



## **BLUE APPLE THEATRE Trustees' Annual Report and Financial Statements**

**1 April 2018 to 31 March 2019**

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UNIVERSITY OF  
**WINCHESTER**

UNIVERSITY OF  
**Southampton**



**Hampshire**  
County Council

## **REFERENCE AND ADMINISTRATIVE DETAILS**

### **Name of Charity**

Blue Apple Theatre (a company limited by guarantee)

### **Registered Office and Principal Address**

Faculty of Arts, St Edburga Building, University of Winchester,  
Sparkford Road, Winchester SO22 4NR

### **Company Registered Number**

8268201 (England and Wales)

### **Charity Registered Number**

1151078

### **Patrons**

Alan Lovell

Sally Phillips

### **Trustees**

Georgiana Robertson (Chair)

Rebecca Sheppard

Duncan Rutter

Ross Harvie

Ed Rothead (Appointed July 2018)

Kim Gottlieb (Appointed July 2018)

Jane Krum (Appointed September 2018)

Stephen Harvey (Resigned September 2018)

Susan Morris (Resigned September 2018)

### **Founder**

Jane Jessop

### **Company Secretary**

Kenneth Parry (Appointed September 2018)

### **Bankers**

Barclays Bank, 50 Jewry Street, Winchester SO23 8RG

### **Independent Examiner**

Tim Light FMAAT

Lightatouch Internal Audit Services

7 Hodder Close

Chandlers Ford

Hampshire SO53 4QD

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

The Trustees (who are also directors of the Charity for the purposes of the Companies Act 2006) present their sixth annual report, for the 12 months ended 31 March 2019.

### **History**

Blue Apple Theatre was established as a Company limited by guarantee under a Memorandum of Association which established the objects and powers of the charitable Company and it is governed under its Articles of Association. The Company was incorporated on 25 October 2012, registered as a charity on 5 March 2013 and commenced fundraising shortly thereafter. The activities of Blue Apple Theatre (founded in 2005) were transferred to the Company under a Memorandum of Agreement dated 31 July 2013 from Winchester and District Mencap Society (now known as Winchester Go LD).

### **What's been standout this year?**

Here are a few headlines.

- We have become Theatre Company in Residence at the University of Winchester
- We undertook our first International Tour, performing a programme of dance in USA
- Both our main shows are now staged at the Theatre Royal, Winchester
- We have a stable, talented Staff team, Board, Outreach, Volunteer and Production teams
- We have remained financially prudent and sound
- Our participants and beneficiaries, Blue Apple's lifeblood, continue to astound us with their ensemble and solo performance skills, their varied talents of artistry, creativity, discipline, stamina, dedication, imagination, insight, compassion and joyous celebration.

### **Theatre Company in Residence**

This year commenced on a high note for us as we became Theatre Company in Residence at the University of Winchester. In April 2018 we re-located from the Tower at Kings' School, our home since inception over 12 years ago, to new office premises at the University who offered also rehearsal and performance spaces. It has been an exciting and momentous change for us, literally reflecting the rite of passage in leaving school and going to University. Significantly, the five-year University residency is intended to support more partnership work between the two organisations, something which we have set in motion from the very start. By March 2019 we are pleased to be liaising with 15 different departments across the University, a fact acknowledged at our First Year Celebration Event held at the University on 6 June 2019.

### **International Tour**

No sooner had we moved office to the University than Blue Apple embarked on our first ever International Tour. As part of our ongoing collaboration with the University's D@WIn Dance, who hosted students from the USA in Winchester, in April 2018 Blue Apple for the first time joined students on an exchange visit to John Madox University (JMU) in Virginia, USA. Their programme there was hectic, filled with joint performances, separate workshops, leading dance classes and being filmed for television. (See our website for clips.) Blue Apple also visited the Shakespeare Centre in Virginia where their knowledge and understanding of Shakespeare's texts took Centre staff aback. Our band of six Blue Apple Core dancers returned as local heroes! The trip was substantially paid for by funds raised by JMU and proved what disciplined performers, able workshop co-leaders and responsible travellers they were.

### **Shows at the Theatre Royal Winchester**

This year both of our main shows, in summer and winter, have been staged at the Theatre Royal marking the esteem and working partnership in which our Company is held (See page 8).

