

# Shakespeare Schools Foundation

## Report and financial statements

### For the year ended 31 March 2019

Company number: 9883201

Charity Number: 1164676

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## Reference and administrative information

For the year ended 31 March 2019

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<b>Company number</b>	9883201
<b>Country of incorporation</b>	United Kingdom
<b>Charity number</b>	1164676
<b>Country of registration</b>	England & Wales
<b>Registered office and operational address</b>	7 <sup>th</sup> Floor, Dean Bradley House, 52 Horseferry Road, London, SW1P 2AF

**Trustees** Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Andrew Jackson	Chair (resigned 19 July 2018)
James Dray	Chair (appointed 24 January 2019)
Guy Davies	Vice Chair & Treasurer
Petrina de Gouttes	
Geraint Talfan Davies	
James Hadley	
Laura King	
Menna McGregor	
Jude Ragan	(resigned 2 <sup>nd</sup> July 2019)
Chloe Surowiec-Allison	(appointed 24 January 2019)
Vicki Wienand	

<b>Key management personnel</b>	Ruth Brock	Chief Executive
	Chris Stead	Director of Finance
	Mike Tucker	Director of Operations
	Hannah Watson	Director of Income Generation & Communications

**Bankers** National Westminster Bank plc Canton, Cardiff (B) Branch 277 Cowbridge Road East Cardiff CF5 1WX

**Auditor** Sayer Vincent LLP  
Chartered Accountants and Statutory Auditor  
Invicta House  
108-114 Golden Lane  
LONDON  
EC1Y 0TL

# Trustees' annual report

For the year ended 31 March 2019

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## Letter from the Chair

Three years ago, the Shakespeare Schools Festival began its transformation into the Shakespeare Schools Foundation of today. Building on the ongoing successes of the Festival, which this year reached 875 schools and over 20,000 young people across all nations of the UK, we've continued our evolution into a cultural education charity that is transforming the lives of young people and improving social mobility through the medium of Shakespeare. For the first time this year, all schools who took part in the Festival received one of our award-winning curriculum resources and we won "Educational Resource Provider of the Year" at the Education Awards. We also expanded our offer to pupil referral units (PRU) to better support their journey through the Festival and continued to build our successful workshop program.

Organisations like ours which work in the culture, education and social mobility sector in the UK continue to face a difficult operating environment, with schools and theatres facing funding and resourcing pressures across the board. In spite of these challenges the quality of our product, and the impact that it has on the young people we work with, means that we remain confident and excited about the future of our work. The development of a more diversified income stream detailed in this report is also helping to offset the difficult funding environment.

Looking to the future, we are now in the process of a strategic review of our work to prepare our next five-year strategy for 2021-26. Following an internal review and survey of the Board of Trustees we will be adding to the skills of the board and clarifying and strengthening the role of the sub-committees to ensure that we have the strongest team in place to provide expert support and guidance to SSF. This will include adding new members to the Fundraising, Events & Communications Committee and the Education and Theatre Committee, and inviting occasional advice from advisers to all three committees.

Chloe Surowiec-Allison joined the Board in January 2019, bringing valuable perspectives from her role in government and previous roles at the Social Business Trust. I would like to thank Jude Ragan, who stepped down from the Board in July 2019, for all her support to SSF over the years, and my predecessor Andrew Jackson, who resigned in July 2018, for his dedication to SSF and our mission and values.

I would also like to thank our CEO, Ruth for her tireless commitment to SSF, and her visionary and inspiring leadership. Thanks should also go to the whole team at SSF, and to all our supporters, donors, and the teachers and students who are at the heart of everything that we do.

I was appointed as SSF Chair in January 2019 and the experience has been nothing short of amazing. At a time when we are all seeing the impact of division and inequality in our country, the Festival is able to bring together an audience of families from the most diverse of backgrounds and experiences who come together to watch and celebrate the tremendous achievements of the young people involved in our program. This kind of bridging social capital is alive in all the work of the foundation.

**James Dray**  
Chair, SSF

# Trustees' annual report

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The trustees present their report and the audited financial statements for the year ended 31 March 2019.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

## Objectives and activities

### Purposes and aims

#### Objects and summary of activities

The objects of the charity, Shakespeare Schools Foundation, are: The advancement of education and the advancement of the arts, culture and heritage primarily but not exclusively through the promotion and organisation of the acting of Shakespeare's plays by young people in schools and theatres throughout the UK and elsewhere, thereby developing those young persons' self-confidence and creativity

#### Summary of main activities relating to this purpose

**Our mission:** Shakespeare Schools Foundation (SSF) transforms lives through the unique power of Shakespeare.

Shakespeare Schools Foundation is a cultural education charity that gives young people of any ability and background the skills they need to succeed in life. Our flagship project is our annual Festival - the world's largest youth drama project. Months of preparation culminate in performances in professional theatres nationwide; a journey which builds confidence and self-esteem to last a lifetime. Every year, we give thousands of young people from every nation and region of the UK this unique opportunity.

Along with the Festival, our Foundation projects, curriculum resources and standalone workshops help young people to improve their literacy and develop crucial life skills in empathy, confidence and teamwork. In all our programmes, through delivering these results in every type of school and with children from every community and background, we show that Shakespeare truly is for everyone and give everyone who works with us the confidence to see that the whole world is their stage.

**Our values** are a statement of intent. They embody the visceral, energetic and ambitious way in which we work to fulfil our mission.

#### Aspirational

With us people achieve the impossible. By using difficult texts, professional theatres and a rigorous, supportive process, we make learning ambitious.

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## Uniting

Shakespeare wrote of both royalty and rebels. We believe his plays are the best way to bring people together; from uniting a cast to bringing a community into a theatre.

## Experiential

We offer a visceral, real, and enriching approach. Months of preparation culminate in a rare and exhilarating event.

## Diverse

We embrace the diverse characters, styles and stories of Shakespeare. We ensure it is accessible to the widest range of people and places.

## Thrilling

SSF knows playing Shakespeare is not just fun, it can also be terrifying, hilarious and deeply moving. Everyone involved learns more about what it means to be human.

## Transformative

We know that what we do has the power to change lives.

## Key achievements in 2018/19

- We delivered our thrilling annual Festival to 875 schools and over 20,000 young people across the UK, celebrating our 18th birthday in the process.
- We won four awards for our work, including the prestigious Praemium Imperiale "Grant for Young Artists" from the Japan Art Association.
- For the first time, all schools who took part in the 2018 Festival also received one of our award-winning curriculum resources. SSF was named "Educational Resource Provider of the Year" at the Education Awards.
- We delivered standalone workshops with young people and their teachers in towns and cities across the UK.
- SSF won the Management Centre's "Emcee Award" for "Donor Love", celebrating how we engage our supporters.
- We expanded our offer to pupil referral units (PRU) to better support their journey through the Festival.
- SSF won the Big Give Christmas Challenge Award for our online match funding campaign

## Statement on public benefit

The trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

# Trustees' annual report

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The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

## Short term and longer term aims and objectives

In order to advance the charity's Objects and to further our mission, in our five year plan (2015-2020) SSF sets out its organisational objectives, as follows:

Our objectives are to:

- promote life skills, social cohesion and ambition
- promote educational attainment, especially in literacy, literature and the performing arts
- provide a unique cultural and creative experience to young people from disadvantaged backgrounds

The activities and impact described below refer back to these objectives and our values run through all of our activities and practices.

