interviews with young men and women, complex stories came to light, which influenced the play's narrative and structure.

Sexism and violence against women continue to be an important issue and this touring production and workshop come at a time when young people are reaching out for support. We aim to open up these conversations and empower young people to call out unacceptable behaviour to enable them to feel safe.

We thank the young people who shared their personal stories, beliefs and opinions with the company.



"We watched this amazing play about violence against women and sexism. It was powerful to get an insight into the characters thoughts and emotions. I particularly identified with Keira who suffered from inappropriate comments at school from boys and didn't feel heard. It is so important for schools to see productions like these. I have had lots of conversations about it with my friends and we will now speak up if we are uncomfortable about other people's behaviour. We learnt how to be an ally to each other and not be scared to say if something is not acceptable."

Written by: Claire MacNeill

Year 10 Student, Wrotham School, Medway



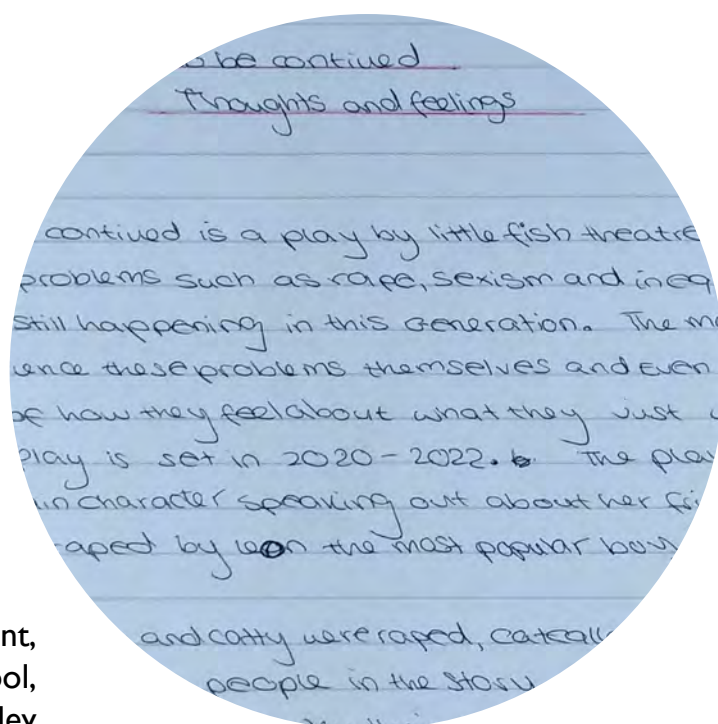
“The Year 9 Notre Dame students thoroughly enjoyed the workshop. With this being their first full year of secondary school due to COVID-19 restrictions they have not experienced anything like this before and feedback has been extremely positive from the students and staff alike.

Many of the issues covered through the workshop touched on what we teach within our PHSE curriculum, however this allowed to add depth to the topics. All issues raised need to be spoken about more within schools as they are experiences many of the young people in our school face but are sometimes worried it is only them or that they cannot talk about it. The workshop taught them how to support a friend going through any of the issues raised or what they should do if they experience it. I think the main takeaway was that it removed the blame culture on young women that is very common and toxic. The actors and actresses were outstanding. It arguably had a greater impact in covering the issues raised such as sexual assault and toxic masculinity than our PHSE lessons, due to the realistic portrayal, depth and way in which the story was told.

The interactive nature of the workshop was something the students really enjoyed as they felt part of the performance / workshop which maintained their attention throughout. The students were talking about it for the rest of the day and into the next day, which raised some really important discussions among our students and staff.

Thank you again to all at Little Fish Theatre, we really hope to welcome you back to Notre Dame again.”

Sam Tyson-Banks,
Dance and Drama,
NEU Rep and H&S Rep,
Notre Dame RC Girls' School,
Southwark



Year 9 Student,
St Catherine's School,
Bexley



“The Little Fish performance of ‘To Be Continued’ was a great opportunity for our Senior Youth Theatre Group to see a professional touring company. The young people came away buzzing with excitement and energy. The performance was both entertaining and insightful whilst the workshop element enabled the young people to discuss challenging topics and feel empowered through the passing of focus from the stage to them.

**For me, the piece brought back so many memories and I was shocked that what I was hearing and seeing still happened today. When I was the age of the characters the exact same events were happening. The hopeful message is that now a play and workshop are here to enable and support young people to talk about it and think about change.
Excellent work, Little Fish!”**

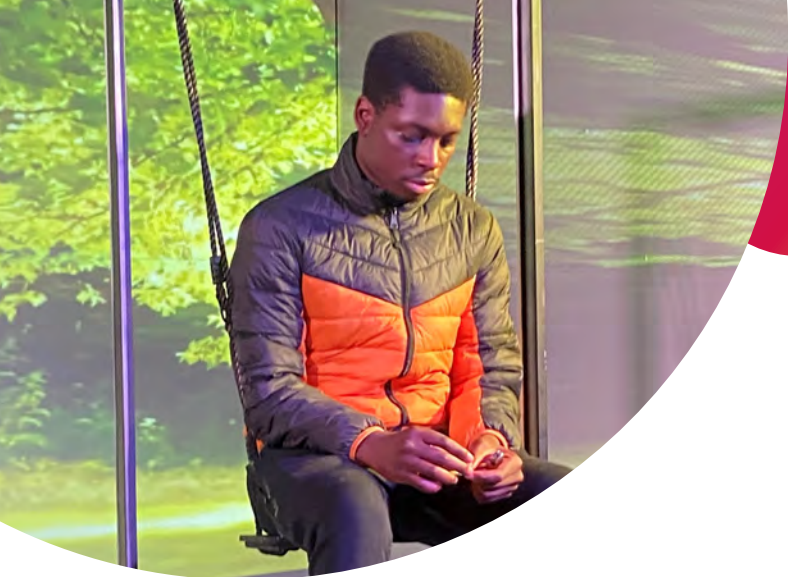
Helen Stanley, Artistic Director, Lewisham Youth Theatre

“Sexism is overlooked and prevalent. It is important to discuss this and I want to be more educated on this topic. It was honest and confronting. I felt involved in the debate and the work of the actors.”