### **Trustees**

The Articles stipulate a minimum of five Trustees, who are also Directors of the Company, with no maximum number. One third of Trustees retire by rotation annually, with a maximum duration of service being 9 years i.e. 3 rotations of 3 years. There were six trustees for the first half of the year and seven for the rest of the year.

Trustee recruitment is by open advertisement and seeks to maintain coverage of essential skills. We commenced further trustee recruitment once again at our Christmas production in December 2017 with positive results and three new trustees joined the Board in 2018.

Trustee induction is in place and further training on specific matters is provided. There are at least five Trustee meetings a year. Trustees also participate in small working groups on specific issues such as fundraising and staffing matters.

### **Staff**

Our wonderful staff team at the heart of Blue Apple have continued to work hard this year and made our new office premises at the University of Winchester hum with activity; Simon Morris General Manager (0.8 fte), Richard Conlon Artistic Director (0.8 fte), and Elisabeth Yeats Brown Administrator (0.6 fte). Halfway through the year we bade farewell to Liz Watts and welcomed Ken Parry to the role of Finance Manager and Company Secretary (0.3 fte). Both the Administrator and Finance Manager roles report to the General Manager whilst the executive team of General Manager and the Artistic Director report to the Board.

Our Outreach programme is undertaken with tons of energy and fun by experienced creatives who have helped our participants make great strides. A talented Production Team help make both our two major shows into such successful spectacles.

The Founder continues to promote the Company and to assist on specific projects.

The charity is reliant on a number of volunteers who assist with rehearsals, performances and evaluation. They are an important and valued resource for Blue Apple without whom we could not achieve half as much. Happily, our partnership with University of Winchester has further strengthened our volunteer base.

### **Risk Management**

The Trustees have a risk management strategy which comprises a review of the principal risks and uncertainties relevant to the charity, the establishment of policies, systems and procedures to mitigate the risks identified and the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

Financial sustainability is the major financial risk for the charity. A key element of the management of financial risk is close attention to cash flows and projected outflows while seeking to secure grants and voluntary income which we would like in future to include legacy pledges.

## Financial Review

Total incoming resources for the year to 31<sup>st</sup> March 2019 amounted to £204,670, which was £55,941 more than in 2017-18 (38%). This increase was made up of £21,670 in donated facilities and services and £34,271 more income than in 2017-18 (23%).

Unrestricted income to the General Fund amounted to £150,775, while income from grants to Restricted Funds totalled £30,225. Compared to the previous year (2017/18):

- Donations, Gifts and Legacies at £25,219 were £ 9,401 (59%) up;
- Fundraising Income at £ 922 was £99 (10%) down;
- Investment income at £ 256 was £55 (27%) up;
- Charitable activities (participation fee & production) revenue at £39,586 was £12,834 (48%) up;
- Grants income at £116,692 was £11,755 (11%) up.

Total resources expended for the year to 31<sup>st</sup> March 2019 were £178,678, which is £27,174 (18%) more than in 2017/18. This includes £21,670 donated services and facilities. Actual expenditure was £157,008, £5,504 more than in the previous year (4%). Unrestricted expenditure from the General Fund amounted to £132,467, whilst use of accumulated designated funds amounted to £9,725, expended from the funds set aside for Production Costs and Fundraising. Expenditure from Restricted Funds totalled £14,816. Compared to the previous year (2017/18):

- Resources totalling £5,034 were expended on developing fundraising capacity through consultant costs and additional staff time (2018: Nil)
- Direct activity costs at £59,330 were £10,266 (21%) up, plus £15,742 donated facilities.

At the year end, there was an overall in-year surplus of £25,992, of which £15,409 was an increase in Restricted Funds for projects to be delivered in 2019/20.

The remaining value of tangible assets was written down during 2017/18. The Charity's tangible assets consequently had no value at 31<sup>st</sup> March 2019.

The overall effect of the year's trading has been to increase the Charity's overall Financial Assets from £129,106 to £155,098, a net increase of £25,992. Unrestricted General Funds have reduced to £72,189 as Designated Funds have been increased from £9,725 to £55,000. This is a contingency against not being able to raise fund for productions and to build fundraising capacity, especially if further funds from National Lottery Community Fund are not forthcoming

Restricted Funds have increased by £17,409.