SSF's flagship project, the Shakespeare Schools Festival has a strong track record and proven impact. The nationwide scale of this activity is a hallmark of the charity's work - children are engaged in an activity which unites them with peers from across a wide range of communities and backgrounds. The autumn Festival is a celebration of Shakespeare, owned and propagated at community level. The impact of the months of work involved in the Festival process can last a lifetime and the skills children gain can be central to their future success.

Because of the impact on our service users, Trustees believe that this work should remain at the centre of our output. As such, the majority of our resource is dedicated to the fulfilment of this work, with 26 members of staff (FTE) dedicated to this operational activity and 82% of our total expenditure. Trustees are also conscious that we should continue to hold the needs of our beneficiaries at the centre of our thinking and that the organisation should respond to changes in the education and arts landscapes that affect its work. At the time of writing, Trustees are engaged on a strategic review which will result in a comprehensive plan for our activities for 2020 and for 2021-2026 (for further details, see Plans for the Future).

## The need for our work

Every child should feel excited and optimistic about their future. Yet children today are worried, unsettled and lack the opportunities they need to succeed. Through working with SSF, their confidence soars, their ambitions grow and they develop skills that help them take to whichever stage they choose in life.

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Our work combats three significant problems young people face today:

## 1. Essential life skills

The City Guild Alliance's 'Learning to be Employable' report (2016) cites how a worrying lack of 'soft skills' such as empathy, curiosity, perseverance and creativity are impacting upon young people's life chances. Skills such as communication and teamwork are also cited in the top three skills currently looked for by employers. The City Guild Alliance predicts that "over half a million UK workers will be significantly held back by soft skills deficits by 2020." SSF provides essential access to a creative and collaborative process, enabling young people to develop these essential life skills that will ultimately improve their chances in life and help them fulfil their potential.

## 2. Academic attainment and literacy

The State of the Nation (HMG, 2017) reports that only 39.2% of pupils on free school meals achieve A\* to C in English and maths GCSE, compared with 67% for all other pupils. This 'attainment gap' has been further examined by the Education Endowment Foundation, who in 2017 reported that by the time they leave school, young people from low-income backgrounds are on average 19.3 months behind their peers. There is a vicious circle of low academic achievement, ambition and aspiration. Our work breaks that cycle by showing young people that success and self-belief is for everyone, not just those at the top of the class. We help children defy their own expectations, as well as those of people who know them. SSF breaks academic barriers and challenges students in different ways, creating a refreshingly level playing field.

## 3. Access to the arts

Arts Council England found (in their 2016 report "Every Child: Equality and Diversity in Arts and Culture") that one of the main barriers to young people's participation in arts activities is their socio-economic circumstances. They found that parents from higher socio-economic groups are more than twice as likely to pay for music, drama and arts activities. This has an impact on qualifications and career paths of young people from disadvantaged backgrounds; pupils from areas of higher deprivation (based on the Income Deprivation Affecting Children Index) were "less likely to take most arts-based GCSEs than those from areas of low or medium deprivation, especially dance, music and drama." At SSF, we believe that Shakespeare is for everyone. We work with young people of all ages, from all backgrounds, and particularly target and prioritise those living in areas of disadvantage and those with the greatest needs.

These three needs mirror the objectives set out above – the promotion of life skills, social cohesion and ambition, educational attainment, especially in literacy, literature and the performing arts and the provision of a cultural and creative experience to children who need this work the most.

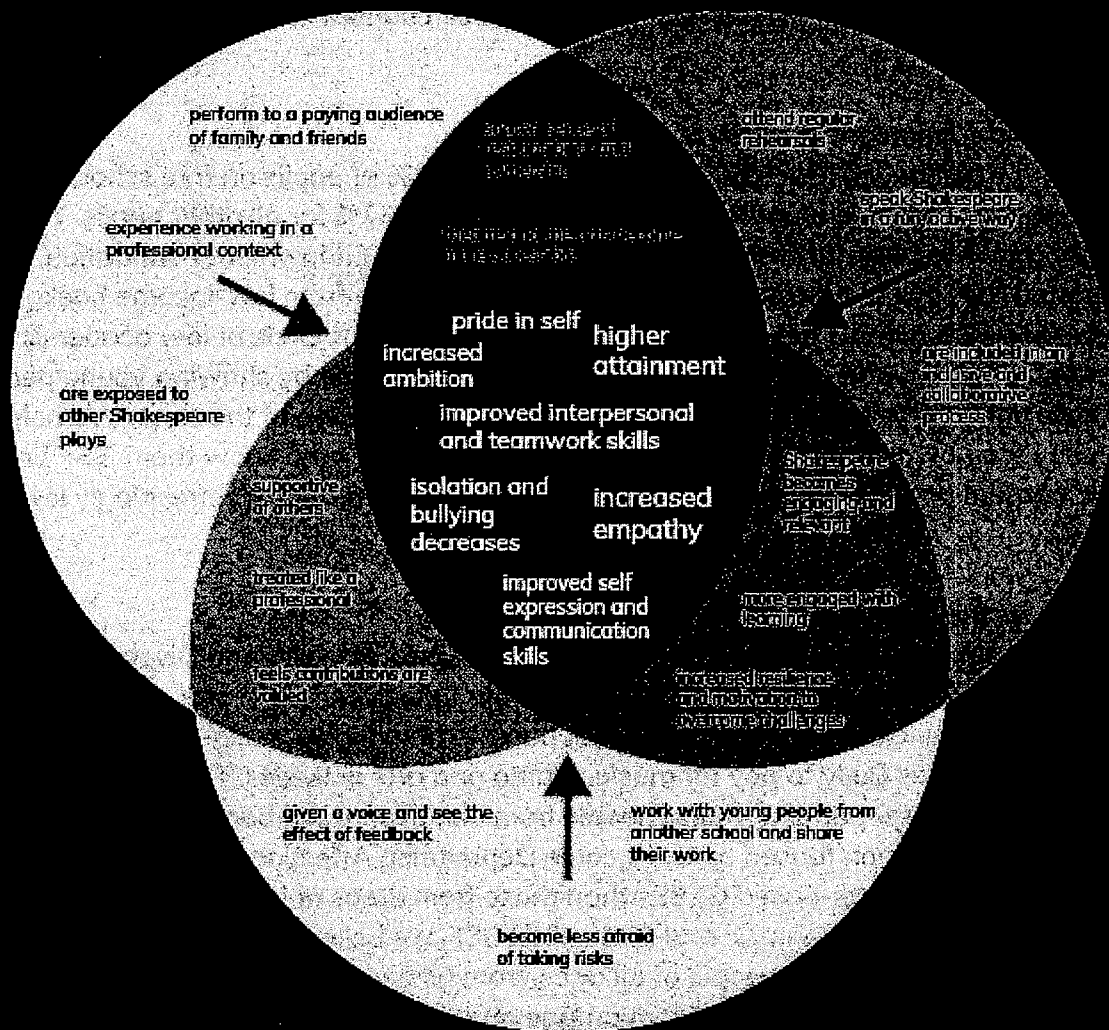
## Theory of Change

Our Theory of Change illustrates the link between the need for our work, the key inputs the Festival process, in particular, provides and how these lead to the key impact outcomes that our impact evaluation assesses.