Year 9 Student, Hurstmere Boys School, Bexley

Showreel of the production - https://youtu.be/j-_Cx3yv5sY





‘Wired’

Where fictional and real worlds blur and merge, ‘Wired’ explored how young people’s poor mental health can often result in experimenting with illegal drugs. How trying something ‘just once’ can turn into addiction for some, but have very little impact on others. It looked at what happens when the cards you’ve been dealt mean you are surrounded by drugs and crime. And what if you choose to walk the wrong road and can’t see a way back?

‘Wired’ looks at the lives of three young people whose paths cross momentarily, but the impact they have on each other’s futures is huge. External pressures and mental health impacts on their decision-making processes and inevitably leads them to experiment with drugs. In a world where the influence of friends and acquaintances is everything, they become recipients as well as dealers and victims as well as perpetrators. The outlook for all of them looks bleak, just like the group of homeless addicts they walk past every day.

“At Woolwich Polytechnic, we try and get Little Fish Theatre in whenever we can. Their devotion and commitment to bringing important messages to young people through theatre is not only inspirational but highly effective. Students are often given important messages about important social and emotional issues, but they don’t get enough time or space to truly engage with and process them. Little Fish provide that opportunity and present a high-quality thought-provoking production that allows students to see issues they may experience in their own lives played out in front of them.

The workshop afterwards is always brilliant and has helped students identify ways in which they can make changes in their own behaviours or hold others accountable too. The students love it, and speak highly of it whenever we have a visit, so thank-you!!”

Naomi Chadwick, Art and Graphic Communication Teacher, PSHCE
Co-Ordinator Student and Wellbeing Lead, Woolwich Polytechnic



“I just wanted to thank you for your excellent performance today. You captivated the students, they were so engaged throughout the 1h40m you were with them, which is not an easy feat! Your performance was powerful and pitched perfectly to their age and stage.

The feedback from the students was that they really enjoyed the performance and the fact they had so many questions in the workshop illustrated how thought provoking it was for them.

Huge thanks for performing at our school today.”

Jenaya Molloy, PHSE Lead, Southfields Academy

Full ‘Wired’ Production can be watched here - https://youtu.be/TAAidIr_wB8

“I learnt a lot about how young people in our community face hard problems like drugs, mental health and everything today”

Young Person, Newhaven Pupil Referral Unit, Greenwich

“I feel wiser about drug use and gang violence”

Young Person, The John Roan School, Greenwich

“It’s interesting how you get to view and understand the point of view from another perspective which helps you understand why people might use drugs and as an escape”

Young Person, Harris Academy, Greenwich





'Time and Place'

'Time and Place', our multi-narrative primary-aged production, explores a broad spectrum of issues including friendships, family relationships, personal safety, peer pressure, smoking, alcohol, bullying, dangers of social media and making the transition to secondary school.



'Time and Place' has continued to be supported by schools across London each year and provides additional transition support for Year 6 students who are about to move to secondary school. This year, we streamed our filmed production into over 20 classrooms reaching over 600 young people.

"I liked how we discussed important subjects like thinking twice about big decisions. They gave us really good advice."

Year 6 Young Person, Discovery Primary School, Thamesmead



"They told us to tell a trusted adult, staff member or parent when we feel sad. They taught you about avoiding strangers, because they might be doing lots of bad stuff."

Year 5 Young Person, Discovery Eltham Hill Primary School, Greenwich

"Firstly, many thanks for such a comprehensive workshop. The children thoroughly enjoyed watching the performance and were really engaged by the topics raised. The actors who ran the workshop afterwards had a lovely way with the pupils and were extremely encouraging."

Regan Gambier,
Year 6 Teacher,
South Rise Primary School,
Greenwich





“Thanks so much to you and the team for everything Little Fish have provided for us this academic year. The children in my class (6C) particularly loved the drama production that we watched you guys perform on YouTube. They were completely engrossed and then able to verbalise all of the issues that the young people faced in the story afterwards and ways they could tackle their problems.”

Erin Blythe, Year 6 Teacher, Windrush Primary School, Greenwich

‘Where the Lines are Drawn’

Digital **‘Where the Lines are Drawn’**, developed for National Hate Crime Awareness Week explores the beliefs and emotions behind hate crimes and identity-based abuse. This production has toured over the past six years across Greenwich, and this year Little Fish filmed and streamed the production into schools.

“A wonderfully written piece of theatre, which explored numerous sensitive topics clearly. Highly impressed with each actor’s characterization and storytelling throughout. The young people found it really interesting: they thought it was great that the actors were young and relatable. The staff were really impressed with how they kept the young people’s attention. They would like them to come again once they have another play to perform. A massive ‘well done’ to the company.”

Rebecca Lynn, Wandsworth Youth Offending Team

“I enjoyed having an opportunity to participate in a drama workshop. Not always learning in a classroom is a good opportunity for me.”

Year 9 Student,
Hurstmere Boys School,
Bexley





THEATRE OUTREACH



Little Fish is committed to supporting and developing the next creative generation. This year the company has provided new opportunities for young people across Bexley.

Little Fish embarked on its fourth Arts Council Arts Award programme, supporting 12 students at St Catherine's School for Girls in Bexley. Our highly skilled freelancers guided students through writing their first short plays and every student achieved Arts Award Bronze

“Our students have worked hard with Little Fish over the last few months to achieve their Arts Award Bronze qualification. Over the course of the project our students developed their skills and grew in confidence. The performance of ‘Where the Lines are Drawn’ helped address the themes of hate crime, bullying and the impact of this on young people.”

