



# **SCENE AND HEARD**

## **TRUSTEES' REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 30 APRIL 2017**

**COMPANY NUMBER** 3761808

**CHARITY NUMBER** 1077836



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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 2017.

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

### **Chairman's report**

Established in January 1999, 2016-2017 was Scene and Heard's eighteenth year of operation.

Artistic Director Rosalind Paul continues as head of the organisation (full-time). Her title was changed to CEO & Artistic Director to more accurately reflect the role, managing the staff, volunteers, courses and productions and overseeing the running of the charity. 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 with an extra floating day a month. 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.

Fiona Mallin-Robinson has remained with us on a freelance basis as Strategy Advisor supporting our efforts to implement our strategic plan. This year she assisted the trustees in developing a salary policy and review and continues to support our search for a secure permanent home for the charity.

This year we have had two **placement students** both from The university of Oregon Study Abroad Programme. Julia Oshiki was with us Autumn 2016 and assisted on our *Playmaking One* and *One-on-One* courses. Renee Beckwith worked with us in Spring 2017 on our *Repay* course and production.

We have continued to offer **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.

2016 – 2017 has seen the trustees and staff working to consolidate and implement the **five year strategic plan written in July 2015**, 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 and 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



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In pursuing our role as a **Centre of Excellence** we have worked with numerous independent organisations and individuals offering **skills-sharing and advocacy** to mentor and support others. In the year 2016-2017, Scene and Heard has advised among others: *Young Irish Film Makers, Langtry Nursery, Intermission Theatre, Outdoor Arts & Urban Scenography, Southwark Playhouse Young Writers Project* and *The Camden Music Trust*.

Scene and Heard holds 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.

Scene and 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 and 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 and Heard is committed to producing the highest quality theatre with and for the Somers Town Community. Our work improves literacy skills and attitudes towards education and develops communication and social skills.

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

### **We aim to:**

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

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



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

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

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

#### **Public Benefit**

- All Scene and Heard courses are free at the point of use
- In order to ensure access for all, Scene and Heard productions are free to attend
- Scene and 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 2016 – April 2017**

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 June 16, we took a group of nine Member Playwrights to The Cambridge Theatre to see **Matilda** - this was huge hit with our young people – they absolutely loved it. In February 2017 we took another group of ten Member Playwrights to the Noel Coward Theatre to see **Half a Sixpence**. For many this was their first experience of professional theatre (outside of Scene and Heard) and certainly their first musical; again they loved it.

We held our eighth annual **Anniversary Pub Quiz** in February 2017. This is both a fundraiser and an opportunity for our volunteers to get together.

In celebration of our **partnership with Regent High School** we commissioned a plaque to display in their new building. To date 63 Scene and Heard Member Playwrights have attended the school creating over 165 pieces of new writing for public performance on the London stage. The plaque featuring quotes from our patrons was presented to head teacher Gary Moore by Scene and Heard patron Anna Chancellor at an event attended by pupils, playwrights and volunteers.



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 abroad. It has been piloted in Mumbai, Peru, Bristol and Enfield. It gives teachers a series of lesson plans to enable them to teach playwriting the Scene and Heard way, sharing our work with the wider community and demonstrating best practice.

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

### **Courses and productions**

Scene and Heard ran five courses in the year May 2016 – April 2017: two *Playmaking One* courses, a *Stage One*, a *One-on-One* and a *Replay* course.

*Playmaking One* is the bedrock of Scene and 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 an excellent relationship, we work 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, and 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 Teatro Technis in Camden, London:

*Risk it for a Biscuit – The Daring Plays*; four performances in July 2016  
*Scream & Shout – The Noisy Plays*; four performances in December 2016

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:

*Don't Look Down – The Daring Plays*; four performances in March 2017

*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 2016. Nine Member Playwrights aged eleven to thirteen 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 *One-on-One*. This fourth course gives our young people the opportunity to perform alongside a professional actor in a play written especially for them by a professional writer; with the highest production values incorporating specially made props and costumes, expert lights and sound. For the first time since 2009 we performed in a different venue.