## IMPACT OF PERFORMING

At the performance  
students...

During the rehearsal process  
students...



### Key

Rehearsal inputs and effects  
Company Workshop inputs and effects  
Performance Day inputs and effects  
Combined effects

→ leads to

At the company workshop  
students...



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## Achievements and performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on children and young people, their teachers and communities and are undertaken to further Shakespeare Schools Foundation's charitable purposes for the public benefit.

We believe SSF is for everyone and each year work with primary, secondary, special schools and pupil referral units (PRUs) through the Festival, Foundation projects, standalone workshops and award-winning resources. We are committed to reaching children with special educational needs, from minority ethnic backgrounds, and those living in areas of deprivation.

Whether we're engaging young people in the Festival, or in a school hall, or classroom, our creative approach to education unlocks their potential. With us, young people change their attitude to learning; we instil curiosity, empathy and pride.

### From Page to Stage: The Festival Journey

Every year we welcome thousands of students and hundreds of teachers from primary, secondary and special schools the length and breadth of the UK. Months of preparation culminate in exhilarating evenings; young people performing Shakespeare in professional theatres, raising aspirations and unlocking the potential of everyone involved.

23,433 students participated in the 2018 Shakespeare Schools Festival

Here's how it works:

#### Welcome to the Festival

Schools meet their dedicated Festival Coordinator, who will guide them through the thrilling months ahead. Teachers rated support from their Coordinator 6.9/8 on average

#### The play and resources

Teachers choose their play, browse our extensive bank of resources, share tips in our online forum and get inspiration from the SSF team and other Teacher- Directors. 96% teachers rated resources as very good or excellent

#### The Inclusive Teacher Workshop

Teachers from special schools are trained in inclusive practice in a workshop that caters for all needs and offers an opportunity to share best practice.

"Great professional skills, knowledge of SEN world, kindness and availability from all the staff involved." Mickela Vettori, Teacher-Director, The Michael Tippett School, London

#### The Teacher-Director Workshop

We give teachers everything they need to take their play from page to stage. From storytelling to staging, lighting to language, teachers are left inspired to begin rehearsals with their company. 94% of teachers rated the workshops as 'very good' or 'excellent'

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## **The Company Workshop**

Working with SSF's theatre professionals, the company develop their performance skills, share work in progress and take their play to the next level.

"We have seen children who previously lacked focus excel and exceed expectations through this programme."

Tara Flynn, Teacher, St Joseph's Catholic Primary School, Luton

## **Students perform on a professional stage**

In a celebratory finale to the Festival journey, the company unite on stage with other local schools in an exhilarating performance in front of the local community.

"It's a fantastic end point for studying Shakespeare in school and a great opportunity to develop skills and widen experiences. Thank you!"

Teacher at a performing school in Stratford

Our workshops and resources focus on creative approaches to learning, where children explore and make discoveries. Moments of discovery are powerful; they instil confidence and teach young people to think deeply and broadly. Society needs school leavers to possess appropriate life skills for the workplace, and our Foundation projects prepare students with these skills.

## **Foundation projects**

Focusing particularly on accelerating educational attainment and life skills through more immersive work, our Foundation Projects give young people of all backgrounds the opportunity to come together and engage with Shakespeare's work. We offer curriculum resources and workshops tailored for young people from primary, secondary and special schools. At the core of our Foundation Projects, as with all our work, is a desire to get young people collaborating, be it in the classroom, rehearsal room or on the stage. 700 students participated in Foundation projects in 2018.

During 2018 we worked with pupils from every year group of Brookfield Primary School. From early years all the way through to year 6, every child in the school engaged with SSF, learning new skills and discovering how much fun Shakespeare can be.

Asked about their participation in SSF workshops, Brookfield students told us:

"It helped us express ourselves and built up our confidence"

"When I act, I can express my feelings"

"You can't do anything wrong - everyone is there for me"

"My most enjoyable part was the Banquet – when we all got to act at the same time"

90% of students at Brookfield said that the sessions with SSF helped them to create exciting writing in Literacy, which they enjoyed

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82% of staff at Brookfield agreed that SSF positively impacted writing in Literacy lessons

"It was an excellent project and I feel it was one of the one of the most useful CPD sessions I have been part of and I will use it in my future roles"

Class Teacher, Brookfield Primary School

Brookfield's recent OFSTED report stated that:

"The school continues to give pupils many exciting and stimulating enrichment activities that make a strong contribution to their learning and personal development. This year, the school is working with an external provider who delivers sessions in all year groups to help pupils learn and perform Shakespearian plays. They also deliver training for the teachers and prepare the pupils to perform plays in front of parental audiences. This initiative is having a positive impact on pupils' understanding of great literary works and on their writing and articulacy. Performances make a positive contribution to building pupils' oracy skills and their confidence."

## Workshops

SSF's collaborative, active approach encourages learning in a safe and creative environment. This is why we deliver full or half day workshops in any UK school. Our offer ranges from CPD provision to student workshops and bespoke offers.

In 2018/19 we delivered 29 workshops, including:

- our first ever Arts Award workshop delivered for a group of home schooled young people
- our new offer of *A Play in a Day* workshops being rolled out to schools, including *Romeo and Juliet* at Lea Community Primary School in Preston

## Curriculum Resources

Following their launch in 2017, we added to the curriculum resources available to schools and in July, SSF was named Educational Resource Provider of the Year at the 2018 Education Awards. For the first time, last year, schools registered to take part in the Festival were given a free curriculum resource to complement their work in the rehearsal room.

## Where we work

Through our annual Festival we are proud to work with thousands of children of any ability and background nationwide - from Southend to Swansea, Durham to Didcot

In the reporting period, we worked with:

23,433 young people

875 schools

129 professional theatres

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"SSF helped me explore new ways of speaking, new ways of learning and new people. Nick and Beth made the experience even more enjoyable. When the show was put together, it was really one of the best shows in the Taliesin ever!!!"

Student Participant, Age 13, Stagecoach Swansea

## Northern Ireland

1 theatre  
2 performance nights  
2 primary schools  
2 secondary schools  
1 special school  
1 international school

## Wales

12 theatres  
21 performance nights  
24 primary schools  
27 secondary schools  
6 special schools

## Scotland

5 theatres  
6 performance nights  
6 primary schools  
12 secondary schools  
1 international school

"One S6 pupil was extremely nervous about performing and we actually had to bring in an understudy during the last week but the support from the rest of the group and her feeling part of a group kept her going and she performed and felt so delighted with herself."

Mo Douglas, Teacher-Director, Levenmouth Academy, Fife

## England

111 theatres  
240 performance nights  
363 primary school  
335 secondary schools  
87 special schools  
5 international schools

790 additional teachers trained.

"The students are still buzzing from their feedback and the experience as a whole. They cannot wait to take part again."

