



# **SCENE & HEARD**

**SCENE AND HEARD**  
**TRUSTEES' REPORT**  
**AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 APRIL 2016**

**COMPANY NUMBER** 3761808

**CHARITY NUMBER** 1077836

<b>Contents</b>	<b>Page</b>
Trustees' Report (including reference and administrative details)	2
Independent Examiner's Report	14
Statement of Financial Activities	15
Balance Sheet	16
Statement of Cash Flows	17
Notes to the financial statements	18

The trustees of Scene and Heard are pleased to present their annual report with the financial statements of the charity for the year ended 30 April 2016.

The financial statements are prepared to meet the requirements for a directors' report and accounts for Companies Act purposes and comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles, and the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2015).

### **Chairman's report**

Established in January 1999, 2015-2016 was Scene & Heard's seventeenth year of operation.

Artistic Director Rosalind Paul continues as head of the organisation (full-time) managing the staff, volunteers, courses and productions. Kai Simmons remains in post (full-time) as Office Manager dealing with administration and finance. Simma Gershenson continues in her post as Head of Development (part-time) 3 days a week. Our bookkeeper from Margam Evans works alongside our Office Manager an average of one afternoon every two weeks on a freelance basis updating Quickbooks and maintaining our day-to-day financial records.

This year we have had two placement students, the first studying for a PhD with Royal Holloway college, the second a drama student from the Pacific Lutheran University USA. They both proved invaluable in supporting the core staff.

We have created **work experience** opportunities for our older Member Playwrights during production weeks. One has become a regular part of our prop-making team, whilst a second is benefiting from the hands-on experience of working in our costume department.

The trustees and staff worked with a strategic consultant, Fiona Mallin-Robinson, to analyse our strengths and weaknesses and to decide in a systematic way what our priorities are for the future. We consulted with our volunteers and beneficiaries and investigated trends in the community we serve in order to develop a **five year strategic plan**, the main features of which are:

- To **deepen and expand our work** with the disadvantaged children of Somers Town
- To find a new, **permanent home** for Scene & Heard within the community we serve
- To **raise our profile** in Camden and in the wider theatre community
- To become a **Centre of Excellence**; we know that our experience has given us valuable insight, allowing us to define best practice to achieve excellent outcomes for the young people we work with. We want to share this experience, positively influencing other practitioners, so that more people can achieve the outcomes we have seen
- We will seek opportunities to **help shape policy and opinion** in the arts, education and charity sectors, in our borough and beyond

Fiona Mallin-Robinson has remained with us as our Strategy Advisor supporting our efforts to implement our strategic plan.

This year we won a prestigious **Centre for Social Justice Award 2015**. The award is in recognition and celebration of the best of small grass roots charities that work to alleviate issues surrounding poverty and disadvantage all its forms.

We continue to be extremely proud of our **Queens Award for Voluntary Service**, the MBE for voluntary organisations, which was given to us in 2011. This is a glorious recognition of the amazing work that our 400 volunteer theatre professionals do for the children of Somers Town.

**Dame Hilary Mantel** joined us as our first writer patron; committed to the work of Scene & Heard, she joins an excellent team of high profile patrons who are very generous with their time and support.

*"If you are glum about the state of the world and haven't laughed in weeks, recover some hope by seeking out a performance from Scene and Heard. This Somers Town scheme gives intensive, targeted help to children in difficulties. It increases confidence, helps make strong relationships, teaches team work and co-operation, and brings out hidden creative potential. It commits to its members, sticking with them through their school life and into young adulthood. It is effective and, unlike other worthy interventions, it comes with songs, dances and jokes. It is huge fun for everyone involved – I think that is the secret of its success."*

**Dame Hilary Mantel, Author and Scene & Heard Patron**

Scene & Heard are Members of the FSI, the NCVO and the Centre for Social Justice Alliance.