*Me & My Shadow*; three performances in October 2016 at The New Diorama Theatre

New Diorama Theatre generously hosted our *One-on-One* production offering us a new, dynamic and alternative space in which to perform. This course featured eleven Member Playwrights; five boys and six girls aged thirteen to fifteen, who were delighted to be returning to Scene and Heard for their fourth course with us as their feedback forms reflect. Working alongside my own actor and director was:

*"So cool"*

Dichel age 14

*"Good, communicating with my actor and finding new ways of saying stuff"*

Caleb age 13

*"Amazing because I've never done something like this before so it was a privilege"*

Sara age 13

Across five courses, two theatre trips and work experience placements, Scene and Heard worked with 61 Member Playwrights aged nine to twenty in the year to April 2017.

Our high production standards continued to develop in 2016-17 with ever more ambitious costumes, props, 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 productions to be fully booked. We had to turn people away at some performances as we were at absolute capacity.

In the year May 2016 – April 2017 Scene and 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 and Heard production and provide two references, one of whom should be an existing Scene and Heard volunteer.

**Scene and Heard volunteers 2016-17** 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*  
 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 USA Television Producer  
 Petra Massey – Actor, *Spymonkey*  
 Kate Phillips – Actor TV – *Peaky Blinders*, *The Crown*, *Wolf Hall*,  
 Ben Moor – Actor, Writer, Comedian  
 Ross Mullan – Actor, TV – *Dr Who*, *Game of Thrones*  
 Gareth Prosser – Composer, Radio producer Musical Director Blue Man Group USA



Roshni Rathore – Actor – Theatre Royal Stratford East, Birmingham Rep  
Sally Scott – Actor – *King Charles III* West End & Broadway  
Kathrine Smith – Writer for TV, *Hollyoaks*, *Eastenders*, *Casualty*  
Hannah Stokeley – Actor, Royal National Theatre, Trafalgar Studios, W. Yorkshire Playhouse  
Susie Trayling – Actor, Royal Shakespeare Company, Repertory Theatre, Liverpool Everyman  
Milo Twomey – Actor, TV & West End, *Mary Poppins*

### **Merchandise**

Our merchandise continues to bring a small but steady income. Our range of **charity Christmas cards** with illustrations by volunteer Neil Edmond featuring characters from plays written by the children have proved to be hugely popular. We also offer t-shirts, baseball caps, mugs, tea towels, badges and wristbands, our CD *Come on Down to Somers Town – The Songs of Scene & Heard* and a book of short stories - *Lives in London* written by Member Playwright Taseen Khan. We began selling merchandise online via our website for the first time in Autumn 2015.

### **In Kind donors**

**New Diorama Theatre** hosted us for our One-on-One production in October 2016 free of charge.

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

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

### **Fundraising**

Scene and Heard raises funds through applications to grant making trusts, Benefactors (high wealth individuals) our Eyes & Ears Individual Giving scheme. and our own fundraising efforts.

Eyes & Ears income decreased slightly this year by 1.6%, our 98% retention rate of regular givers still far exceeds the industry average. We raised £22,800 from our Benefactors, high wealth individuals with a commitment to our work in Somers Town, one Benefactor donated through his workplace giving scheme and one through their family foundation.

Our fundraising participation events this year included:

- Our **Annual Birthday Pub Quiz**, February 2017, hosted by volunteer Jez Worsnip.
- Trustee Lucy Eggleston and supporter Nathalie Thomas each ran the **2017 Virgin Money London Marathon** in aid of Scene and Heard, raising over £7,000, thanks in part to match funding from an anonymous donor.
- Volunteer Julia McShane participated in the **London Triathlon** and raised £1,130 for Scene and Heard.





Scene and Heard would like to take this opportunity to **thank the following trusts and foundations** for their support of our work in 2016-2017:

BBC Children in Need  
The Boris Karloff Charitable Foundation  
The D'Oyly Carte Charitable Trust  
The Margaret Guido Charitable Trust  
Regents Place Community Fund  
The Sir James Roll Charitable Trust  
Wessex Youth Trust

The Beaverbrook Foundation  
The Carlile Family Foundation  
The Goldsmiths' Company Charity  
The Paul Hamlyn Foundation  
Santander Foundation  
Tom's Trust



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**Financial review****Summary**

Scene and Heard's total income in 2016-17 was £151,542, down from £215,347 in the previous year. Expenditure for the year was £166,249, up from £161,750 in 2015-16. We finished the financial year with unrestricted funds of £175,504, of which £80,194 were free reserves, and with restricted funds of £43,506, making up total funds of £219,010.

**Income**

Funding from trusts and foundations fell significantly in 2016-17 compared with the previous year. This shortfall was almost entirely due to the absence of one funder, which had provided a grant of £50,000 in each of the previous three years.