Sam Fields, Teacher-Director, Ellesmere College, Leicester

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## Beneficiaries of our services

Although we worked with fewer schools than we planned, in large part due funding constraints and other challenges of the education landscape, our focused planning ensured that the inclusive mix of our beneficiaries remained strong. As detailed in the Risks and Mitigations section, Trustees and the Executive Team are proactively considering measures to adapt to the challenges the organisation faces as a result of a smaller sized Festival. Despite this, based on the feedback from our comprehensive impact evaluation, Trustees are confident in the impact of the Festival in advancing education and the arts for our target beneficiaries and in the quality of our work.

"It was such a wonderful experience - in fact possibly the best experience of my almost 20 years in teaching! From the first workshop I was hooked! I have learnt an incredible amount. The progress that the kids made was incredible, and the way they tackled such big, heavy speeches just blew me away! Not once did any of them say "this is all too hard" - it all became very natural to them."

Eleanor Wright, Teacher-Director, Worsbrough Common Primary School, Barnsley

## Student demographics

SSF knows that Shakespeare is for everyone. The annual Festival is fully inclusive, bringing together diverse communities and giving young people from primary, secondary and SEN schools an opportunity to share the spotlight.

"The pride that comes out of the achievements of performance night establishes confidence and optimism in the students. There's something really special about the transformation that happens between the beginning and the end of the Festival experience." Janet Banzaca, Teacher-Director, Arnhem Wharf School, London

- 10% of participating students were eligible for Free School Meals (compared to the UK average of 14%\*)
- 28% of participating students were from minority ethnic backgrounds. The UK average is 25%\*
- 11% of participating students speak English as an additional language (compared to the UK average of 15%\*)
- 7% of participating students had a statement of SEN (compared to the UK average of 3%\*)

1\* Statistics compiled from: Annual enrolments at schools and in funded pre-school education in Northern Ireland, 2016/17; DfE Schools, pupils and their characteristics, 2018; Summary Statistics for Schools in Scotland, No. 8: 2017 Edition; Statistics for Wales, School Census Results 2017

### **Festival audiences**

"Brilliant opportunity for children of all ages, abilities and backgrounds to experience Shakespeare and perform in a proper theatre."

Audience member, Park Theatre, London

SSF's primary focus is on children and teachers. However, we know that part of the impact of our work on our beneficiaries is the result of children performing on a professional stage and being applauded for their efforts and achievements by a paying audience.

We also know that Shakespeare, and theatre more widely, can be perceived as elitist and that going to the theatre can be a daunting prospect for adults as well as children. We're therefore very pleased that our small scale audience surveys are indicating that we are bringing new audiences to their local arts venue.

Of our sample of 187 audience members:

- 50% hadn't been to that theatre before and 95% of those who hadn't, said they would like to return
- 24% of audience members surveyed were from BAME backgrounds, compared to a national average of 13%
- 41% of audience members surveyed live in postcodes within the top 3 deciles of multiple deprivation
- 81% of audience members told us the evening's performance had positively changed their perception of young people in the community

### **Methodology & Improvements**

SSF uses rigorous evaluation techniques to measure our impact on participants and improve our offer to schools. All Teacher-Directors were asked to complete a digital survey at the end of the Festival where they rated, on a scale of one to eight, the impact of the process on their students and themselves. This encompassed all aspects of our work. 603 out of 875 participating schools submitted these surveys.

All attendees evaluated our Festival and Foundation CPD workshops through similar surveys. SSF surveys always allow free space for comments and feedback.

Voluntary surveys at the beginning and mid-point of the Festival process allowed SSF to track change data for individual schools. 194 schools opted in to these surveys.

Teachers were also asked to provide optional demographic and background information on the students in their company before the performance day. 750 schools provided us with this data.

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## 2018 Developments

- We expanded our network of Festival evaluation volunteers. In person, they captured data on our theatre audiences at venues in Bristol, Middlesbrough, Stratford and Islington.
- We piloted a new method of experiential evaluation, using a 'press room' approach to gain feedback from students with different means of communication and in a SEN setting.
- We re-engaged Festival alumni as part of our 18th birthday celebrations through a digital survey.

## Impact on SSF's Beneficiaries

Mirroring the societal needs and SSF's objectives outlined above, we have structured our impact evaluation to test how far the charity is fulfilling its mission for the children and teachers it is set up to serve in three key areas:

- giving children the skills they need to succeed in life
- increasing academic attainment, helping children to do better at school
- increasing social cohesion; helping children to make friends, grow in empathy and become the citizens our society needs.

## Life Skills

Taking on the Festival gives young people a unique opportunity to strengthen a vast range of skills, preparing them for the future. From leadership to teamwork, communication to problem-solving, our young participants develop skills to last a lifetime.

97% of teachers reported that their students were more able to work effectively in a team

98% of teachers reported that their students were more able to express themselves

93% of SSF Teacher-Directors reported that their students were able to take a creative approach to solving problems

Melangel Tigid Gruffydd, Teacher-Director, Ysgol Glan y Mor, Pwllheli:

One student who is on the SEN register has made great progress in terms of building a relationship with other students through performing in the Festival. His social skills are developing, and he has now been moved to a different learning group. Another student's confidence has grown significantly, so much so that he is now keen to participate in a dramatic performance in the National Eisteddfod after being previously reluctant to fully converse through the medium of Welsh. Thank you for the valuable and memorable experience!

Mae un myfyriwr, sydd ar y gofrestr AAA wedi gwneud cynnydd mawr o ran datblygu perthynas efo myfyrwyr eraill drwy berfformio yn yr Ŵyl. Mae ei sgiliau cymdeithasol wedi datblygu, ac mae o nawr wedi ei symud i grŵp dysgu gwahanol. Mae hyder myfyriwr arall wedi tyfu yn sylweddol, cymaint â'i fod nawr yn awyddus i gymryd rhan mewn perfformiad dramatig yn yr Eisteddfod Genedlaethol, tra ei fod, cyn hyn,

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yn gyndyn i sgwrsio'n llawn drwy gyfrwng y Gymraeg. Diolch am y profiad gwerthfawr a chofiadwy!

Melangell Tegid Gruffydd, Teacher-Director, Ysgol Glan y Mor, Pwllhel

Matthew Solly, Teacher-Director, The Walnuts School, Milton Keynes

"I have a student who is autistic and registered blind. He is lacking in self confidence and due to his difficulties is hardly ever given a chance to shine. He played Puck in our production of A Midsummer Night's Dream. He learnt all his lines (Shakespearean language) by heart and moved around the stage with confidence. Since that day his confidence has grown. I also have a student that is non-verbal and actually started to speak for the first time ever!"

## Academic Attainment

Engaging and grappling with Shakespearean text not only raises students' attainment in English, but across the curriculum. Our active approach unlocks learning potential in young people and increases and deepens their engagement with the curriculum.

"The first thing that comes to mind when I think about SSF is the sense of involvement it brings. It gives young people the opportunity to come together to be part of a cast and express themselves on stage, allowing them to build their confidence and be a part of a team regardless of age, what they study, their other interests, etc. Leading on from that, what is also important to stress is that SSF is not only for people that want to pursue the performing arts in the future as a career; it is for everyone. Personally, I hope to do computer science at university, but still appreciate the fact that SSF has allowed me to perform Shakespeare and take part in drama in my free time. It provides something different to my academic aspirations, and offers a balance that I think is both crucial and beneficial."