## Reserves Policy

The trustees review annually the need for reserves in line with the guidance issued by the Charity Commission and consider that, in the context in which the charity operates, with a substantial majority of the charity's income arising from discretionary Grants and donations, that unrestricted reserves need to be maintained at an amount at least equal to six months running costs, currently £66,000, so as to ensure Blue Apple can continue to run, during any period of unforeseen difficulty, all its planned core activities and meet its organisational commitments as well as those required by grant making bodies. The level of reserves currently exceeds the target of six months expenditure but is justified by the higher risk and uncertainty of adequate future grant income and the greater future investment required to be made of resources for staff and equipment. Restricted funds are necessarily disregarded in the assessment of required reserves levels as their use is dependent upon the requirements of the donor. Substantially all the reserves are held in readily realisable form.

### **Principal Funding Sources**

The Trustees are most grateful to all the organisations and individuals who have supported Blue Apple and to our growing band of Friends who have generously provided ongoing support. Funding comes from a wide variety of sources (see list below) including National Lottery Community Fund (formerly Big Lottery Fund), Arts Council England, charitable trusts, local government grants, fundraising events, support from local businesses and community groups, ticket sales, participants' subscriptions.

A list of most donors can be found on page 11 of this report.

### **PUBLIC BENEFIT, OBJECTIVES AND ACTIVITIES**

The Trustees are mindful of their obligation to comply with Charity Commission guidance on public benefit and have taken this into account while exercising their duties and activities with regard to the charity.

Blue Apple Theatre is a highly ambitious theatre company which brings all the benefits of taking part in theatre to performers who have learning disabilities and enables them to present high quality productions to the widest possible audience in a variety of large and small-scale productions, touring theatre and film.

Blue Apple Theatre believes that direct involvement in the arts greatly helps in the building of a more inclusive and equal society.

Blue Apple Theatre's charitable objects are:

- (1) To promote social inclusion for the public benefit by preventing people with learning difficulties from becoming socially excluded, relieving their needs and assisting them to integrate into society by developing their skills, enhancing their capacity and improving their life opportunities through the use of a variety of performance media, and by building a more integrated society through greater understanding and valuing of people with learning difficulties.
- (2) To relieve the needs of people with learning disabilities in such ways as the trustees shall think fit.

Blue Apple aims specifically to enable people with learning disability to develop their social skills and confidence, to be physically and mentally active, to feel less isolated and have more friends, and to engage more actively in the wider community.

The following is a brief account of the main activities undertaken to carry out our charitable purposes for the public benefit.

### **Programme**

We continue to run a varied programme across the year of weekly drama and dance groups plus our new Singing Group. Some groups, like the Core group, are for highly experienced performers, some for those who prefer to devise their work, others for those who use scripts and yet others for those commencing their artistic journey. All culminate in performances, many to public audiences whilst some are invitation only. In this financial year we have been particularly focussed on the implementation of a more rationalised supporting framework within and across our participant groups – this included defining each group, providing clearly articulated progression pathways and improved participant evaluation.

Within this framework we have tracked a wide range of personal outcomes and have even seen particular individuals graduate up the levels of our groups, such as progressing from 'first steps' outreach groups to starring roles in major public performances; and we have begun to define more

clearly the working activities of our most experienced performers as a model of vocational practice aspiring towards professional practice, to which other groups could also look to for inspiration.

We've begun to develop a unifying artistic theme across groups, embracing all aspects of our work. Commencing with 'A Sense of Place' for Christmas 2017 and Summer 2018, when our major shows revolved around Winchester/ Hampshire, the theme moved on to 'Reconciliation' at the start of 2019 when we moved our annual major winter show to January rather than within December as it had previously been. This now allows our themes to cover each calendar year, although this Annual Report follows our April to March financial year.

Our overall participant numbers for 2018/19 have remained broadly similar to those of last year, (some people have left, others have joined, some have attended occasionally), with an average of 102 regular participants attending sessions run in Winchester and another 63 people on average regularly attending our Outreach sessions in other parts of the county. We have addressed issues of pressure of numbers and have initiated some new groups, always remaining keen that participants should have time and space to explore their artistic creativity.

Generally our participants are over 18 years but some of our Outreach work included sessions for school aged children e.g. at Icknield School, Andover and Osborne School, Winchester. We believe in the important message of having good role models and knowing there are interesting, rewarding things you can do when you leave school, particularly in the performing arts.

Excitingly our Winchester based sessions have enjoyed the use of facilities at the University of Winchester and the University of Southampton. For our expanding Core group, this has involved being issued with identity cards by the University, something seemingly modest in itself but bestowing undeniable dignity on all who possess them.