Our fundraising activities also fell in 2016-17 compared with the previous year; funding from School Partners was exceptionally high in 2015-16 (with £34,025 derived from the Eton College Charity Event), but generated only £143 in 2016-17. The main source of income from fundraising activities in 2016-17 was marathon runners – Scene and Heard had one fundraiser taking part in the 2016 Virgin Money London Marathon and two in the 2017 event.

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 £6,993 this year. We are able to claim Gift Aid on these audience donations under the Gift Aid Small Donations Scheme.

**Expenditure**

Total expenditure was £4,499 more than in 2015-16. Direct costs rose by £10,554 in 2016-17 compared with the previous year. Trustees conducted a review of how salaries are set and reviewed during 2016 to ensure that policies and procedures are in line with current legislation and best practice. This was completed by December 2016 and the resultant adjustments to salaries effected an increase in staff costs over the year. We also had a new permanent set built for our productions.

In 2015-16 Scene and Heard conducted a Strategic Review, which forms the basis of our five-year strategic plan and began consultation for the implementation of a new CRM / database. Although these projects were ongoing in 2016-17, the scale of their associated costs was lower than in the previous year, which was the main factor in a £6,055 decrease in total Support Costs.

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 **One-on-One** course in Autumn 2018, our CEO & Artistic Director will re-visit the texts and re-write the course materials to enhance the project.

2017-18 will see us trial our new course **Writeback**. Our CEO & Artistic Director has been developing this new course, to move away from the performance courses and focus again on playwriting. **Writeback** will take place in Summer/Autumn 2017 and will be offered to any of our older Member Playwrights who do not wish to perform. Scene and Heard will work with **The Foundling Museum** as our **partnership organisation** for this project and funding has been secured from the Paul Hamlyn Foundation. We expect this course to become a regular part of our cannon of work offering institutions within **The Knowledge Quarter** as the inspiration for the young people's writing. Future possible partners include **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**. Having formally acknowledged our partnership with **Regent High School** we will develop ways in which we can work more closely with Regent and develop our relationships with the other **Secondary Schools** our older members attend.

Our long-term relationships with **Member Playwrights** are stronger than ever. They attend Saturday night performances, ask CEO & Artistic Director Rosalind Paul to act as mentor and referee for them in applications for work and further education and request to do their work experience with us. **We currently have 321 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 are to host a student from **Stanford University USA** as part of a formal **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 and Heard.

With our Strategy Advisor, we will continue to establish **Scene and Heard's strategic position** within our own geographical area and across sectors. We have already actively enhanced the profile of Scene and Heard within Camden and continue to 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 and Heard is well placed to respond to these developments.



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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 and generated £20,278 (before Gift Aid) in the past year. We are hosting an event in September 2017 for our Eyes & Ears members as we hope to grow the scheme in this financial year.

Our **Benefactors programme** continues to grow. In 2016 we began a corporate giving campaign and have been accepted into the Google Work Place Giving scheme. We are targeting businesses in the media and performance industries as well as local businesses.

**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 Daisy Douglas (appointed January 2017) Daryl Dunbar (resigned September 2016) Lucy Eggleston - Treasurer Rebecca Manley Joanne Millard Michelle Nelson John Nevin Paul Perkins (resigned December 2016) Andrew Porter Will Wharfe - Secretary
<b>Staff</b>	CEO & 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  Triodos Bank, Deanery Road, Bristol BS1 5AS
<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. The staff and trustees are members: Keith Ackerman, Daisy Douglas, Lucy Eggleston, Simma Gershenson, Nick Gray, Fiona Mallin-Robinson, Rebecca Manley, Jo Millard, Michelle Nelson, John Nevin, Rosalind Paul, Andrew Porter, Kai Simmons 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.

In 2016-17 trustees conducted 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 was completed in December 2016 and, as a result, adjustments were applied to staff salaries.

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



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

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

In order to guarantee the above, the Trustees have designated that reserves equivalent to six months operating costs (as defined by 50% of annual expenditure in the latest set of annual accounts, currently this is £80,194) be held by the charity to ensure it can meet its future obligations as they fall due.

The Trustees resolved to designate those unrestricted funds at the year end in excess of the Reserves to the Kathryn Findlay Future Fund. As a result, at 30 April 2017 the charity's free reserves stood at the target level of £80,194 (2016: £81,001).