Rahil, Student Participant, London

"Our school is a special needs school and the pupils performed so well on stage, it was a truly magical moment for all of us. SSF make magic happen for the pupils and as a result it inspires them and gives them a sense of pride at what they have achieved."

Michelle Ejueyitchie, Teacher-Director, Bensham Manor School, Croydon

- 83% of teachers said that their students' attainment in English had improved as a result of the Festival.
- 82% of teachers said that their students' academic attainment improved as a result of the Festival.
- 90% of teachers said that their teaching had improved as a result of the Festival with 53% of teachers strongly agreeing.
- 98% of teachers reported that their students had exceeded expectations.
- 95% of teachers reported that their students were more ambitious as a result of the Festival.



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## Social Cohesion

*"The Shakespeare Schools Festival instilled a sense of camaraderie and team participation in all of our students. There was no denying the sense of pride and elation we all felt on the night of the performance - parents, teachers and students alike. The enthusiasm was electric - from the moment we arrived at the Galeri to the moment we arrived home."*

*"Fe wnaeth Gŵyl Ysgolion Shakespeare feithrin naws o gyfeillgarwch a gwaith tîm yn ein myfyrwyr i gyd. Does 'na ddim gwadu'r teimlad o falchder a llawenydd roeddem i gyd yn ei deimlo ar noson y perfformiad - yn rhieni, athrawon a myfyrwyr. Roedd y brwdfrydedd yn drydanol - o'r foment y cyrhaeddom ni yn Galeri i'r foment y cyrhaeddom adref."*  
Melangell Tegid Gruffydd, Teacher-Director, Ysgol Glan y Mor, Pwllheli

Learning to work with peers of different age groups, skills and backgrounds is a key skill for the workplace and for building a better society. As detailed in the sections above, the Festival structures collaboration and ensemble building techniques throughout its process. Our workshops and projects are all based on an experiential, active pedagogy where the success of the work is dependent on the teamwork and talents of all participants.

At the culmination of the Festival process, schools perform in their local arts venue for audiences from the local community. This brings people to the theatre for the first time and helps them

A teacher from a Festival school in East London, an audience member at one of our Festival performances, told us:

*"Some of our parents would never have been to a venue like this before. Without SSF we would not be able to engage most/some of our harder to reach families in the arts and theatre culture on their doorstep - this is the first step to help them see the cultural offer and take an active role in the arts in their community. Thank you."*

- 97% of teachers said that their students were more able to work as a team having taken part in the Festival.
- 4 out of 5 teachers told us they thought their students' behaviour had improved after taking part in the Festival.

# Trustees' annual report

For the year ended 31 March 2019

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*"One student can, at times, be a little disruptive in class, however he enjoyed the experience to such an extent that his behaviour improved dramatically. He lacked confidence before taking on the part but as soon as he got the hang of the words he was speaking he completely 'became' the role and really stood out as an actor on stage. The percentage of SSF teachers who tell us their class are more resilient as a result of their work with us has risen consistently over the past three years."*

Eleanor Wright, Teacher-Director, Worsbrough Common Primary School, Barnsley

The percentage of SSF teachers who tell us their class are more resilient as a result of their work with us has risen consistently over the past three years.

- 93% of teachers reported that their students were able to take creative approaches to solving problems.
- 95% of teachers reported that their students were more able to empathise with each other.

# Trustees' annual report

For the year ended 31 March 2019

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## Financial review

In the year ending 31 March 2019, SSF had income of £1,835,863 and expenditure of £1,815,916, resulting in a surplus of £19,947. This represents a 0.7% reduction in income and 0.04% increase in expenditure.

This movement is primarily due to the 13% fall in schools participating in the 2018 Festival. External risks and mitigations arising from changes in education funding as discussed in the Impact on our Beneficiaries section above and in the Principal Risks and Uncertainties section below.

The principal funding sources for 2018/19 were:

- income from schools taking part in the Festival and associated theatre box office and merchandise revenue
- philanthropic donations from charitable trusts & foundations and individuals

SSF has also materially benefitted from Theatre Tax Relief, a corporation tax relief aimed at helping the creative industries, for which it became eligible on its incorporation in April 2016. The credit received relating to the year ended 31 March 2018 was £97,784. The claim for the year ended 31 March 2019 is estimated at £89,000.

## Principal risks and uncertainties

The charity maintains an up to date Risk Register. The Management team reviews the register monthly, focusing on those risks with the highest ratings and where the risk has risen since the previous review, ensuring that mitigating actions are stringent.

The register is submitted to the monthly Finance & Performance Committee for discussion and circulated to Trustees prior to each Board meeting.

Trustees consider the most pertinent risks to be:

- Fundraising is required each year to subsidise the running of the Festival, supplementing the fees that schools pay to make up the unit cost of each Festival place
- The business model also depends on signing up a minimum number of schools every year; a target which is challenging in the context of current schools funding landscape. With less focus on a domestic political agenda, it is unlikely that schools will report an improvement in this area in the near future
- In a relatively small organisation, there is over reliance on key staff
- As we work with over 25,000 young people every year, there is potential for a safeguarding incident which would be damaging both to individuals and the charity's reputation

These risks are mitigated by:

- Our track record and well-honed operations: SSF has run 18 highly success Festivals and this provides a strong operational basis for our continued activities. We have also

# Trustees' annual report

For the year ended 31 March 2019

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altered the previous Festival Director role to a wider Director of Operations remit to ensure continuous improvement in this area across the organisation

- The business model is straightforward; the cash profile is good and predictable and the management team is able to maintain tight cost control whilst maintaining the quality of our product
- The charity has proactively diversified its income streams, improved the quality of its fundraising output, particularly on individual giving and trusts. It is also continuing to work on generating our own income, for example through workshop sales
- Staff morale is constantly monitored by line managers and through staff surveys
- Child protection is rated at the highest level on our risk register to reflect the impact of such an incident (as opposed to its likelihood). Our Child Protection Policy is distributed to and signed by all staff and our DBS policy is more stringent than the minimum guidance.

## Reserves policy and going concern

Given that a significant proportion of our costs are variable (depending on the number of schools we are working with) and that a significant proportion of these costs are covered by school registrations and associated income, we need to have sufficient reserves to cover any fluctuations in voluntary income and to ensure that our fixed costs for that year are fully covered. Our current policy is to target a level of unrestricted reserves equal to an amount of between 15% and 30% of our annual fundraising budget. This figure is regularly evaluated against our fixed costs and other commitments to ensure it is still valid.

At 31 March 2019, the Charity had unrestricted reserves of £299,138 compared with £277,242 at 31 March 2018. This represents 75% of the fundraising budget for 2018/19.

## Fundraising

### Approach to fundraising

The charity spent £153k on fundraising for its activities and raised £386k of voluntary income.

The money spent on fundraising represents 8.4% of our expenditure

This income came from a number of sources:

- Trusts and foundations
- Individual donors
- Corporate support

### Trusts and foundations

We budgeted to raise £223k from charitable trusts and foundations. A focus on local and regional applications tied to our Festival activity and an increase in the quality of our applications, as well as the award of the Praemium Imperiale Grant for Young Artists, resulted in the team just exceeding this budget and raising £241k in this area.