Equally relevant we have focused on progression and a sense of challenge for all our participants with opportunities to extend their skills. Notably this has seen our recently inaugurated Singing Group write their own songs. Our Main Company, which had divided into Mondays and Wednesday evenings groups from January 2018 onwards to help assist everyone get time and attention, have woven their performances together. The Special Assignments Group have produced their first 'silent sound' outdoor performance as well as writing their own pieces for Hat Fair and Heritage Open Days performances. Dance has been enjoyed with the ever-popular Street Dance sessions and the continuation of our successful D@Win collaboration with the University of Winchester.

### **Outreach**

With the ending of our People's Health Trust grant (PHT) in July 2018 we have both grown and yet shed a few sessions this year, ensuring all are well attended and broadly cover their running costs. We are always aware of how large a county Hampshire is and of transport costs for our participants so have delivered weekly sessions in Fareham, Andover, Eastleigh, Totton and New Milton. These come under the guiding aegis of our Executive Team but for the most part have been delivered on behalf of Blue Apple by freelance associate facilitators.

### **International Tour**

As well as Blue Apple's D@Win Tour to USA at the start of this financial year referred to earlier, at the other end of the year, (actually April 2019), our Artistic Director made a peer review visit to a sister company in Ireland called Loaded Dice. Colleagues from Loaded Dice had already visited us twice, in December 2017 and February 2018, so this was a return visit to share techniques and promote best practice within the arena of theatre performance for specialised companies such as ourselves.

## Performances

Blue Apple performers performed to over **2,300** people in 2018/19 in the UK and have plenty to be proud about.

There were 2 major shows performed at Winchester Theatre Royal.

- Winchester! The First 100,00,000 Years June 2018  
Written by our very own Artistic Director Richard Conlon, this was a progression from our December 2017 show focusing on Winchester at Christmastide, to a perspective over a much longer timeframe exploring how both the city and we ourselves had developed over the years and hence what a sense of belonging meant to us. More than that, the whole performance was **OUR bit of history** – a generation ago, this would not be happening. Winchester can be truly proud of Blue Apple actors.
- A Christmas Carol January 2019  
This was a show of many firsts for us; the first occasion our winter show had been staged at the Theatre Royal where we broke our own box office records and significant for our first **Emelina** Scrooge, a female lead replacing the Ebenezer role. In fact, in so many ways it was not just the well-known play but another example of the sheer ambition of the Company, demonstrating what a lot our actors put into it and get out of it, how they've grown as performers, as people and as contributing citizens of Hampshire.
- Special Assignments Group (SAC) had a busy summer season performing different self-devised shows at Winchester Hat Fair in June 2018 and at Heritage Open Days Festival in Winchester in June and July. These outside performances involve adaptation and spontaneity from the cast and are always joyous occasions.
- International Tour by D@Win Dance April 2018  
Much could be said about this D@Win collaboration (of the 2017/18 academic year) but perhaps it's best summed up by this quote from their host Professor Trammel at James Maddison University in Virginia, USA, 'Still soaking up the afterglow of our wonderful time together. Can't tell you how much I enjoyed this, and how deeply your impact is still being felt. Blue Apple's work here was exceptional, the whole residency held so much power. Please share with the company members that their professionalism and artistry were truly impressive'.
- D@Win Dance's 2018/19 academic year high calibre performances took place not only at the University but went on tour January – March to local venues whose appreciative audiences further enjoyed the Q&A sessions that followed. Change of personnel and funding meant Blue Apple were not in a position to repeat their international success but they did perform for the first time at the Winchester Hat Fair later in July 2019.
- Street Dance again performed at King's School Fayre as well as at the Innov8 showcase in May 2018.
- The Outreach Groups each had a sharing performance at the end of each season to invited audiences.
- Blue Apple's Living Without Fear, a play about hate crime/ mate crime, was performed to Hertfordshire County Council Safeguarding Adults Board in June 2018. As last year, with a different performance on the Isle of Wight to a similarly strategic audience and another at the CARE conference in October in London, Blue Apple continues to highlight important social issues through particularly focused pieces within their overall cadre of work.