Doreen Cunningham, Assistant Headteacher,
St Catherine's Catholic School, Bexleyheath

“Little Fish taught me a structure to write my first play. It felt daunting at first, but once I got my flow, I was on a roll.”

Year 9 Student,
St Catherine's RC School for Girls, Bexley

“I loved seeing my characters being brought to life. It was exciting to make decisions about what happened to my characters”

Year 9 Student,
St Catherine's RC School for Girls, Bexley





Professional Training

The core team continue to sustain strong relationships with higher education institutions including The Royal Central School of Speech and Drama and The London School of Hygiene and Tropical Medicine. Lectures and seminars have included playwriting, commissioning theatre for health promotion, using motivational interviewing within a group setting and how drama facilitators can safeguard themselves and others.

“Seeing how a theatre company runs is fascinating. Little Fish delivers so many exciting projects on important health and social issues. I loved doing the practical work where we got into groups and created a short scratch piece of drama. What a great way to be creative and educational at the same time.”

M.A. Student, London College of Hygiene and Tropical medicine

“Little Fish supported us through our “Coll Out” project. Safeguarding for our secondary school’s tour was so important and we knew we could contact them at any time with questions. I loved how diverse the company is, making sure they reach all young people, no matter who they are.”

B.A. Student, The Royal Central School of Speech and Drama



Thank you to Destine Lord for providing Little Fish staff with Anti-racism and unconscious bias training. This important training has been a valuable resource to educate and give a voice on important issues that affect so many of us.



INVOLVING YOUNG PEOPLE

Placing young people at the centre of the development of our projects is an essential part of the company's methodology. It ensures our work remains relevant and effective. Drama research sessions, development days and preview performances with young people are vital when we are creating a new piece of work, so we can ensure its authenticity and emotional realism. Once on tour, questionnaires, focus group interviews and social media feedback are used to measure audience impact.

“Little Fish came to our school and ran a drama workshop about sexism. We talked about what young girls go through and how we need to change society to make it safer. We talked about what it is like if anyone approaches you and makes you feel uncomfortable. They put some of our ideas into their play and we saw two girl characters supporting each other as we suggested.”

Year 9 Student, St Catherine's Girls School, Bexley

Young people are directly involved in the design and development of community and theatre outreach programmes. Each of our sessions contains agenda setting and debrief activities. This encourages young people to express any concerns and issues about the subject matter, providing a focus to the sessions. Little Fish has a formal steering group for its projects, bringing together professionals from relevant local community organizations, parents and participating young people. They provide feedback and guidance on the content and structure of all our outreach work.



“We talked about what people our age think and how they use social media. The play was about sexism and misogyny and we talked about what it can be like in school. It was good seeing the performance and how they put our ideas in. One of the characters did a presentation in assembly like we suggested. It was really cool.”

Steering group member, Year 10 Student,
Halley Academy, Greenwich

FINANCIALS



For the year ended 31st March 2022

Expenditure

Direct Charitable Activity	£230,114
Support Costs and Governance	£12,139
Expenditure Total	£242,253

Income

Trusts and Foundations	£181,732
Statutory	£38,500
Other	£12,648
Income Total	£232,880

PRINCIPAL SUPPORTERS



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



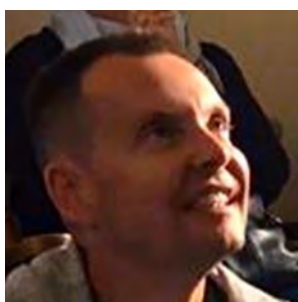
STAFF, VOLUNTEERS AND TRUSTEES

TRUSTEES

Suha Al-Khayyat (Artistic Director), Alex Cooke (Artistic Director), Sheryl Malcolm, Ben Miles, Lucinda Seddon, Cleve Jackson and Dr Amanda Stuart Fisher (Chair)



Suha Al-Khayyat



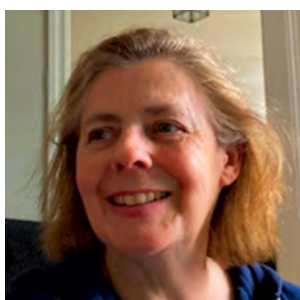
Alex Cooke



Sheryl Malcolm



Ben Miles



Lucinda Seddon



Cleve Jackson



**Dr Amanda
Stuart Fisher**





VOLUNTEERS

Ruby Campbell

CREATIVES

Thank you to all our wonderful creatives

Frances Stone, Aimee Epelle, Aaron Cadogan, Josh Loki, Sean Croft, Rhiannon Barker, Dr Claire MacNeil, Pete Davies, Paul Andrew, Shanika Warren, Francesca Sewell, Pebbles Sam, Anna Chesner, Sue Causton, Andrew Sova, Sioned Jones, Ashling O'Shea, Anthony Vander, Sydney Aldridge, Dani Mosely, Darren Carr, Amaarah Rose, Jessica Killick, Leon Wander, Robert Burton Moore, Sophie Carty, Stuart Morris, Tessa Gaukroger, Akshay Shah, Effie Ansah, Aruna Jalloh, Colin MacNeil, Constance Villemot, Sam Noble, Anna Wood, Eve Bradshaw.



LITTLE FISH THEATRE

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twitter @littlefishtheat
instagram @littlefishtheat

Charity No. 1179172



Little Fish Theatre

Report and Financial Statements

Year Ended 31st March 2022

Company Number: 6600652

Charity Number: 1179172

**Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH**

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2022**

The trustees, who are also directors for the purposes of the Companies Act, have pleasure in presenting their report and the financial statements of charity for the year ending 31st March 2022.