# Trustees' annual report

For the year ended 31 March 2019

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## Individual giving

The team capitalised on the 2017/18 revised individual giving strategy and audience giving scheme and raised £117k from individual donors, compared to a budget of £102k. This was drawn from a variety of activities, including a calling campaign for our existing supporters, participation in our individual giving scheme *The Spirit of SSF*, audience giving at Festival nights and participation in The Big Give, an online match funding campaign. We continued to focus on supporter cultivation and stewardship.

## Corporate support

Aside from its longstanding relationship with the Social Business Trust, in the reporting period SSF did not place strong emphasis or significant resource behind corporate giving. Our Festival programme was sponsored by Pauline Quirke Academies and our Teacher Director handbook by Digital Theatre Plus.

## Staffing

We retained the services of Sarah Gee of Indigo Communications to continue to add expertise to the Income Generation & Communications team, which consisted of three managers, covering fundraising, events and communications, and officers to support them. During the reporting period we recruited a new Director of Income Generation & Communications, Hannah Watson, (who commenced her contract at the end of April 2019). Reflecting high staffing turnover across fundraising roles in the sector, we also recruited new Events & Communications Managers. The Fundraising Consultant and Director both report to the Chief Executive who also allocates substantial time to this area of the charity's work.

## Participation in fundraising regulation and compliance with codes

Shakespeare Schools Foundation is registered with the Fundraising Regulator and complies with the Code of Fundraising Practice for the UK and the Charities Act 2016.

There were no complaints about our fundraising practice in the reporting period and the charity does not fundraise via third parties. Working with the Fundraising, Events & Communications Committee, SSF is also redeveloping our donor acceptance policy to further improve our protection of vulnerable donors and to safeguard the charity's reputation.

## Next steps

For 2019/20 we are building on strong foundations set down in the reporting period and are deploying an income generation strategy which was written by the team and CEO, submitted to and reviewed by the Fundraising, Events & Communications Committee and agreed by Trustees.

Improvements include:

- additional capacity in the team will allow us to increase the volume of trust applications we submit and earlier planning of our 2020 activities is giving us scope to approach new and existing funders, earlier
- new additions to the team bring with them important additional experience and expertise
- increasing focus on the purpose of events which showcase the charity's work; for

# Trustees' annual report

For the year ended 31 March 2019

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example ticketed fundraisers, stewardship events and events which target new audiences to increase our networks

- corporate: sponsorship of key Festival collateral in exchange for promotional opportunities
- Volunteer & Community: a Fundraising Officer with experience in this area and who has this as a dedicated part of her job description is planning a range of sporting and sponsored events as well as more volunteering opportunities

At the start of the reporting period we budgeted to fundraise £400k – thereby falling marginally short of our budget - and this allowed us to meet our commitments in terms of the Festival. It was an appropriate target for a changing team and evolving strategy, but the charity has clear aspirations and imperatives to do much more. As detailed elsewhere in this report, many schools are struggling with their contribution to the cost of Festival participation. The challenge of recruiting schools in this operational landscape and for finding further subsidies for schools – particularly those in the most disadvantaged areas of the country – means that we must go further and do better with our income generation.

Our changing operating landscapes and the changing needs of our beneficiaries mean that we are devising new projects to meet our charitable objects and deepen our impact in creative and innovative ways. As a result, we will be seeking new sources of funding, staging events which have the potential to attract new supporters to our work and encouraging our current supporters to continue their generosity to allow us to evolve our work and change more young lives.

## Plans for the future

As we move towards the charity's 20<sup>th</sup> anniversary, Trustees and the Executive Team share an ambition to continue to build a sustainable, thriving organisation which builds on its strengths and is able to combat current and future challenges. As detailed in the Risks and Mitigations section, the challenges of the changing education landscape, in particular, mean that the charity must adapt its projects and business models. We do this with the sole motivation of deepening and extending our impact on our beneficiaries, as set out in the charity's Objects.

Based on external research about the state of cultural education in the UK, the need for creative skills for employment and evidence on children's social and mental wellbeing, we believe that the need for SSF's work is greater than ever before.

The formation of these high impact, creative and sustainable plans for the short and medium term future of the charity are therefore a key focus for both Board and staff and a process for creating a strategy for 2020 and then for the period 2021-2026 has been agreed by the Board and is underway.

This review, built on learnings from Cass and Harvard Business Schools, entails several steps, but is predicated on

- research on the needs of our target beneficiaries, the landscapes the charity is operating in and views from key experts and stakeholders

# Trustees' annual report

For the year ended 31 March 2019

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- creative sessions to devise ambitious possible projects that would maximise the charity's impact as well as looking at ways at strengthening and diversifying our current offer
- a structured approach to decision making, taking into account mission alignment, and the capacity and support available to effectively deploy the proposals

It is intended that this new strategy should be ready for implementation by early 2020, in preparation for deployment in 2021.

In the meantime, our 2020 plans are taking shape. This proposed programme of work is built on delivering a feasible Festival, growing our funding and delivery capacity for Foundation projects, and developing key strategic opportunities to springboard the organisation into our 2021-26 strategy. Plans include

- greater nuance in our pricing strategy in order to explore new ways of accessing mission priority schools and building on the work we have successfully piloted with Pupil Referral Units – including sourcing funding for this work
- sourcing funding for new Foundation projects, including accessing schools whose geographical location means that accessing the Festival is difficult
- testing new income generation lines, including further workshop offerings funded by partners
- building the capacity of the team and establishing a Youth Panel to ensure that our beneficiaries' voices are heard throughout the organisation and its activities

## How You Can Help

Give young people the skills and confidence they need to succeed in life. By supporting SSF, you can make sure children grow in self-belief, resilience and ambition

We need to raise £1 million each year to continue our essential work. Here are six ways you can help:

### 1. Become a regular supporter

From £5/month you'll be helping a teenager with special needs perform alongside their peers from mainstream schools.

From £10/month you'll be enabling three young people to raise their ambitions & increase attainment.

From £20/month supports a whole cast's participation in the Festival, giving greater confidence and resilience to up to 35 young people.

# Trustees' annual report

For the year ended 31 March 2019

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From £50/month you'll be helping over 100 young people across four different schools to perform onstage in a professional theatre.

From £100/month provides vital resources for young people and their schools to immerse themselves in Shakespeare's plays, including advice from leading actors and directors on how to stage the best possible performance.

From £250/month you will be creating opportunities for hundreds of young people across the UK, allowing them to build vital skills of teamwork, communication and self-confidence that last a lifetime.

## **2. Make a one-off donation**

£60 supports one SEN child through the Festival process

£240 supports an entire school through the Festival process

£600 supports an entire night of performances (four schools, up to 140 young people)

## **3. Come to our Events**

We host lots of exciting events throughout the year; come along and support SSF while enjoying a night of thrilling entertainment.

## **4. Remember us in your will**

Know that you will be leaving the gift of increased life chances for the next generation.

## **5. Fundraise for us**

Use your skills and talents to raise money for SSF. Get in touch for a Fundraising Pack and to ensure our team will be cheering you on!

## **6. Stay in touch**

Join our mailing list, follow us on social media, drop us an email, pick up the phone or write us a letter, we'd love to hear from you.