### **Our purposes and activities**

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

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

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

### **We aim to:**

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

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

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

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

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

#### **Public Benefit**

- All Scene & Heard courses are free at the point of use
- In order to ensure access for all, Scene & Heard productions are free to attend
- Scene & Heard productions are advertised locally, by direct mail and email and via our website
- All our productions take place in the heart of the Somers Town community
- Productions are attended by children, their families and peers, their teachers, members of the professional theatre, radio and television community and the theatre-going public
- 86% of our older Member Playwrights have gone on to achieve a degree or equivalent this is in stark contrast to the 25% of Somers Town residents with a higher degree in the 2011 census

*"What a fantastic concept you have created and delivered. It was truly wonderful to see the joy and pride on the children's faces. It gives us all hope for a great future for them (and us!)"*

**SIR IAN JOHNSTON, CBE, QPM, DL,**

**Chief Constable of the British Transport Police 2001-2009**

#### **Events and functions in the year May 2015 – April 2016**

We held our seventh annual **Anniversary Pub Quiz** in February 2016. This is both a fundraiser and an opportunity for our volunteers to get together.

In recent years we have made **theatre trips** a regular feature of our core work. The whole experience enhances the cultural literacy of our young people and reinforces the idea that they are welcome in theatres, and in the wider London community outside of Somers Town.

In August, we took a group of seven Member Playwrights to The Lyric Hammersmith to see **Bugsy Malone** - this was an exciting diversion and cultural highlight for the children in the middle of the long school summer holidays. In February 2016 we took another group of eight Member Playwrights to the Phoenix theatre to see **Bend it Like Beckham**. For many this was their first experience of professional theatre (outside of Scene & Heard) and certainly their first musical; they loved it.

The **Kathryn Findlay Future Fund**, the legacy of the renowned architect to support Scene & Heard in the search for a secure and permanent home, continues to grow and currently has funds of over £50,000.

Our Teachers' Pack ***Playwriting the Scene & Heard Way***, which can be found either via our website or on the Times Educational Supplement website, continues to be hugely popular with teachers both here and across the globe. It has been piloted in Mumbai, Peru and Enfield. It gives teachers a series of lesson plans to enable them to teach playwriting the Scene & Heard way, sharing our work with the wider community and demonstrating best practice.

### **Courses and productions**

Scene & Heard ran five courses in the year May 2015 – April 2016: two *Playmaking One* courses, a *Stage One*, a *Playback* and a *Replay* course.

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

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

*Walking on Eggshells – The Sensitive Plays*; four performances in July 2015  
*Sugar & Spice – The Tasty Plays*; four performances in December 2015

Children who have previously completed *Playmaking One* are invited to return a year later to take *Replay*, which is our second course. Ten children aged ten to eleven completed the course. They each wrote a more sophisticated three-character play which was then rehearsed and performed by adult professional actors:

*Over the Top – The Audacious Plays*; four performances in March 2016

*Stage One* is the third course we offer and is designed to combine the children's writing skills with a gentle introduction to acting. It took place over an intensive weekend in May 2015. Nine Member Playwrights aged ten to twelve took the course working alongside adult mentors. It culminated in a sharing of work to an invited audience of family and friends at the Diorama Arts Studios.

We alternate our fourth and fifth courses and this year it was *Playback*. This fifth course combines all of the elements for the four previous courses. Each young person writes a two-character play for themselves and an actor to perform, a professional writer takes the same two characters and writes a 'response play', both pieces are rehearsed and then performed together with child acting alongside their adult mentor. They have costumes and props designed and made for them and they perform in full productions at Theatro Technis in Camden.

*Double Take*; two performances in October 2015

This *Playback* course featured nine Member Playwrights; five boys and four girls aged thirteen to fifteen, who were delighted to be returning to Scene & Heard for their final course with us as their feedback forms reflect.

I think young people should do Scene & Heard because:

***"It gives them comfort and is a group that they will always belong in"***

Chantel age 13

***"It helps them gain confidence and allows them to be creative and make friends"***

Mya age 14

***"It is really fun and exciting"***

Cameron age 14

***"It is a lot of fun, a good experience and helps people with their confidence"***

Adam age 14

Across five courses, two theatre trips and work experience placements, Scene & Heard worked with 64 Member Playwrights aged nine to nineteen in the year to April 2016.

Our high production standards continued to develop in 2015-16 with ever more ambitious costumes, sound and lighting. We were delighted to offer work experience to some of our older Member Playwrights who returned to help with costumes and props during production weeks. Our increasing popularity led all of our performances to be fully booked. We had to turn people away at some performances as we were at absolute capacity.

In the year May 2015 – April 2016 Scene & Heard worked with approximately 150 volunteer theatre professionals; Actors, Directors, Writers, Composers, Technicians and Designers. Our volunteer base has approximately 400 members. All volunteers undergo child protection training and are DBS checked. We continue to hold regular new volunteer evenings welcoming new people to our work. Potential volunteers must be professionals working in the industry, have seen at least one Scene & Heard production and provide two references, one of whom should be an existing Scene & Heard volunteer.