## **Achievements and Progression**

### **(1) Enhancing individual lives:**

- Training and touring has enabled some actors with learning disabilities to pursue ambitions of professional performance e.g. in films and dance companies.
- People with learning disability have been engaged as volunteers e.g. distributing flyers and posters.
- Some Blue Apple participants work as volunteers at the Theatre Royal, Winchester.
- Positive feedback is received from parents and carers.
- Individual profiling of participants tracks progress and addresses concerns.
- Many individual examples could be supplied. Here are just two;  
One participant, who had only joined our 'Access-level' group in Eastleigh in 2017 and who had originally been unwilling to work with more than one or two other people at a time due to his disability, quickly graduated up to lead the line of our major theatre production at Theatre Royal Winchester in an ensemble of 32 performers.
- Ms X excelled in ways I could not have expected back in September - she owned her words and acted in a way I have never seen before... She was a star and will flourish this year I think - an object lesson in how development can still happen if pushed.

### **(2) Engagement with the wider community:**

#### **Through performing high quality theatre to the widest possible audiences (see performance details above):**

- Audience feedback is sought at every performance and written feedback has been very positive.
- Audiences include many people who have learning disabilities.

#### **Through media:**

- The website continues to be constantly revised and updated, with new profiles of some of our performers.

#### **Through fund-raising activities:**

- A choral concert in Winchester, October 2018 attended by around 60, with proceeds to Blue Apple Theatre. These funds have helped to fund our Blue Apple Singing group. Still in its infancy, this has proved undeniably successful for performers and audiences alike.
- Special fundraising events by the Cheriton Players attached to their own public performances.

#### **Through engagement with local schools and colleges, and with the wider community:**

- Local university students work alongside performers in the Main Company and SAC.
- Local sixth form students take part in volunteer programmes.
- Dancers have joined other local groups at showcase events in Hampshire.

## **Evaluation**

- Regular individual appraisal is undertaken by staff.
- Audience feedback is sought via questionnaires after all performance.
- The 'Speaking Up', forum chaired and with minutes taken by peers, enables participants to voice their experience, aims and concerns relating to Blue Apple.

## **Future plans**

We held an Awayday in February 2019 where we identified a progression framework for Blue Apple, from people who want to take their first artistic steps to those highly experienced performers. We will use this to shape and define our work further next year. We propose to update our business plan.

We particularly hope to maximise the potential of our new base to develop artistic and beneficial collaborations widely across the University's different departments. We recognise this may take time to consolidate but look forward to the fruits such collaboration could offer to everyone.

In accordance with the objectives set out in the Blue Apple Theatre Community Project, the Trustees plan to maintain and consolidate Blue Apple Theatre's core activities and, as funds allow, to continue to extend these to enable more people with learning disabilities to benefit from Blue Apple Theatre activities, and to engage with wider audiences.

### **Final Words**

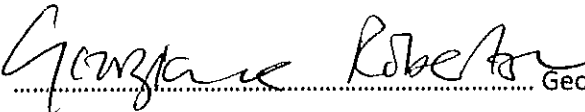
Perhaps the final words should go to our talented performers and beneficiaries.

As Mr NB says, 'I always enjoy preparing for a show because of the people around me and I think the audience will especially enjoy the humour of this show.' He is right, there is often much humour!

Those of us lucky enough to be audience members cannot fail to appreciate these uplifting performances and would salute everyone involved for their creativity.

Each year our performers bring surprises with their talents, some skills widely seen, others that may initially be less noticeable; but each step upon the stage represents achievement. This is what makes it so special. Our performers have ambitions and are realising them - and so much more - with Blue Apple.

This report was approved by the trustees on 8 October 2019 and signed on their behalf by:

 ..... Georgiana Robertson (Chair)

## **ACKNOWLEDGEMENTS AND THANKS**

The past year's achievements would not have been possible without the support of our volunteers and Friends. The Trustees extend their sincere thanks to our Patrons Alan Lovell and Sallie Phillips, and to all those individuals who have supported the charity either financially or by giving their time and expertise over the past year.