@ssf\_uk

*"Thank you for giving young people this amazing opportunity"*

Family member of SSF participant



# Trustees' annual report

For the year ended 31 March 2019

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## Structure, governance and management

### How the charity is constituted

Shakespeare Schools Foundation, a charitable company limited by guarantee, is governed by a Memorandum and Articles of Association and was registered with the charity commission in December 2015. The activities, staff and assets of the charity Shakespeare Schools Festival were transferred to the new charitable company on 1 April 2016.

The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association.

All Trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 7 to the accounts.

Disclosable related party transactions with Trustees are as set out in Note 9 to the accounts.

The Charity holds a minimum of four meetings of Trustees each year, with additional meetings as necessary.

### Governance structures

Three additional Committees consider particular matters:

- Finance & Performance Committee: meets monthly to consider matters such as finance and audit, strategy and income generation.
- Fundraising, Events & Communications Committee: meets at least quarterly to consider how the organisation is raising voluntary income and raising its profile
- Education and Theatre Committee: meets three times a year to consider how the charity is meeting the needs of and operating effectively in the context of the arts and education landscape

Minutes of the committee meetings are included in the packs for each full Board meeting.

### Appointment of trustees

The Board of Trustees appoints new Trustees as required.

Covering the period of this annual report, two new Trustees were appointed. They were identified through advertising and through use of our existing networks and are listed on page 1. Guy Davies served as interim Chair until James Dray was appointed as Chair in January 2019

### Trustee induction and training

Both new and current Trustees are encouraged to set up the following (as one to ones or in groups, as schedules allow)

# Trustees' annual report

For the year ended 31 March 2019

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- a meeting with the Chair as an introduction to the Board and its work and to discuss how the new Trustee can best contribute to the charity's work
- a meeting with Chief Executive on our strategy, current strengths and challenges and introductions to team members as well as a history of the organisation
- a meeting with the Director of Operations on the charity's projects, including the Festival
- a meeting with the Treasurer and Director of Finance on the organisation's finances
- work shadowing with at least one team in the office
- attendance at:
  - a Teacher-Director workshop
  - a Company workshop
  - a school rehearsal
  - staff training
  - Festival nights
  - one of our Foundation projects, as appropriate/available

Suggested reading for Trustees (copies presented at induction) includes:

- Charity Governance Code
- CC3: The Essential Trustee
- CC20: Charity fundraising: a guide to trustee duties
- CC25: Charity finances: trustee essentials
- Trustees & Fundraising: a practical handbook (IoF/Acevo)

## Delegation of day to day running of the charity

The Trustees delegate day to day management of the charity to the Chief Executive Officer, Ruth Brock. In turn, she works with Senior Managers who are accountable for the financial and operational management of the charity: in the reporting period these were Genevieve Wilson, Finance Director and Alanna Beeken, Festival and Creative Director. At the time of writing, this team comprises Chris Stead, Director of Finance, Hannah Watson, Director of Income Generation & Communications and Mike Tucker, Director of Operations.

## Management structures

- Board of Trustees: holds overall responsibility for the charity
- Board Committees: hold remits to interrogate and steer the charity on particular matters
- Senior Management team (see above)
- Management team: the team of middle managers meets fortnightly to report on their areas of accountability, participate in planning and staffing discussions and support and challenge each other on all operational matters

## Decision making process

SSF has a rigorous decision making process. The CEO meets with the senior management team every three weeks to a fixed agenda which includes: the review of the monthly management accounts, reporting on progress against the annual work plan, reviewing capacity against this and ensuring that the planning and management of future activity promotes the fulfilment of the organisation's objectives.

# Trustees' annual report

For the year ended 31 March 2019

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Meetings of the full management team are held fortnightly, and whole team meetings are held monthly to ensure that accountability for the fulfilment of objectives, clarity on our strategic direction and progress towards this is firmly embedded throughout SSF. Staff training is also delivered at these meetings. Line managers are responsible for ensuring that team members deliver against their agreed objectives.

SSF's annual budget is developed between the CEO, Director of Finance and senior management team, scrutinised by the Finance & Performance Committee and further submitted to the full Board of Trustees for approval and regular review.

## Related parties and relationships with other organisations

SSF works with a range of other charities and companies who help us to fulfil our mission and deliver our objectives.

**Social Business Trust:** The Social Business Trust supports high growth potential social enterprises to scale up their impact through investing cash grants and professional support from its partner organisations (Bain & Company, Charles Russell Speechlys, Clifford Chance, EY, Getronics, Permira and Thomson Reuters).

SBT's package of investment in SSF for 2018/19 included a mixture of cash and pro bono support which has helped us to strengthen our team and plan for the future. This has included:

- further development of our corporate workshop offer with Thomson Reuters
- mentors for middle and senior managers in the organisation and a coach for the Chief Executive
- training opportunities with the corporate partners, particularly in finance
- legal support on the lease for our new premises
- funding of leadership courses for various team members
- networking support to help source new Trustees

**Arts Award:** Now in our fourth year of working with the organisation, SSF has created a clear step-by-step guide to achieving Arts Award (at Discover, Explore, Bronze or Silver level) through participation in the Festival. Our partnership also means that any of our Teacher Directors can receive discounted Arts Award Advisor accreditation and the performers can achieve their Arts Award at reduced rates by using a unique discount code. SSF has also just begun to deliver workshops outside of the Festival, which enable groups of students to achieve an Arts Award at Discover level. Mutual advocacy and promotion to our networks through collateral, online and digital communications allows us to reach Arts Award audiences.

**Conway Hall:** SSF's partnership with Conway Hall allows us to offer workshops for the teachers we work with and our young performers in a fantastic setting. With a professional theatre space and two workshop rooms, their facilities ensure that all needs are met and their location in Central London ensures easy access for teachers in London and the surrounding areas. In 2018/19, they provided space for our Inclusive Teacher Workshops, Company Workshops, and Play On.

# Trustees' annual report

For the year ended 31 March 2019

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**Digital Theatre Plus:** DT Plus work with over three million students, at over 1,400 academic institutions, in 80+ countries, giving them access to online streamed theatre productions, unique backstage insights, practitioner interviews and written analysis. They sponsored our Teacher Director Handbook for the 2018 Festival, giving a 6 week trial of DT plus to all SSF teacher directors. SSF created a hyperlinked menu of productions from their site that teacher directors of various plays could use for inspiration. Over 100 SSF teacher directors subscribed to the free trial.

**Islington Council:** Islington Council supported Shakespeare Schools Foundation for the 2018 Festival by funding local schools to perform at the Park Theatre in Finsbury Park for the first time. Their funding covered 50% of the schools registration fees, 50% of SSF's costs to fundraise per school, subsidised tickets, as well as the full costs associated with hiring the theatre and its staff. The funding was made available through our partnership with the Park Theatre, deriving from Section 106, which requires redevelopers in neighbourhoods to provide funding for community and social development alongside regeneration or significant building works.

**Key Theatre Peterborough, Dance East Ipswich and the Taliesin in Swansea** have all agreed to give us pro-bono Teacher Workshop space as part of the deal for the Festival.