### **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

DATE 11 September 2017

I report on the financial statements for the year ended 30 April 2017 set out on pages 16 – 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.



11<sup>th</sup> September 2017

**JOHN SPEED FCA**  
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**STATEMENT OF FINANCIAL ACTIVITIES**  
**Including Income and Expenditure Account**  
**for the year ended 30 April 2017**

	Note	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
<b>Income and endowments from:</b>					
Donations and legacies	1	71,946	68,938	140,884	175,141
Other trading activities	1	10,237	--	10,237	39,638
Income from Investments		331	--	331	568
<b>TOTAL INCOME</b>		<b>82,514</b>	<b>68,938</b>	<b>151,452</b>	<b>215,347</b>
<b>Expenditure on:</b>					
Raising funds	2	26,876	--	26,876	24,484
Charitable activities	2	85,564	53,809	139,373	137,266
<b>TOTAL EXPENDITURE</b>		<b>112,440</b>	<b>53,809</b>	<b>166,249</b>	<b>161,750</b>
<b>NET INCOME/(EXPENDITURE)</b>		<b>(29,926)</b>	<b>15,129</b>	<b>(14,797)</b>	<b>53,597</b>
Total funds at beginning of year		205,430	28,377	233,807	180,210
<b>Total funds at end of year</b>		<b>175,504</b>	<b>43,506</b>	<b>219,010</b>	<b>233,807</b>

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



	Note	2017 £	2016 £
<b>CURRENT ASSETS</b>			
Cash at bank and in hand		219,586	233,093
Debtors		38	--
Prepayments and accrued income		3,369	4,474
		<u>222,993</u>	<u>237,567</u>
<b>CREDITORS: Accruals</b>		(3,983)	(3,760)
<b>NET CURRENT ASSETS AND NET ASSETS</b>	4	<u><b>219,010</b></u>	<u><b>233,807</b></u>
<b>FUNDS</b>			
<b>Unrestricted</b>			
General Unrestricted		80,194	81,001
Designated		95,310	124,429
Total Unrestricted		<u>175,504</u>	<u>205,430</u>
Restricted		43,506	28,377
<b>TOTAL FUNDS</b>	5	<u><b>219,010</b></u>	<u><b>233,807</b></u>

For the year ended 30 April 2017 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 11 September 2017 and signed on their behalf by:-

**W.M. WHARFE**

Director

**NICK GRAY**

Director

The annexed notes form part of these financial statements

**ACCOUNTING POLICIES**

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

**Basis of preparation of accounts**

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

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>2017</b>	<b>2017</b>	<b>2017</b>	<b>2016</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	-	13,743	13,743	13,343
- Carlile Family Foundation	10,000	-	10,000	5,000
- Centre for Social Justice Award	-	-	-	10,000
- The D'Oyly Carte Charitable Trust	-	3,000	3,000	-
- John Lyon's Charity	-	-	-	24,000
- The Goldsmiths' Company Charity	-	3,000	3,000	-
- Boris Karloff Charitable Foundation	-	2,000	2,000	2,000
- Margaret Guido Charitable Trust	2,000	-	2,000	-
- The Paul Hamlyn Foundation	-	28,000	28,000	-
- Santander Foundation	-	4,060	4,060	-
- Regents Place Community Fund	-	5,000	5,000	-
- Thompson Family Charitable Trust	-	-	-	50,000
- Tom ap Rhys Pryce Memorial Trust	-	5,000	5,000	-
- Trusthouse	-	-	-	9,900
- Wednesday's Child	-	-	-	2,500
- Other Trusts (total)	500	5,135	5,635	14,350
Trusts Subtotal	12,500	68,938	81,438	131,093
Statutory grants	-	-	-	977
One-off donations	8,086	-	8,086	9,396
Eyes & Ears	20,278	-	20,278	20,616
Audience donations	6,993	-	6,993	6,376
Corporate sponsorship	11,030	-	11,030	-
Gift Aid Recovered	7,197	-	7,197	6,683
In Kind donations	5,862	-	5,862	-
<b>Total Donations and legacies</b>	<b>71,946</b>	<b>68,938</b>	<b>140,884</b>	<b>175,141</b>
<b>Other Trading (Fundraising)</b>				
Merchandise sales	961	-	961	1,531
Marathon runners	8,311	-	8,311	2,356
School partners	143	-	143	34,025
Other fundraising	822	-	822	1,726
<b>Total Other trading activities</b>	<b>10,237</b>	<b>-</b>	<b>10,237</b>	<b>39,638</b>

A major resource that has benefitted the charity during this financial period has been the contribution of the many volunteer arts professionals that work with the children. These volunteers mentor the children, enabling them to write their own plays and see them publicly performed. Professional actors, writers, directors and prop-makers work on the productions, bringing the children's plays to life.