Scene & Heard volunteers 15/16 have included, among many others:

David Ahmad – Actor, *The Kite Runner* UK, *Potted Potter* NY  
Nigel Anthony – Actor, TV and BBC Radio voice artist  
Hayley Carmichael – Actor, Theatre de Complicité, *Told by an Idiot*, RNT, RSC  
Juliet Cowan – Actor, TV *Hank Zipzer*, *Cuckoo*, *Utopia*, *Fresh Meat*  
Kate Copeland – Actor, TV *Call the Midwife*, *Emmerdale*, *The Dumping Ground*  
Andrew Emerson – Writer, TV, CBBC  
Jonny Freeman – Actor, TV, *MI High* CBBC  
Greg Haiste – Actor, West End *Nell Gwyn*, *39 Steps*  
Mariam Haque – Actor, Royal National Theatre, New Vic,  
Marie Lawrence – Actor, comedy writer & performer, TV *Murder in Successville*, *Class Dismissed*  
Hannah Mackay – Script Writer and Television Producer  
Ben Moor – Actor, Writer, Comedian  
Ross Mullan – Actor, TV – *Dr Who*, *Game of Thrones*  
Kathrine Smith – Writer for TV, *Hollyoaks*, *Eastenders*, *Casualty*  
Mitesh Soni – Actor, Watford Palace, Royal National Theatre, Tara Arts  
Hannah Stokeley – Actor, Royal National Theatre, Trafalgar Studios, W. Yorkshire Playhouse,

Susie Trayling – Actor, Royal Shakespeare Company, Repertory Theatre, Liverpool Everyman  
Jane Watkins – Composer, Independent music professional  
James Wooldridge – Actor, Theatre & TV, *Topsy & Tim*, *Doctors*, *Coronation Street*

## Merchandise

Scene & Heard's merchandise continues to bring a small but steady income. This year we added a range of **charity Christmas cards** with illustrations by volunteer Neil Edmond featuring characters from plays written by the children. They proved to be hugely popular. We also offer t-shirts, baseball caps, mugs, tea towels, and wristbands, our CD *Come on Down to Somers Town – The Songs of Scene & Heard* and *Lives in London & A Variety of Other Short Stories* written by Member Playwright Taseen Khan. We also began selling merchandise online via our website for the first time in Autumn 2015.

## In Kind donors

Lighting for our productions has been generously provided by **White Light** for all performances over the past year. This has greatly enhanced our production values and developed the technical elements of our shows.

Scene & Heard continues to benefit from our relationship with **The Final Step**, a local IT company that provides the Scene & Heard office with pro bono IT support and advice.

Brand consultants **Quietroom** sponsor pens, pencils and sharpeners for our merchandise range.

## Fundraising

Scene & Heard raises funds through applications to grant making trusts, our Eyes & Ears Individual Giving scheme and our own fundraising efforts which in 2015 – 2016 included:

- Our **Annual Birthday Pub Quiz**, February 2016, hosted by volunteer Jez Worsnip
- Volunteer Suzanne Cave ran the **2016 Virgin Money London Marathon** in aid of Scene & Heard, raising over £7,000 thanks in part to match funding from the Joseph Mindel Trust
- Supporter and TV actor **Vincent Franklin** appeared on **Celebrity Mastermind** in aid of Scene & Heard, and won!
- We also formalised a **School Giving Programme**. Many schools, related to our donor base in some way, have raised funds to benefit Scene & Heard. In 2015 an evening at Eton, attended by our patrons Hugh Bonneville and Damian Lewis, raised over £33,000 for Scene & Heard. We have now created an information pack and offer various forms of support for pupils who want to fundraise in schools to support our work.

Scene & Heard would like to take this opportunity to **thank the following donors** for their support of our work in 2015-2016:

Arts Council England  
The Boris Karloff Charitable Foundation  
The Francis Crick Institute  
John Lyon's Charity  
Origin Housing  
The Thompson Family Charitable Foundation  
The Unity Theatre Trust

BBC Children in Need  
The Carlile Family Foundation  
The GS Sanders Charitable Settlement  
The Joseph Mindel Trust  
The Sir James Roll Charitable Trust  
The Trusthouse Charitable Foundation  
Tom's Trust



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## Financial review

### Summary

Scene & Heard's total income in 2015-16 was £215,347, an increase of almost 18% on the previous year's total of £182,987. Expenditure for the year rose by almost 10% from £147,446 in 2014-15 to £161,750 in 2015-16. We finished the financial year with unrestricted funds of £205,430 and restricted funds of £28,377, totalling £233,807.