Reference and administrative details

Charity Number 1179172

Company Number 6600652

Principal Office: The Forum @ Greewich, Trafalgar Road, Greenwich SE10 9EQ

Bankers: NatWest Bank plc - 2 Greenwich Church Street, London SE10 9BQ

Examiner Frank Lachman 16B North End Road, London, NW11 7PH

Directors and Trustees

The board of Trustees at 31st March 2022 were:

Alex Cooke
Suha Al-Khayyat
Sheryl Malcolm
Ben Miles
Lucinda Seddon
Amanda Stuart-Fisher
Cleve Jackson

Structure, Governance and Management

Governing document

Little Fish Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association amended on 5th April 2018 in order to apply for Charitable Status. The company was registered as a charity on the 12th July 2018. The company was incorporated on the 22nd May 2008.

Recruitment and Appointment of new Trustees

All trustees are identified and nominated by the existing trustees. The chair of the board of trustees is nominated by the board of trustees. Trustees are invited based on their working expertise and experiences, and their background.

One third of trustees stand down in rotation at The Annual General Meeting and are eligible for re-election unless it is decided that a vacant office will not be filled.

Trustees Induction and training

New trustees are invited to observe meetings, meet the management team, see the company perform and are invited to join the board, following a trustee vote. The company has a trustee code of conduct and job descriptions for the roles of chair and trustee. New board members follow an induction programme assisting them with their understanding of the organisations charitable activities and programmes of work.

Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2022

Organisation

The governing body of Little Fish Theatre is the board of trustees

The board meets quarterly and the members annually at the AGM. The board of trustees make major strategic decisions and have responsibility for the business and financial performance of the charity.

The board of trustees support the management team of Artistic Directors Alex Cooke and Suha Al-Khayyat

Risk Management

The management team undertake a robust process of business risk assessment at regular intervals, and report any identified risks to the board of trustees at trustee meetings. The board monitor, review and manage these risks as appropriate. Currently identified main areas of risk are: artistic mentoring, succession planning and finances.

Objectives and activities

The trustees confirm that they have complied with their duty to have due regard to the guidance, as laid out by the Charity Commission, on public benefit when reviewing the charity's aims and objectives, planning future activities and in the exercising of powers.

Little Fish supports underrepresented young people through the transformative power of theatre and community arts. Its work is designed to enable young people to question their aspirations and beliefs, empowering them to develop both their social and personal life skills. Participants are inspired to become cultural consumers or creators, actively shaping a new social & political landscape. As a theatre company and charity, Little Fish is ambitious in building progressive partnerships with emerging artists and local communities to deliver a wide range of applied theatre projects and new touring productions.

Achievements in the year

In 2021/2022 Little Fish Theatre continued to support underserved young people through the transformative power of theatre & community arts. It continued to support young people who have been disproportionately affected by the impact of COVID-19. As social distancing measures continued, the company was able to continue delivering, in the best way it knew how which was to keep our young people, parents, carers, staff & freelancers safe, whilst providing as much creative education and mental health support as possible.

Highlights from Little Fish's 2021/2022 programme included:

Outreach Projects:

Healthy Relationships— In-person & digital virtual workshops to engage staff and students in how to support vulnerable young women at risk of grooming for sexual exploitation as well as supporting young men at risk of becoming perpetrators. These programmes are supported by a course of six workshop sessions to support and maintain healthy relationships for vulnerable young people.

- Over 72 workshops delivered
- Over 340 young people reached.

Greenwich, Bexley and Southwark Year 6 PSHE support for Secondary Transition – Six sessions of after school activity for young people at risk of unsuccessful transition to mainstream secondary school due to self-exclusion or behavioural issues. Additional support is given through a Southwark summer scheme for those young people most in need.

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Touring productions:

Wired – A digital performance and workshop exploring how young people's poor mental health can often result in experimenting with illegal drugs. It looks at the lives of three young people whose paths cross momentarily, but the impact they have on each other's futures is huge. Mental health and external pressures impact their decision-making process and lead them into becoming victims as well as perpetrators.

- Over 20 digital performances and workshops delivered
- Over 6,000 young people reached.

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To Be Continued - This new live touring production and workshop examines the pressures to "be a man" and young women's daily, normalised experiences of sexualised behaviour by young men. Through poetry and participatory theatre techniques, music and media, the play is designed to engage 13–16-year-olds in thinking critically about the worlds within which they live and how to make positive choices.

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The charity retains sufficient reserves to fund projects that they have committed to. They also kept sufficient funds in case of shortfall in funding to subsidise projects. As well as their commitment to their work, the charity holds funds that in the event of loss of significant funding they could continue to operate whilst new funders are found or in the event that is not possible to wind down the charity in an organised manner.

As at the 31st March 2022 the company held £223,569 Restricted funds and £203,583 Unrestricted funds.

Going concern

The directors confirm that it is appropriate for these accounts to be prepared on a going concern basis. They also confirm that the company will be able to continue on a solvent basis for at least the 12 months from the date of this report.

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

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2022**

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

select suitable accounting policies and then apply them consistently;
observe the methods and principles in the Charities SORP;
make judgements and estimates that are reasonable and prudent; and
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 company will continue in business.

Director's Responsibilities

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

In accordance with company law, as the company's directors we certify that:

so far as we are aware there is no relevant audit information of which the company's examiner is unaware:

as the directors of the company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the company's examiner are aware of that information.

Independent Examiner

A resolution will be proposed at the Annual General Meeting that Frank Lachman be re-appointed as Independent Examiner to the charity for the ensuing year.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

By order of the directors

Amanda Stuart-Fisher



14/07/2022

Independent Examiner's Report on the Accounts

On accounts for the year ended 31st March 2022 set out on pages 6 to 12.

Respective responsibilities of trustees and examiner

The charity's trustees consider that an audit is not required for this year under the Charities Act 2011 (the Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination being a qualified member of the Institute of Chartered Accountants In England and Wales.

It is my responsibility to:

- examine the accounts (under section 145 of the Act, as amended),
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Act), and
- to 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 the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the accounts.