The charity is also dependent on the generosity and support of numerous organisations, without which the day to day running of Blue Apple Theatre would not be possible. The Trustees wish to acknowledge and thank the following for their support over the year:

Arts Council England  
Cheriton Players  
Friends of Blue Apple  
Hampshire County Council  
Icknield School  
Individual donors  
Kings' School  
Masonic Charitable Foundation  
OPCC Hampshire & IOW  
Osborne School  
People's Health Trust  
Perivoli Philanthropy  
Rathbones  
Selwood Trust  
St Lawrence with St Swithun Parochial Church Council  
Theatre Royal Winchester  
The Leathersellers' Company Charitable Fund  
The National Lottery Community Fund (formerly Big Lottery Fund)  
The Thomas Weelkes Singers  
University of Winchester  
Winchester City Council  
Winchester & District Scope  
Winchester School of Art (University of Southampton)

## Examination Statement

**Independent Examiner's Report to the trustees of the Blue Apple Theatre, Faculty of Arts, St Edburga Building, University of Winchester, Sparkford Road, Winchester SO22 4NR**

I report on the accounts of the Company for the period from 1 April 2018 to 31 March 2019 which are set out in pages 13 to 19.

### Respective responsibilities of the Trustees of The Blue Apple Theatre and Independent Examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for the year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity is required by company law to prepare accrued accounts and I am qualified to undertake the examination by being a qualified Practising Accountant of the Association of Accounting Technicians.

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

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

### Basis of Independent Examiner's Report

My examination was carried out in accordance with the General Directions given by the Charity Commission.

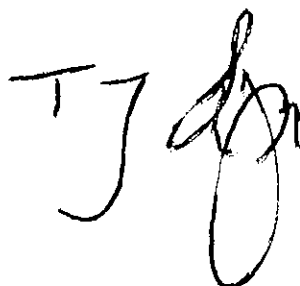
An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the management committee concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in a full audit, and consequently I do not express an audit opinion on the accounts.

### Independent Examiner's Statement

In connection with my examination, no matters have come to my attention

1. which give 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 or
  - to prepare accounts which accord with these accounting records, comply with the accounting requirements of the Companies Act 2006;
  - which are consistent 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.

Tim Light FMAAT  
Licence Number 8057  
Lightatouch  
7 Hodder Close, Chandlers Ford, Hants SO53 4QD

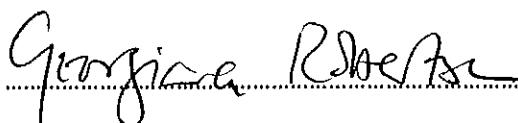


30 September 2019

**Statement of Financial Activities**  
**(including summary income and expenditure account)**  
**for the year ended 31 March 2019**

	Notes	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total 2019 £	Total 2018 £
<b>Incoming Resources</b>						
<b>From Generated Funds:</b>						
<i>Voluntary Income</i>				-		
Donations, gifts & legacies	2	25,219	-	-	25,219	15,818
Donated Services & Facilities	2	21,670	-	-	21,670	-
Grants	3	86,467	-	30,225	116,692	104,937
<i>Activities for Generating Funds</i>						
Fundraising	4	922	-	-	922	1,021
<i>Investment Income</i>						
Interest Receivable	5	256	-	-	256	201
<b>From Charitable Activities:</b>						
Participation fees & productions	6	39,586	-	-	39,586	24,435
Other Income	7	325	-	-	325	2,317
<b>Total Incoming Resources</b>		<b>174,445</b>	<b>-</b>	<b>30,225</b>	<b>204,670</b>	<b>148,729</b>
<b>Resources Expended</b>						
<i>Costs of Generating Funds</i>	8	34	5,000	-	5,034	-
<i>Charitable Activities</i>	9					
Expenditure – Classes & Productions		40,239	4,725	14,366	59,330	49,064
Donated Studio Facilities		15,742	-	-	15,742	-
Core Support Costs		91,139	-	450	91,589	101,943
Donated Office Facilities		5,928	-	-	5,928	-
<i>Governance Costs</i>	10	1,055	-	-	1,055	497
<b>Total Resources Expended</b>		<b>154,137</b>	<b>9,725</b>	<b>14,816</b>	<b>178,678</b>	<b>151,504</b>
Net Incoming or (Outgoing) Resources and Net Movement in Funds for the year		20,308	(9,725)	15,409	25,992	(2,775)
Transfers between funds		(55,000)	55,000	-	-	-
Fund balances brought forward from prior year		106,881	9,725	12,500	129,106	131,881
<b>Fund balances carried forward to year ahead</b>		<b>72,189</b>	<b>55,000</b>	<b>27,909</b>	<b>155,098</b>	<b>129,106</b>