### Income

Funding from trusts and foundations made up a similar portion of total income compared with the previous year, up from £126,924 to £131,093. Statutory Income was greatly reduced, as the remaining 10% of an Arts Council England grant was the only source of income in this category. A total of £36,695 was derived from individual donations in 2015-16 (pledges, one-off donations and audience collection at our shows), of which £20,616 came via our Eyes & Ears individual giving scheme, an increase of 14% on the previous year's total.

Our fundraising activities represented the largest area of growth in 2015-16, generating £39,638 (compared with £4,677 in 2014-15). The majority of this total (and the major reason for growth) was income from schools partners.

In order to ensure access for all, we do not charge for tickets to our performances but receive consistent amounts in audience donations at the end of each performance, totalling £6,376 this year. We are able to claim Gift Aid on the first £5,000 of audience donations (rising to £8,000 in 2016-17) under the Gift Aid Small Donations Scheme.

### Expenditure

Total expenditure rose by £14,304 to £161,750 in 2015-16. Within this total, the cost of Charitable Activities rose by £12,898. This is partly attributable to the rise in costs of goods and services required to deliver our courses.

In 2015-16 Scene & Heard conducted a Strategic Review, which forms the basis of our five-year strategic plan (see *Chairman's Report* and *Plans for the future*). In addition, our Strategy Advisor continues to work with us to help implement out this plan. This, along with consultation on our Social Media Strategy, was a new cost for Scene & Heard.

In order to improve our information systems and better communicate with all our stakeholders, we also began consultation to source and implement a new database/CRM (customer relationships manager) platform for our office. This meant that our total spend on I.T. services increased at a higher rate than that of our overall expenditure. Having been funded to purchase computers to run our sound effects software and social media programmes, the cost of our buildings contents insurance has risen.

We continued to employ a freelance bookkeeper part-time to work on our computerised bookkeeping system, Quickbooks. Accountancy firm JS2 continued to provide our independent financial examination.

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## Plans for the future

### Course Development

Updating our courses to keep them fresh, vibrant and relevant to today's young people is an on-going part of our programme of work. In advance of our next **Replay** course in Spring 2017, our Artistic Director will re-visit the texts and re-write the course materials to enhance the project.

Having trialled our fifth and final course, **Playback**, for the fourth time this year, we have decided to re-think and re-structure what we are offering our young people in their mid-teens. Our Artistic Director will develop and write a whole new course that moves away from the performance courses, focussing again on Playwriting. Working title **Writeback** will be offered to any of our older Member Playwrights who do not wish to perform. Scene & Heard will seek **partnership organisations** to play a part in this project, offering institutions within **The Knowledge Quarter** to be the inspiration for the young peoples' writing. Possible partners include: **The Foundling Museum, The Wellcome Foundation, The British Library and The Francis Crick Institute.**

We are proud of our strong relationships with **Edith Neville** and **St. Aloysius Primary Schools** who refer the children to us in the first instance, with **Plot 10 After School Club** where we hold our writing weekends and with **Origin Housing, Camden** who manage our classroom space **Basil Jellicoe Hall**. We continue to develop our relationships with the **Secondary Schools** our older members attend.

Our long-term relationships with **Member Playwrights** are stronger than ever. They attend Saturday night performances, ask Artistic Director Rosalind Paul to act as mentor and referee for them in applications for work and further education and request to do their work experience with us. **We currently have 302 Member Playwrights**, many of whom are siblings of other participants, thus further cementing our relationship with Somers Town families and the community as a whole.

We will further develop and formalise our **Work Experience Programme** for older Member Playwrights. Offering them opportunities to work in production, props, costume and technical elements as well as administration, box office and fundraising. Like all of our practices we will offer a bespoke programme to fit the needs and interests of the individual.

We will establish a regular **Internship Programme** in order to support the core staff. With just three permanent members of staff but an ever-increasing workload, staffing capacity is one of the vulnerabilities of Scene & Heard. To this end, Scene & Heard has retained our Strategy Advisor and in 2016-17 will develop a regular internship programme initially in partnership with **Brunel University** and **Santander**. Going forward, Scene & Heard will seek further partnerships both academic and financial to support this programme.