Independent examiner's statement

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

- accounting records have not been kept in accordance with section 386 of the Companies Act 2006;
- the accounts do not accord with such records:
- where accounts are prepared on an accruals basis, whether they fail to comply with relevant accounting requirements under section 396 of the Companies Act 2006, or are not consistent with the Charities SORP (FRS102)
- any matter which the examiner believes should be drawn to the attention of the reader to gain a proper understanding of the accounts.

Frank S Lachman
Chartered Accountant
Independent Examiner



14/07/2022

16b North End Road
London NW11 7PH

Little Fish Theatre
Company Limited by Guarantee
Statement of Financial Activity
For the Year Ended 31st March 2022

		Unrestricted Funds	Restricted Funds	Total Funds 2022	Total Funds 2021
	Note				
Income from					
Donations and Legacies	2	63,231	169,649	232,880	387,688
Investment income		23	-	23	50
Total income		<u>63,254</u>	<u>169,649</u>	<u>232,903</u>	<u>387,738</u>
Expenditure on					
Charitable activity costs	5	40,539	201,714	242,253	224,389
Total expenditure		<u>40,539</u>	<u>201,714</u>	<u>242,253</u>	<u>224,389</u>
Net income/expenditure		22,715	(32,065)	(9,350)	163,349
Reconciliation of funds					
Total funds brought forward		180,868	255,634	436,502	273,153
Transfers		(32,065)	32,065	-	-
Total funds carried forward	9	<u>171,518</u>	<u>255,634</u>	<u>427,152</u>	<u>436,502</u>

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

All income and expenditure derive from continuing activities.

**Little Fish Theatre
Company Limited by Guarantee
Balance Sheet
For the Year Ended 31st March 2022**

	Note	2022	2021
Fixed assets	6	4,500	6,000
Current assets			
Debtors	7	10,034	2,270
Cash at bank and in hand		518,982	557,122
Total current assets		<u>529,016</u>	<u>559,392</u>
Current liabilities			
Creditors - amounts falling due within one year	8	106,364	128,890
Total current liabilities		<u>106,364</u>	<u>128,890</u>
Net current assets		422,652	430,502
Net assets		<u>427,152</u>	<u>436,502</u>
The funds of the charity	9		
Unrestricted		171,518	180,868
Restricted		255,634	255,634
Total charity funds		<u>427,152</u>	<u>436,502</u>

For the year ended 31 March 2022 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

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

The directors acknowledge their responsibility for:

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

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

Approved by the directors on 14/07/2022, and signed on their behalf by Amanda Stuart-Fisher



Amanda Stuart-Fisher

1 Accounting Policies

(i) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Little Fish Theatre 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).

(ii) Income

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

(iii) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

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

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

(iv) Taxation

The company as a registered charity (number 1179172) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(v) Debtors

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

(vi) 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.

(vii) Fixed assets

Depreciation is provided at the following rates:

Motor vehicle	20% straight line basis
---------------	-------------------------

2 Donations and Legacies

	Restricted Funds	Unrestricted Funds	2022	Restricted Funds	Unrestricted Funds	2021
Grants and donations						
Big Lottery Fund	-	-	-	105,196	-	105,196
Children in Need	9,900	-	9,900	12,900	-	12,900
Concorde Music Group	1,750	-	1,750	-	-	-
Esmee Fairbairn	-	-	-	21,091	-	21,091
Awards for All	-	-	-	8,200	-	8,200
Arts Council	43,613	-	43,613	62,867	-	62,867
Bexley Council	-	6,300	6,300	-	7,000	7,000
Royal Borough of Greenwich	-	32,200	32,200	-	16,780	16,780
Her Centre	56,604	-	56,604	23,336	-	23,336
Global Fund for Children	23,514	-	23,514	22,096	-	22,096
Active Horizons	-	-	-	-	3,600	3,600
Full Circle	-	-	-	-	4,488	4,488
Lewisham YOS	-	-	-	-	3,000	3,000
L & G Placemakers	9,940	-	9,940	-	4,970	4,970
Groundworks	-	416	416	-	7,904	7,904
Jattinder Rai	-	11,667	11,667	-	-	-
Job Retention Scheme	-	12,031	12,031	-	21,107	21,107
Theatre Tax Relief	-	-	-	-	2,200	2,200
Sundry	-	617	617	-	1,749	1,749
Deferred grants brought forward	91,814	29,488	121,302	155,506	25,000	180,506
Deferred grants carried forward	(67,486)	(29,488)	(96,974)	(91,814)	(29,488)	(121,302)
	<u>169,649</u>	<u>63,231</u>	<u>232,880</u>	<u>319,378</u>	<u>68,310</u>	<u>387,688</u>

Grants received in the 2021 year and released in the 2022 year were: Awards for All - £8,200 and Learning for Life - £16,128.

3 Net incoming Resources

Net (outgoing)/incoming resources are stated after charging:

	2022	2021
Examiner's fee	3,300	3,300

4 Employees

	2022	2021
Wages	66,773	72,644
Social security costs	2,672	3,356
Pension contributions	1,575	2,418
Freelance fees	120,321	87,396
	<u>191,341</u>	<u>165,814</u>
	No.	No.
Management	2	3
Freelance	47	38
	<u>49</u>	<u>41</u>

No employee earned more than £60,000 during the year (2021 Nil) .