<b>Balance Sheet as at 31 March 2019</b>			
Company Limited by Guarantee No: 8268201			
	Notes	2019 £	2018 £
<b>Fixed assets</b>			
Tangible assets (net book value)	11	0	0
		<u>0</u>	<u>0</u>
<b>Current assets</b>			
Debtors	12	2,984	10,917
Short term deposits		119,716	117,486
Cash at bank and in hand		52,962	14,800
		<u>175,662</u>	<u>143,203</u>
<b>Current Liabilities</b>			
Amounts falling due within one year	13	(20,564)	(14,097)
<b>Net current assets</b>		<u>155,098</u>	<u>129,106</u>
<b>Liabilities</b>			
Amounts falling due after more than one year		-	-
<b>Total assets less liabilities</b>		<u>155,098</u>	<u>129,106</u>
<b>Net assets</b>		<u>155,098</u>	<u>129,106</u>
<b>Funds:</b>			
<b>Unrestricted funds</b>			
General funds		70,189	106,881
Designated funds		55,000	9,725
	14	<u>125,189</u>	<u>116,606</u>
<b>Restricted funds</b>	14	29,909	12,500
<b>Total funds</b>	15	<u>155,098</u>	<u>129,106</u>

 Georgiana Robertson (Chair) 8 October 2019

## 1. Accounting policies

### (a) Basis of preparation

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with the Statement of Recommended Practice (SORP), "Accounting and Reporting by Charities" published in 2015, the Financial Reporting Standard for Smaller Entities, and applicable accounting standards. The comparative amounts shown are for the year ended 31 March 2018.

### (b) Company status

The charity is a company limited by guarantee. The members of the company are the trustees/directors named on page 2. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £10 per member of the charity.

### (c) Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity, and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

### (d) Income

All income is included in the SOFA when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. No amounts are included in the financial statements for services donated by volunteers. The value of donated facilities and services has been estimated from the relevant fees that would be charged for their use.

### (e) Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

Management and administration costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

### (f) Tangible fixed assets and depreciation

Tangible fixed assets costing more than £500 are capitalised and included at cost, including any incidental expenses of acquisition.

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost on a straight line basis over their expected useful economic lives as follows:

Theatre and office equipment over 4 years

Computer equipment over 4 years

### (g) Operating leases

Rentals applicable to operating leases are charged to the SOFA over the period in which the cost is incurred.

	2019 Unrestricted £	2019 Restricted £	2019 TOTAL £	2018 TOTAL £
<b>2. Donations, gifts and legacies</b>				
Individual	6,118	-	6,118	4,270
Corporate donors	9,816	-	9,816	7,870
Groups	2,888	-	2,888	2,610
Legacies	5,000	-	5,000	-
Gift Aid tax reclaimed	1,397	-	1,397	1,068
Donated Services & Facilities	21,670		21,670	
	<b>46,889</b>	<b>-</b>	<b>46,889</b>	<b>15,818</b>
<b>3. Grants:</b>				
Hampshire County Council	3,000	-	3,000	3,000
Winchester City Council	5,500	-	5,500	5,950
National Lottery Community Fund	55,525	-	55,525	59,713
Arts Council England	-	23,300	23,300	1,486
Peoples Health Trust	7,442	-	7,442	27,288
Police & Crime Commissioner	-	5,925	5,925	-
Selwood Trust	10,000	1,000	11,000	-
The Leathersellers' Company	5,000	-	5,000	5,000
LWF Funds brought forward	-	-	-	2,500
	<b>86,467</b>	<b>30,225</b>	<b>116,692</b>	<b>104,937</b>
<b>4. Fundraising income</b>				
Other fund raising	<b>922</b>	<b>-</b>	<b>922</b>	<b>1,021</b>
<b>5. Investment income</b>				
Interest received	<b>256</b>	<b>-</b>	<b>256</b>	<b>201</b>
<b>6. Charitable activities</b>				
Participants' fees (inc Outreach)	25,809	-	25,809	19,158
Main performance income	4,922	-	4,922	4,777
Other performance fees	8,855	-	8,855	500
	<b>39,586</b>	<b>-</b>	<b>39,586</b>	<b>24,435</b>
<b>7. Other income</b>				
Merchandise	<b>325</b>	<b>-</b>	<b>325</b>	<b>2,317</b>
<b>TOTAL INCOME</b>	<b>174,445</b>	<b>30,225</b>	<b>204,670</b>	<b>148,729</b>

**9. Staff Costs**

No employees received employee benefits (excluding employer pension costs) of more than £60,000.