In pursuing our work as a **Centre of Excellence** we have been working with Rosehill Theatre in Cumbria to adapt our foundation course to the different needs of a rural community without a large base of native theatrical talent. We worked with Rosehill in 2015 on a pilot project and in doing so identified a range of issues that preclude replication of Scene & Heard London. As a consequence of this and in line with our strategic plan and our role as a Centre of Excellence, we will work through **skills-sharing and advocacy** to mentor and support others, including Rosehill, to produce their own playwriting projects suited to the specifics of their communities, geographical, and financial situations.

With our Strategy Advisor, we will continue to establish **Scene & Heard's strategic position** within our own geographical area and across sectors. We have already actively enhanced the profile of Scene & Heard within Camden and continue explore the possibilities for securing a permanent home. There is a great deal of planning and development taking place across the borough and in particular in Somers Town and Scene & Heard is well placed to respond to these developments.

We are progressing with our strategy to become less reliant on funding from grant making trusts and continue to diversify our income streams. Our **Eyes & Ears Individual Giving Scheme** is hugely successful with an increase from £18,050 to £20,616 (before Gift Aid) in the past year. Our retention rate for regular giving over the year is 96% (the industry average in 2015 was 46%). Our goal for 2016-17 is to increase the number of donors at any level to 200 and to maintain our retention rate.

Our **Major Donor Campaign and Benefactors programmes** continue to build slowly. We work hard to tailor our communications and relationships with high worth individuals and families.

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**REFERENCE AND ADMINISTRATIVE DETAILS**

**Company number** 3761808 (England and Wales)  
**Charity number** 1077836 (England and Wales)  
**Principle and Registered office** Theatro Technis, 26 Crowndale Road, London NW1 1TT

**Directors and trustees**

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

<b>Trustees</b>	Nick Gray – Chairman Keith Ackerman Daryl Dunbar - Treasurer Lucy Eggleston (appointed October 2015) Rebecca Manley Joanne Millard Michelle Nelson John Nevin (appointed September 2015) Paul Perkins Andrew Porter Will Wharfe
<b>Secretary</b>	Will Wharfe
<b>Staff</b>	Artistic Director — Rosalind Paul Head of Development — Simma Gershenson Office Manager – Kai Simmons
<b>Bookkeeping</b>	Margam Evans Ltd
<b>Strategic Consultant</b>	Fiona Mallin-Robinson
<b>Banks</b>	CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent, ME19 4JQ  The Cooperative Bank Plc, PO Box 101, 1 Balloon Street, Manchester, M60 4EP
<b>Independent Examiners</b>	JS2 Ltd, One Crown Square, Church Street East, Woking, Surrey, GU21 6HR

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## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

Scene and Heard is a company limited by guarantee governed by its Memorandum and Articles of Association dated 22 March 1999, and is a registered charity. Each member of the company has agreed to contribute £10 in the event of the charity winding up. There are eleven members: Keith Ackerman, Daryl Dunbar, Lucy Eggleston, Nick Gray, Rebecca Manley, Jo Millard, Michelle Nelson, John Nevin, Paul Perkins, Andrew Porter and Will Wharfe.

As part of the process of reviewing our governing documents the board passed a motion in 2012 whereby trustees become members on joining our board of trustees and relinquish membership on stepping down from the board. This is in order to avoid having members who are no longer involved in the charity. In December 2013 two of the original members - Sarah Bilgore and John Rush - resigned their membership and in 2014 the last historical members - Kate Coleman, Sophie Boyack and Philip Ives - resigned their membership. We are therefore now in the position of having all members actively involved in the work of the charity.

There can be no less than three trustees. New trustees are appointed by the board. The trustees meet regularly to direct the charity's affairs. There are three employees – two full time and one part time.

New trustees have an orientation programme which includes: seeing a production, meeting the staff and a number of volunteers. They are given a **Trustee Welcome Pack** (formalised and updated in 2014) papers and briefing on their legal obligations under charity and company law, on the charity's decision-making process and financial performance. Trustees are encouraged to attend appropriate external training.

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

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

Trustees will be conducting a review of how salaries are set and reviewed to ensure that policies and procedures are in line with current legislation and best practice. This will be completed by December 2016.