5 Charitable activity costs

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2022
Salaries and freelance fees	7,100	155,841	28,400	191,341
Props and costumes	-	1,272	-	1,272
Venue and rehearsal space	-	7,078	-	7,078
Production costs	-	2,669	-	2,669
Set design	-	5,964	-	5,964
Temporary staff and recruitment	-	407	-	407
Motor, travel and subsistence	-	8,934	-	8,934
Rent and utilities	-	6,700	-	6,700
Telephone	-	1,148	-	1,148
Overheads, consultancy and sundry	-	7,418	-	7,418
Research and training	-	1,867	-	1,867
Bank charges	239	-	-	239
Insurance	-	2,416	-	2,416
Examiner's fee	3,300	-	-	3,300
Depreciation	1,500	-	-	1,500
Total 2022	12,139	201,714	28,400	242,253

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2021
Salaries and freelance fees	7,000	158,814	-	165,814
Props and costumes	-	210	-	210
Venue and rehearsal space	-	7,193	-	7,193
Production costs	-	1,105	-	1,105
Set design	-	10,870	-	10,870
Temporary staff and recruitment	-	775	-	775
Motor, travel and subsistence	-	5,862	-	5,862
Rent and utilities	-	8,816	-	8,816
Telephone	-	1,680	-	1,680
Overheads, consultancy and sundry	-	8,283	-	8,283
Research and training	-	5,035	-	5,035
Bank charges	187	-	-	187
Insurance	-	3,209	-	3,209
Examiner's fee	3,250	-	-	3,250
Depreciation	1,500	-	-	1,500
Loss on disposal	600	-	-	600
Total 2021	12,537	211,852	-	224,389

6 Fixed assets

	Motor Van
As at 31.3.2021	7,500
As at 31.3.2022	<u>7,500</u>
As at 31.3.2021	1,500
Depreciation charge for the year	1,500
As at 31.3.2022	<u>3,000</u>
Net book value	
31.3.2022	<u>4,500</u>
31.3.2021	<u>6,000</u>

7 Debtors

	2022	2021
Prepayments and accrued income	9,275	2,270
Other debtors	759	-
	<u>10,034</u>	<u>2,270</u>

8 Creditors - Amounts falling due within one year

	2022	2021
Deferred grants	96,974	121,302
Social Security and other Taxation	2,100 -	133
Other creditors	3,990	6,096
Accruals	3,300	1,625
	<u>106,364</u>	<u>128,890</u>

9 Reconciliation of Movement in Funds

	Balance at 31 March 2021	Income	Expenditure	Transfers	Balance at 31 March 2022
Restricted Funds	255,634	169,649	201,714	32,065	255,634
Unrestricted Funds	180,868	63,254	40,539	(32,065)	171,518
	<u>436,502</u>	<u>232,903</u>	<u>242,253</u>	<u>-</u>	<u>427,152</u>

10 Analysis of Net Assets between Funds

	Fixed Assets	Net Current Assets	Total 2022	Total 2021
Restricted Funds	-	255,634	255,634	255,634
Unrestricted Funds:	4,500	107,018	111,518	180,868
Designated Funds	-	60,000	60,000	-
	<u>4,500</u>	<u>422,652</u>	<u>427,152</u>	<u>436,502</u>

Designated funds are to cover the costs of a fundraisers salary for two years.

11 Trustees

During the year the Trustees received the following payments. These were authorised by the Charity Commission and the other Trustees

	2022		2021	
	Salary	Freelance	Salary	Freelance
A Cooke	38,635	-	38,304	-
S Al-Khayyat	26,983	13,474	26,760	12,735

12 Project expenditure

	Learning for Life	Children in Need
Grant received	16,128	9,900
Expenditure		
Salaries and freelance fees	2,028	9,900
General	2,900	-
Sessional staff	11,200	-
	16,128	9,900

The £16,128 grant for Learning for Life was received in the 2021 financial year and was brought forward and released against the 2022 expenditure. (see note 2)

Little Fish Theatre

Report and Financial Statements

Year Ended 31st March 2022

Company Number: 6600652

Charity Number: 1179172

**Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH**

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2022**

The trustees, who are also directors for the purposes of the Companies Act, have pleasure in presenting their report and the financial statements of charity for the year ending 31st March 2022.

Reference and administrative details

Charity Number 1179172

Company Number 6600652

Principal Office: The Forum @ Greewich, Trafalgar Road, Greenwich SE10 9EQ

Bankers: NatWest Bank plc - 2 Greenwich Church Street, London SE10 9BQ

Examiner Frank Lachman 16B North End Road, London, NW11 7PH

Directors and Trustees

The board of Trustees at 31st March 2022 were:

Alex Cooke
Suha Al-Khayyat
Sheryl Malcolm
Ben Miles
Lucinda Seddon
Amanda Stuart-Fisher
Cleve Jackson

Structure, Governance and Management

Governing document

Little Fish Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association amended on 5th April 2018 in order to apply for Charitable Status. The company was registered as a charity on the 12th July 2018. The company was incorporated on the 22nd May 2008.

Recruitment and Appointment of new Trustees

All trustees are identified and nominated by the existing trustees. The chair of the board of trustees is nominated by the board of trustees. Trustees are invited based on their working expertise and experiences, and their background.

One third of trustees stand down in rotation at The Annual General Meeting and are eligible for re-election unless it is decided that a vacant office will not be filled.

Trustees Induction and training

New trustees are invited to observe meetings, meet the management team, see the company perform and are invited to join the board, following a trustee vote. The company has a trustee code of conduct and job descriptions for the roles of chair and trustee. New board members follow an induction programme assisting them with their understanding of the organisations charitable activities and programmes of work.

Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2022

Organisation

The governing body of Little Fish Theatre is the board of trustees

The board meets quarterly and the members annually at the AGM. The board of trustees make major strategic decisions and have responsibility for the business and financial performance of the charity.

The board of trustees support the management team of Artistic Directors Alex Cooke and Suha Al-Khayyat

Risk Management

The management team undertake a robust process of business risk assessment at regular intervals, and report any identified risks to the board of trustees at trustee meetings. The board monitor, review and manage these risks as appropriate. Currently identified main areas of risk are: artistic mentoring, succession planning and finances.

Objectives and activities

The trustees confirm that they have complied with their duty to have due regard to the guidance, as laid out by the Charity Commission, on public benefit when reviewing the charity's aims and objectives, planning future activities and in the exercising of powers.