National Insurance costs are stated after deduction of £3,000 Employers Allowance.

The number of full-time equivalent employees was 2.5 (2018: 2.5). The average monthly number of employees during the year was 4 (2018: 4). The charity has also benefitted from the contribution of unpaid general volunteers. The value of this is not recognised in the accounts

**10. Trustees' remuneration**

The trustees neither received nor waived any emoluments during the year.

Out of pocket expenses were reimbursed to one trustee for travel: £32 (2018: Nil)



**11. Tangible fixed assets**

	<b>Theatre &amp; office equipment</b>	<b>Computer equipment</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
<b>Cost</b>			
At 1 April 2018	2,304	1,119	3,423
Additions	-	-	-
Disposals	-	-	-
	<hr/>	<hr/>	<hr/>
At 31 March 2019	<b>2,304</b>	<b>1,119</b>	<b>3,423</b>
<b>Depreciation</b>			
At 1 April 2018	2,304	1,119	3,423
Charge for period	-	-	-
Disposals	-	-	-
	<hr/>	<hr/>	<hr/>
At 31 March 2019	<b>2,304</b>	<b>1,119</b>	<b>3,423</b>
<b>Net book value</b>			
At 31 March 2019	<b>0</b>	<b>0</b>	<b>0</b>
At 31 March 2018	<b>0</b>	<b>0</b>	<b>0</b>

Capital expenditure contracted for, but not provided in the financial statements, was £ nil.

**12. Debtors**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Trade debtors	1,374	4,597
Prepayments and other accrued income	1,610	6,320
	<hr/>	<hr/>
<b>Total</b>	<b>2,984</b>	<b>10,917</b>

**13. Current liabilities: amounts falling due within one year**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Trade creditors	3,526	2,549
Accruals	1,674	1,350
Deferred Income (National Lottery)	15,218	10,198
Other creditors	146	-
	<hr/>	<hr/>
<b>Total</b>	<b>20,564</b>	<b>14,097</b>

**14. Statement of funds****Unrestricted funds:**

	At 1 April 2018	Income	Expenditure	Transfers	At 31 March 2019
	£	£	£	£	£
<b>General funds</b>	106,881	152,775	(132,467)	(55,000)	72,189
<b>Designated funds</b>					
Production fund	4,725	-	(4,725)	30,000	30,000
Fundraising Project fund	5,000	-	(5,000)	25,000	25,000
<b>Total unrestricted funds</b>	<b>116,606</b>	<b>152,775</b>	<b>(142,192)</b>	<b>-</b>	<b>127,189</b>

**Restricted funds:**

	At 1 April 2018	Income	Expenditure	Core Support Costs	At 31 March 2019
	£	£	£	£	£
'A Christmas Carol'	-	13,600	(13,150)	(450)	-
'The Tempest+'	-	9,700	-	-	9,700
New Totton Drama Group	-	1,000	(616)	-	384
'See No Evil' Film Project	12,500	5,925	(600)	-	17,825
<b>Total restricted funds</b>	<b>12,500</b>	<b>30,225</b>	<b>(14,366)</b>	<b>(450)</b>	<b>27,909</b>
<b>Total funds</b>	<b>129,106</b>	<b>183,000</b>	<b>(156,558)</b>	<b>(450)</b>	<b>155,098</b>

The General reserve represents the free funds of the charity which are not designated for particular purposes.

The Production Fund has been re-designated by the trustees for the productions to be performed in 2019/20

The Fundraising Project Fund has been re-designated by the trustees for the costs of further fundraising work to be carried out in 2019/20.

The Restricted Grants comprise specific grants from the bodies indicated in Note 5, towards specified projects, productions and core costs. A charge to restricted funds was made for design work on publicity material for 'A Christmas Carol' by the General Manager.

**15. Analysis of group net assets between funds**

	General funds	Designated funds	Restricted funds	Total funds	2018
	£	£	£	£	£
<b>Fund balances at 31 March 2019 are represented by:</b>					
Tangible fixed assets	-	-	-	-	-
Current assets	92,753	55,000	27,909	175,662	143,203
Current liabilities	(20,564)	-	-	(20,564)	(14,097)
<b>Total net assets</b>	<b>72,189</b>	<b>55,000</b>	<b>27,909</b>	<b>155,098</b>	<b>129,106</b>