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

significant, with the diversification of our funding streams. A key element in the management of financial risk is a strong reserves policy.

**Reserves:** The trustees have reviewed the charity's need for reserves in line with the guidance issued by the Charity Commission. The trustees have identified that general funds should be £58,000 in order to safeguard the charity's service commitment in the event of delays in receipt of grants and to ensure continuity in the event of a large variation of income, enabling the charity to run efficiently and meet the needs of the beneficiaries for at least 6 months. In addition a further £23,000 of unrestricted reserves to cover the obligations that would result from a decision to wind up the charity, to cover staff notice periods, governance costs, overheads and contractual commitments. The total target general fund is therefore £81,000.

The Trustees resolved to transfer those general funds at the year end in excess of the general reserves policy to the Kathryn Findlay Future Fund. As a result, at 30 April 2016 the charity's free reserves stood at the target level of £81,000 (2015: £30,000), equivalent to six months of current unrestricted income, plus unrestricted reserves sufficient to cover the winding up of the charity.

#### **Small Company Exemptions**

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

Signed on behalf of the board of directors and trustees:

Nick Gray  
Chairman

Nick Gray

DATE

12/9/16

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I report on the financial statements for the year ended 30 April 2016 set out on pages 15 – 22.

This report is made solely to the Trustees, as a body, in accordance with regulations made under section 154 of the Charities Act 2011. My work has been undertaken so that I might state to the Trustees matters I am required to state to them in an Independent Examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Trustees for my independent examination work, for this report, or for the statement I have given below.

**Respective responsibilities of Trustees and independent examiner**

The Trustees, who are the directors of Scene and Heard for the purposes of company law, and the trustees for the purposes of charity law, are responsible for the preparation of the financial statements. 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.

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 Commissioners 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 the 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.

 15 September 2016

**JOHN SPEED FCA**

JS2 Limited  
One Crown Square  
Woking,  
Surrey  
GU21 6HR

**STATEMENT OF FINANCIAL ACTIVITIES**  
**Including Income and Expenditure Account**  
**for the year ended 30 April 2016**

	Note	Unrestricted Funds 2016 £	Restricted Funds 2016 £	Total Funds 2016 £	Total Funds 2015 £
<b>Income and endowments from:</b>					
Donations and legacies	1	108,571	66,570	175,141	177,907
Other trading activities	1	39,638	--	39,638	4,677
Income from Investments		568	--	568	403
<b>TOTAL INCOME</b>		<b>148,777</b>	<b>66,570</b>	<b>215,347</b>	<b>182,987</b>
<b>Expenditure on:</b>					
Raising funds	2	24,484	--	24,484	22,667
Charitable activities	2	69,734	67,532	137,266	124,779
<b>TOTAL EXPENDITURE</b>		<b>94,218</b>	<b>67,532</b>	<b>161,750</b>	<b>147,446</b>
<b>NET INCOME/(EXPENDITURE)</b>		<b>54,559</b>	<b>(962)</b>	<b>53,597</b>	<b>35,541</b>
Total funds at beginning of year		150,871	29,339	180,210	144,669
<b>Total funds at end of year</b>		<b>205,430</b>	<b>28,377</b>	<b>233,807</b>	<b>180,210</b>

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



	Note	2016 £	2015 £
<b>CURRENT ASSETS</b>			
Cash at bank and in hand		233,093	181,832
Prepayments and accrued income		<u>4,474</u>	<u>2,687</u>
		237,567	184,519
<b>CREDITORS: Accruals</b>		(3,760)	(4,309)
<b>NET CURRENT ASSETS AND NET ASSETS</b>	4	<u><b>233,807</b></u>	<u><b>180,210</b></u>
<b>FUNDS</b>			
<b>Unrestricted</b>			
General Unrestricted		81,001	150,871
Designated		<u>124,429</u>	<u>--</u>
Total Unrestricted		<u>205,430</u>	<u>150,871</u>
Restricted		28,377	29,339
<b>TOTAL FUNDS</b>	5	<u><b>233,807</b></u>	<u><b>180,210</b></u>

For the year ended 30 April 2016 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

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

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. They were approved, and authorised for issue, by the directors on 12 September 2016 and signed on their behalf by:-