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Highlights from Little Fish's 2021/2022 programme included:

Outreach Projects:

Healthy Relationships— In-person & digital virtual workshops to engage staff and students in how to support vulnerable young women at risk of grooming for sexual exploitation as well as supporting young men at risk of becoming perpetrators. These programmes are supported by a course of six workshop sessions to support and maintain healthy relationships for vulnerable young people.

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To Be Continued - This new live touring production and workshop examines the pressures to "be a man" and young women's daily, normalised experiences of sexualised behaviour by young men. Through poetry and participatory theatre techniques, music and media, the play is designed to engage 13–16-year-olds in thinking critically about the worlds within which they live and how to make positive choices.

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Reserves Policy

The charity retains sufficient reserves to fund projects that they have committed to. They also kept sufficient funds in case of shortfall in funding to subsidise projects. As well as their commitment to their work, the charity holds funds that in the event of loss of significant funding they could continue to operate whilst new funders are found or in the event that is not possible to wind down the charity in an organised manner.

As at the 31st March 2022 the company held £223,569 Restricted funds and £203,583 Unrestricted funds.

Going concern

The directors confirm that it is appropriate for these accounts to be prepared on a going concern basis. They also confirm that the company will be able to continue on a solvent basis for at least the 12 months from the date of this report.

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

**Little Fish Theatre
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2022**

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

select suitable accounting policies and then apply them consistently;
observe the methods and principles in the Charities SORP;
make judgements and estimates that are reasonable and prudent; and
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 company will continue in business.

Director's Responsibilities

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

In accordance with company law, as the company's directors we certify that:

so far as we are aware there is no relevant audit information of which the company's examiner is unaware:

as the directors of the company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the company's examiner are aware of that information.

Independent Examiner

A resolution will be proposed at the Annual General Meeting that Frank Lachman be re-appointed as Independent Examiner to the charity for the ensuing year.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

By order of the directors

Amanda Stuart-Fisher



14/07/2022

Independent Examiner's Report on the Accounts

On accounts for the year ended 31st March 2022 set out on pages 6 to 12.

Respective responsibilities of trustees and examiner

The charity's trustees consider that an audit is not required for this year under the Charities Act 2011 (the Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination being a qualified member of the Institute of Chartered Accountants In England and Wales.

It is my responsibility to:

- examine the accounts (under section 145 of the Act, as amended),
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Act), and
- to 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 the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the accounts.

Independent examiner's statement

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

- accounting records have not been kept in accordance with section 386 of the Companies Act 2006;
- the accounts do not accord with such records:
- where accounts are prepared on an accruals basis, whether they fail to comply with relevant accounting requirements under section 396 of the Companies Act 2006, or are not consistent with the Charities SORP (FRS102)
- any matter which the examiner believes should be drawn to the attention of the reader to gain a proper understanding of the accounts.

Frank S Lachman
Chartered Accountant
Independent Examiner



14/07/2022

16b North End Road
London NW11 7PH

Little Fish Theatre
Company Limited by Guarantee
Statement of Financial Activity
For the Year Ended 31st March 2022

		Unrestricted Funds	Restricted Funds	Total Funds 2022	Total Funds 2021
	Note				
Income from					
Donations and Legacies	2	63,231	169,649	232,880	387,688
Investment income		23	-	23	50
Total income		<u>63,254</u>	<u>169,649</u>	<u>232,903</u>	<u>387,738</u>
Expenditure on					
Charitable activity costs	5	40,539	201,714	242,253	224,389
Total expenditure		<u>40,539</u>	<u>201,714</u>	<u>242,253</u>	<u>224,389</u>
Net income/expenditure		22,715	(32,065)	(9,350)	163,349
Reconciliation of funds					
Total funds brought forward		180,868	255,634	436,502	273,153
Transfers		(32,065)	32,065	-	-
Total funds carried forward	9	<u>171,518</u>	<u>255,634</u>	<u>427,152</u>	<u>436,502</u>

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

All income and expenditure derive from continuing activities.

**Little Fish Theatre
Company Limited by Guarantee
Balance Sheet
For the Year Ended 31st March 2022**

	Note	2022	2021
Fixed assets	6	4,500	6,000
Current assets			
Debtors	7	10,034	2,270
Cash at bank and in hand		518,982	557,122
Total current assets		<u>529,016</u>	<u>559,392</u>
Current liabilities			
Creditors - amounts falling due within one year	8	106,364	128,890
Total current liabilities		<u>106,364</u>	<u>128,890</u>
Net current assets		422,652	430,502
Net assets		<u>427,152</u>	<u>436,502</u>
The funds of the charity	9		
Unrestricted		171,518	180,868
Restricted		255,634	255,634
Total charity funds		<u>427,152</u>	<u>436,502</u>

For the year ended 31 March 2022 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

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

The directors acknowledge their responsibility for:

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

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

Approved by the directors on 14/07/2022, and signed on their behalf by Amanda Stuart-Fisher



Amanda Stuart-Fisher

1 Accounting Policies

(i) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Little Fish Theatre 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).

(ii) Income

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

(iii) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

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

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

(iv) Taxation

The company as a registered charity (number 1179172) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(v) Debtors

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

(vi) 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.