**2. OPERATING AND SUPPORT COSTS**

	<b>2017</b>	<b>2017</b>	<b>2017</b>	<b>2016</b>
	<b>Raising funds</b>	<b>Charitable activities</b>	<b>Total</b>	<b>Total</b>
	£	£	£	£
<b>Direct costs</b>				
Staff costs (see Note 3)	18,811	75,244	94,055	86,780
Intern	-	352	352	-
Performance venue hire	-	7,012	7,012	6,990
Hire of rehearsal space	-	3,072	3,072	4,280
Hire of class space	-	1,533	1,533	1,269
Set, costumes and props	-	9,801	9,801	6,847
Production support expenses	-	12,049	12,049	12,359
Children's expenses	-	1,653	1,653	1,383
Volunteer expenses	-	2,079	2,079	1,887
Travel and expenses	-	1,449	1,449	1,037
DBS	-	238	238	545
Insurance	-	1,787	1,787	1,711
Publicity materials	-	294	294	268
Development	986	-	986	805
Subscriptions	656	-	656	258
Website development	-	-	-	44
<b>Total direct costs</b>	<b>20,453</b>	<b>116,563</b>	<b>137,016</b>	<b>126,462</b>
<b>Support costs</b>				
<b>Governance costs</b>				
Strategic planning	900	3,600	4,500	7,875
Reporting accountants fees	338	1,350	1,688	1,660
Governance sundries	113	453	566	118
Subtotal Governance costs	1,351	5,403	6,754	9,653
<b>Other support costs</b>				
Office rental and overheads	1,980	7,924	9,904	9,925
Bank Charges	6	24	30	-
Telephone & Internet	139	555	694	1,238
Printing	106	425	531	393
Postage	655	2,620	3,275	3,084
Stationery	265	1,062	1,327	1,018
Training	77	308	385	1,463
IT	714	2,857	3,571	4,249
Merchandise	240	-	240	1,444
Bookkeeping	356	1,422	1,778	1,780
Office Sundries	53	210	263	505
Fundraising Events	481	-	481	536
<b>Total support costs</b>	<b>6,423</b>	<b>22,810</b>	<b>29,233</b>	<b>35,288</b>
<b>TOTAL COSTS</b>	<b>26,876</b>	<b>139,373</b>	<b>166,249</b>	<b>161,750</b>

Support costs are allocated on the basis of staff time where appropriate. None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year or prior year.

Directly incurred expenses are reimbursed, if claimed, and in 2016-17 totalled £36 (1 person) (2015-16: £45; 1 person)


**3. STAFF COSTS**

	<b>2017</b>	<b>2016</b>
	<b>£</b>	<b>£</b>
Wages and salaries (gross):	86,085	78,977
Social security costs:	5,387	5,434
Pension costs:	2,583	2,369
<b>TOTAL</b>	<b>94,055</b>	<b>86,780</b>

The average head count during the year was 3 (2016: 3).

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

The key management personnel of the Charity comprises all staff members. The total employee benefits of the key management personnel are disclosed above.

**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	175,504	43,506	219,010

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

	<b>As at 1 May 2016</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers between funds</b>	<b>As at 30 April 2017</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted Funds</b>					
General Unrestricted	81,001	82,514	112,440	29,119	80,194
Designated Kathryn Findlay Future Fund	124,429	--	--	(29,119)	95,310
<b>Total Unrestricted</b>	<b>205,430</b>	<b>82,514</b>	<b>112,440</b>	<b>--</b>	<b>175,504</b>
<b>Restricted Funds</b>					
Courses fund	24,005	68,938	53,809	--	39,134
Kathryn Findlay Future Fund	4,372	--	--	--	4,372
<b>Total Restricted</b>	<b>28,377</b>	<b>68,938</b>	<b>53,809</b>	<b>--</b>	<b>43,506</b>
<b>Total Funds</b>	<b>233,807</b>	<b>151,452</b>	<b>166,249</b>	<b>--</b>	<b>219,010</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 2015 £	Income £	Expenditure £	Transfers between funds £	As at 30 April 2016 £
<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>

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.