Nick Gray  
Director



William Wharfe  
Director



**STATEMENT OF CASH FLOWS**  
for the year ended 30 April 2016

	<b>2016</b>	<b>2015</b>
	<b>£</b>	<b>£</b>
<b>Cash flows from operating activities</b>		
Net income for the year	53,597	35,541
Adjustments for:		
Interest earned	(568)	(403)
(Increase)/Decrease in debtors	(1,786)	2,785
Increase/(Decrease) in creditors	(550)	710
<b>Net cash provided by operating activities</b>	<b>50,693</b>	<b>38,633</b>
<b>Cash flows from investing activities:</b>		
Interest earned	568	403
<b>Net cash provided by investing activities</b>	<b>568</b>	<b>403</b>
Change in cash and cash equivalents in the year	51,261	39,036
Cash and cash equivalents at the start of year	181,832	142,796
<b>Cash and cash equivalents at the end of year</b>	<b>233,093</b>	<b>181,832</b>

The annexed notes form part of these financial statements

## **ACCOUNTING POLICIES**

### **Basis of preparation of accounts**

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

FRS 102 has been adopted for the first time when preparing these financial statements. The transition date to FRS 102 was 1 May 2014 and the last financial statements prepared under the previous financial reporting framework were prepared for the year ended 30 April 2015. In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 a restatement of comparative items was needed. No restatements were required.

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

### **Fund accounting**

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

### **Income and endowments**

Donations and legacies are received by way of subscriptions and donations and are included in full in the statement of financial activities when received.

Income from fundraising ventures is shown gross under Other trading with the associated costs included in the costs of Raising funds.

Bank interest is included in the statement of financial activities when received under Investment income.

### **Expenditure**

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

Expenditure has been included in the following cost categories:

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

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

**1. Income**

	<b>2016</b>	<b>2016</b>	<b>2016</b>	<b>2015</b>
	<b>Unrestricted</b>	<b>Restricted</b>	<b>Total Funds</b>	<b>Total Funds</b>
	<b>Funds</b>	<b>Funds</b>		
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Donations and legacies</b>				
Trusts				
- BBC Children In Need	-	13,343	13,343	10,000
- Carlile Family Foundation	5,000	-	5,000	5,000
- Centre for Social Justice Award	10,000	-	10,000	-
- The Fishmongers' Company	-	-	-	2,000
- John Lyon's Charity	-	24,000	24,000	24,000
- Boris Karloff Charitable Foundation	-	2,000	2,000	2,000
- Marple Charitable Trust	-	-	-	2,500
- Thompson Family Charitable Trust	50,000	-	50,000	50,000
- Tom ap Rhys Pryce Memorial Trust	-	-	-	5,468
- Trusthouse	-	9,900	9,900	-
- Wednesday's Child	-	2,500	2,500	-
- Anonymous	-	10,000	10,000	20,000
- Individual Grants of Less than £2,000	500	3,850	4,350	5,956
<b>Trusts Subtotal</b>	<b>65,500</b>	<b>65,593</b>	<b>131,093</b>	<b>126,924</b>
Statutory grants	-	977	977	8,798
One-off donations	9,396	-	9,396	12,977
Eyes & Ears	20,616	-	20,616	18,050
Audience donations	6,376	-	6,376	6,127
Corporate sponsorship	-	-	-	500
Gift Aid	6,683	-	6,683	4,531
<b>Total Donations and legacies</b>	<b>108,571</b>	<b>66,570</b>	<b>175,141</b>	<b>177,907</b>
 <b>Other Trading (Fundraising)</b>				
Merchandise sales	1,531	-	1,531	655
Marathon runners	2,356	-	2,356	1,888
School partners	34,025	-	34,025	170
Other fundraising	1,726	-	1,726	1,964
<b>Total Other trading activities</b>	<b>39,638</b>	<b>-</b>	<b>39,638</b>	<b>4,677</b>