(vii) Fixed assets

Depreciation is provided at the following rates:

Motor vehicle	20% straight line basis
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2 Donations and Legacies

	Restricted Funds	Unrestricted Funds	2022	Restricted Funds	Unrestricted Funds	2021
Grants and donations						
Big Lottery Fund	-	-	-	105,196	-	105,196
Children in Need	9,900	-	9,900	12,900	-	12,900
Concorde Music Group	1,750	-	1,750	-	-	-
Esmee Fairbairn	-	-	-	21,091	-	21,091
Awards for All	-	-	-	8,200	-	8,200
Arts Council	43,613	-	43,613	62,867	-	62,867
Bexley Council	-	6,300	6,300	-	7,000	7,000
Royal Borough of Greenwich	-	32,200	32,200	-	16,780	16,780
Her Centre	56,604	-	56,604	23,336	-	23,336
Global Fund for Children	23,514	-	23,514	22,096	-	22,096
Active Horizons	-	-	-	-	3,600	3,600
Full Circle	-	-	-	-	4,488	4,488
Lewisham YOS	-	-	-	-	3,000	3,000
L & G Placemakers	9,940	-	9,940	-	4,970	4,970
Groundworks	-	416	416	-	7,904	7,904
Jattinder Rai	-	11,667	11,667	-	-	-
Job Retention Scheme	-	12,031	12,031	-	21,107	21,107
Theatre Tax Relief	-	-	-	-	2,200	2,200
Sundry	-	617	617	-	1,749	1,749
Deferred grants brought forward	91,814	29,488	121,302	155,506	25,000	180,506
Deferred grants carried forward	(67,486)	(29,488)	(96,974)	(91,814)	(29,488)	(121,302)
	<u>169,649</u>	<u>63,231</u>	<u>232,880</u>	<u>319,378</u>	<u>68,310</u>	<u>387,688</u>

Grants received in the 2021 year and released in the 2022 year were: Awards for All - £8,200 and Learning for Life - £16,128.

3 Net incoming Resources

Net (outgoing)/incoming resources are stated after charging:

	2022	2021
Examiner's fee	<u>3,300</u>	<u>3,300</u>

4 Employees

	2022	2021
Wages	66,773	72,644
Social security costs	2,672	3,356
Pension contributions	1,575	2,418
Freelance fees	120,321	87,396
	<u>191,341</u>	<u>165,814</u>
	No.	No.
Management	2	3
Freelance	<u>47</u>	<u>38</u>
	<u>49</u>	<u>41</u>

No employee earned more than £60,000 during the year (2021 Nil) .

5 Charitable activity costs

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2022
Salaries and freelance fees	7,100	155,841	28,400	191,341
Props and costumes	-	1,272	-	1,272
Venue and rehearsal space	-	7,078	-	7,078
Production costs	-	2,669	-	2,669
Set design	-	5,964	-	5,964
Temporary staff and recruitment	-	407	-	407
Motor, travel and subsistence	-	8,934	-	8,934
Rent and utilities	-	6,700	-	6,700
Telephone	-	1,148	-	1,148
Overheads, consultancy and sundry	-	7,418	-	7,418
Research and training	-	1,867	-	1,867
Bank charges	239	-	-	239
Insurance	-	2,416	-	2,416
Examiner's fee	3,300	-	-	3,300
Depreciation	1,500	-	-	1,500
Total 2022	12,139	201,714	28,400	242,253

	Support and Governance costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Total 2021
Salaries and freelance fees	7,000	158,814	-	165,814
Props and costumes	-	210	-	210
Venue and rehearsal space	-	7,193	-	7,193
Production costs	-	1,105	-	1,105
Set design	-	10,870	-	10,870
Temporary staff and recruitment	-	775	-	775
Motor, travel and subsistence	-	5,862	-	5,862
Rent and utilities	-	8,816	-	8,816
Telephone	-	1,680	-	1,680
Overheads, consultancy and sundry	-	8,283	-	8,283
Research and training	-	5,035	-	5,035
Bank charges	187	-	-	187
Insurance	-	3,209	-	3,209
Examiner's fee	3,250	-	-	3,250
Depreciation	1,500	-	-	1,500
Loss on disposal	600	-	-	600
Total 2021	12,537	211,852	-	224,389

6 Fixed assets

	Motor Van
As at 31.3.2021	7,500
As at 31.3.2022	<u>7,500</u>
As at 31.3.2021	1,500
Depreciation charge for the year	1,500
As at 31.3.2022	<u>3,000</u>
Net book value	
31.3.2022	<u>4,500</u>
31.3.2021	<u>6,000</u>

7 Debtors

	2022	2021
Prepayments and accrued income	9,275	2,270
Other debtors	759	-
	<u>10,034</u>	<u>2,270</u>

8 Creditors - Amounts falling due within one year

	2022	2021
Deferred grants	96,974	121,302
Social Security and other Taxation	2,100 -	133
Other creditors	3,990	6,096
Accruals	3,300	1,625
	<u>106,364</u>	<u>128,890</u>

9 Reconciliation of Movement in Funds

	Balance at 31 March 2021	Income	Expenditure	Transfers	Balance at 31 March 2022
Restricted Funds	255,634	169,649	201,714	32,065	255,634
Unrestricted Funds	180,868	63,254	40,539	(32,065)	171,518
	<u>436,502</u>	<u>232,903</u>	<u>242,253</u>	<u>-</u>	<u>427,152</u>

10 Analysis of Net Assets between Funds

	Fixed Assets	Net Current Assets	Total 2022	Total 2021
Restricted Funds	-	255,634	255,634	255,634
Unrestricted Funds:	4,500	107,018	111,518	180,868
Designated Funds	-	60,000	60,000	-
	<u>4,500</u>	<u>422,652</u>	<u>427,152</u>	<u>436,502</u>

Designated funds are to cover the costs of a fundraisers salary for two years.

11 Trustees

During the year the Trustees received the following payments. These were authorised by the Charity Commission and the other Trustees

	2022		2021	
	Salary	Freelance	Salary	Freelance
A Cooke	38,635	-	38,304	-
S Al-Khayyat	26,983	13,474	26,760	12,735

12 Project expenditure

	Learning for Life	Children in Need
Grant received	16,128	9,900
Expenditure		
Salaries and freelance fees	2,028	9,900
General	2,900	-
Sessional staff	11,200	-
	16,128	9,900

The £16,128 grant for Learning for Life was received in the 2021 financial year and was brought forward and released against the 2022 expenditure. (see note 2)