**2. OPERATING AND SUPPORT COSTS**

	<b>2016</b>	<b>2016</b>	<b>2016</b>	<b>2015</b>
	<b>Raising</b>	<b>Charitable</b>	<b>Total</b>	<b>Total</b>
	<b>funds</b>	<b>activities</b>		
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Direct costs</b>				
Staff costs (see Note 3)	16,474	70,306	86,780	82,925
Performance venue hire	-	6,990	6,990	7,054
Hire of rehearsal space	-	4,279	4,280	2,747
Hire of class space	-	1,269	1,269	1,268
Set, costumes and props	-	6,847	6,847	7,629
Production support expenses	-	12,359	12,359	12,105
Children's expenses	-	1,382	1,383	1,258
Volunteer expenses	-	1,887	1,887	3,664
Course travel and expenses	-	1,037	1,037	1,072
DBS (formerly CRB)	-	545	545	580
Insurance	-	1,711	1,711	1,549
Publicity materials	-	268	268	282
Development	806	-	805	430
Subscriptions	258	-	258	234
Website	44	-	44	-
<b>Total direct costs</b>	<b>17,582</b>	<b>108,880</b>	<b>126,462</b>	<b>122,797</b>
<b>Support costs</b>				
Office rental and overheads	1,985	7,940	9,925	9,727
Telephone & Internet	248	990	1,238	1,031
Printing	79	314	393	567
Postage	617	2,467	3,084	2,976
Stationery	204	814	1,018	1,196
Training	293	1,170	1,463	1,001
IT	850	3,399	4,249	1,882
Merchandise	1,444	-	1,444	4
Bookkeeping	356	1,424	1,780	1,804
Reporting accountants fees	-	1,660	1,660	1,536
Sundry expenses	292	331	624	961
Strategic planning	-	7,875	7,875	-
Other Fundraising	536	-	536	1,964
<b>Total support costs</b>	<b>6,904</b>	<b>28,384</b>	<b>35,288</b>	<b>24,649</b>
<b>TOTAL COSTS</b>	<b>24,486</b>	<b>137,264</b>	<b>161,750</b>	<b>147,446</b>

Support costs are allocated on the basis of staff time. None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year or prior year. Directly incurred expenses are reimbursed, if claimed, and in 2015-16 totalled £45.30 (2014-15: £0).

**3. STAFF COSTS**

	<b>2016</b>	<b>2015</b>
	<b>£</b>	<b>£</b>
Wages and salaries (gross):	78,977	76,321
Social security costs:	5,434	5,262
Pension costs:	2,369	1,342
<b>TOTAL</b>	<b>86,780</b>	<b>82,925</b>

The average head count during the year was 3 (2015: 3).

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

The key management personnel of the Charity comprises all staff members. The total employee benefits of the key management personnel were £81,346 (2015: £77,663).

**4. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Net current assets	<b>205,430</b>	<b>28,377</b>	<b>233,807</b>

**5. STATEMENT OF FUNDS IN THE YEAR**

	<b>As at 1 May 2015</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers between funds</b>	<b>As at 30 April 2016</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted Funds</b>					
General Unrestricted	150,871	148,777	94,218	(124,429)	81,001
Designated Kathryn Findlay Future Fund	--	--	--	124,429	124,429
<b>Total Unrestricted</b>	<b>150,871</b>	<b>148,777</b>	<b>94,218</b>	<b>--</b>	<b>205,430</b>
<b>Restricted Funds</b>					
Courses fund	27,467	64,070	67,532	--	24,005
Kathryn Findlay Future Fund	1,872	2,500	--	--	4,372
<b>Total Restricted</b>	<b>29,339</b>	<b>66,570</b>	<b>67,532</b>	<b>--</b>	<b>28,377</b>
<b>Total Funds</b>	<b>180,210</b>	<b>215,347</b>	<b>161,750</b>	<b>--</b>	<b>233,807</b>

**Courses fund**

Funding to part or fully fund one or more of the relevant courses run in the year: Stage One, Summer Playmaking One, One-on-One or Playback, Autumn Playmaking One and Replay.

**Kathryn Findlay Future Fund**

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

**6. STATEMENT OF FUNDS IN THE PRIOR YEAR**

	As at 1 May 2014 £	Income £	Expenditure £	As at 30 April 2015 £
<b>Unrestricted</b>	<b>118,256</b>	<b>103,265</b>	<b>70,650</b>	<b>150,871</b>
<b>Restricted Funds</b>				
Courses fund	24,541	54,266	51,340	27,467
Staff costs fund	-	24,000	24,000	-
Fundraising events	-	1,456	1,456	-
Kathryn Findlay Future Fund	1,872	-	-	1,872
<b>Total Restricted</b>	<b>26,413</b>	<b>79,722</b>	<b>76,796</b>	<b>29,339</b>
<b>Total Funds</b>	<b>144,669</b>	<b>182,987</b>	<b>147,446</b>	<b>180,210</b>

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

**7. SHARE CAPITAL**

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