**Learning on Screen** - (part of the British University Film and Video Council) host an online archive of video and sound recordings (BoB - formerly Box of Broadcasts). SSF have partnered with them to create curated collections of key Shakespeare scenes used in our three GCSE curriculum products, to allow SSF teachers free access to different contemporary interpretations of Shakespeare scenes. In return for giving SSF teachers free access to download such content, we are helped develop lesson plans for Learning on Screen's project Digital Shakespeare. The relationship is ongoing as anyone who buys a GCSE scheme of work is entitled to a month's free trial with Learning on Screen.

**Little Angel Theatre** partnered with us to deliver training on puppetry to teachers as part of Play On 2018.

**NATE - National Association for the Teaching of English.** We have delivered sessions at the last two NATE conferences and at a specialised primary literacy conference in spring 2019.

**Oxford Playhouse** support us by offering cost free space for a Teacher Workshop.

**Pauline Quirke Academies:** SSF partnered with The Pauline Quirke Academy (PQA) as the lead sponsor of the 2018 Festival programme. PQA is a performing arts school for under 18s with 182 academies in 119 locations nationwide, sharing SSF's aspiration to provide young people with life skills through performance art training. SSF's annual Festival provides an opportunity for PQA to reach more young people who might benefit from PQA performing arts training, whilst PQA classes provide a potential opportunity for SSF beneficiaries to grow their interest in performing arts post-Festival.

**Philosophy Foundation** is a charity based in Forest Hill, London. They promote philosophy and thinking skills for children. We share a mutual interest in Shakespeare as a chronicler of human behaviour. We have partnered to include some of their existing resources within our curriculum schemes subject to authorship credits and reciprocal links. A possibility exists for co-devising workshop and resource content

# Trustees' annual report

For the year ended 31 March 2019

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**Shakespeare North:** Situated in Knowsley and representing the third area of the UK with a strong historical connection to Shakespeare, Shakespeare North has partnered with SSF to develop our relationship with schools in and around the area. Scheduled to open its doors in 2021/2022, SSF will be proud to programme the new venue with our Festival shows and workshops. We are working closely with the new Chief Executive and the local Council as the project develops.

**Splaat Media:** Splaat ensures that a school's performance is captured by professional photographers. They also give audiences and performers the chance to buy t-shirts, pens and other souvenirs of Festival evenings.

**Stagecoach** - we have delivered a session at the conference for this national stage school organisation.

**Theatr Genedlaethol:** SSF is extremely proud of our history with Wales, particularly since the Festival began there 19 years ago. Our partnership with Theatr Genedlaethol allows us to offer limited edition bi-lingual scripts that contain selected scenes from our 30-minute Macbeth scripts in both English and Welsh. Our schools can also enjoy the work of Theatr Genedlaethol at specially discounted rates.

**The Shakespeare Institute** employed us to deliver a session as part of their Shakespeare Education MA.

**Triptico Plus** is an online provider of educational activities and games for teachers and educators. Teachers can design their own starter and plenary games based on interactive templates. We have partnered with them to incorporate digital content and interactive online resources within our education products. SSF teachers have free access to these activities. From Triptico's perspective, the benefit is the exposure to our wide reach of teachers in the UK.

## Remuneration policy for key management personnel

Remuneration for the senior management team is decided by the Chief Executive, based on appraisals from our performance management system. The pay of new staff is set according to our banded pay system and takes into account relevant experience.

The pay of the Chief Executive is decided by the Chair of Trustees, in consultation with the Board.

Wherever possible, SSF uses benchmarks from equivalent organisations and is committed to fair pay within the limitations of its budget. In its Diversity Policy, SSF has committed to working towards the London Living Wage across its workforce.

## Statement of responsibilities of the trustees

The trustees (who are also directors of Shakespeare Schools Foundation for the purposes of company law) are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the

# Trustees' annual report

For the year ended 31 March 2019

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incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

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

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware
- The trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2019 was 10 (2018: 8). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

## Auditor

Sayer Vincent LLP was re-appointed as the charitable company's auditor during the year and has expressed its willingness to continue in that capacity.

The trustees' annual report has been approved by the trustees on 8 October 2019 and signed on their behalf by

James Dray  
Chair of Board of Trustees

# Independent auditor's report to the members of

## Shakespeare Schools Foundation

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### Opinion

We have audited the financial statements of Shakespeare Schools Foundation (the 'charitable company') for the year ended 31 March 2019 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2019 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where

- The trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- The trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

### Other information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for

# **Independent auditor's report to the members of**

## **Shakespeare Schools Foundation**

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the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

### **Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements
- The trustees' annual report has been prepared in accordance with applicable legal requirements

### **Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

### **Responsibilities of trustees**

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and



# Independent auditor's report to the members of

## Shakespeare Schools Foundation

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for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

### **Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

# Independent auditor's report to the members of

## Shakespeare Schools Foundation

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We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

### Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

*Sayer Vincent LLP*

Judith Miller (Senior statutory auditor)

Date *7 November 2019*

For and on behalf of Sayer Vincent LLP, Statutory Auditor

Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

# Shakespeare Schools Foundation

## Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2019

	Note	Unrestricted £	Restricted £	2019 Total £	Unrestricted £	Restricted £	2018 Total £
<b>Income from:</b>							
Grants and donations	2	141,783	244,011	385,794	92,052	248,568	340,620
Charitable activities							
Festival	3	1,114,517	-	1,114,517	1,203,518	-	1,203,518
Other trading activities	4	248,769	-	248,769	205,553	-	205,553
Investments		-	-	-	-	-	-
Other – theatre tax relief	20	86,783	-	86,783	100,000	-	100,000
<b>Total income</b>		<b>1,591,852</b>	<b>244,011</b>	<b>1,835,863</b>	<b>1,601,123</b>	<b>248,568</b>	<b>1,849,691</b>
<b>Expenditure on:</b>							
Raising funds	5	341,496	-	341,496	245,602	48,289	293,891
Charitable activities							
Festival	5	1,228,460	245,960	1,474,420	1,311,768	203,393	1,515,161
<b>Total expenditure</b>		<b>1,569,956</b>	<b>245,960</b>	<b>1,815,916</b>	<b>1,557,370</b>	<b>251,682</b>	<b>1,809,052</b>
<b>Net movement in funds</b>		<b>21,896</b>	<b>(1,949)</b>	<b>19,947</b>	<b>43,753</b>	<b>(3,114)</b>	<b>40,639</b>
<b>Reconciliation of funds:</b>							
Total funds brought forward		277,242	7,799	285,041	233,489	10,913	244,402
<b>Total funds carried forward</b>		<b>299,138</b>	<b>5,850</b>	<b>304,988</b>	<b>277,242</b>	<b>7,799</b>	<b>285,041</b>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 17 to the financial statements.

**Shakespeare Schools Foundation**  
**Balance sheet**

Company no. 9883201

**As at 31 March 2019**

	Note	£	2019 £	2018 £
<b>Fixed assets:</b>				
Intangible assets	11		10,203	11,337
Tangible assets	11		34,066	22,343
			<u>44,269</u>	<u>33,680</u>
<b>Current assets:</b>				
Stock	12	4,600	3,629	
Debtors	13	960,730	1,083,583	
Cash at bank and in hand		275,985	428,792	
		<u>1,241,315</u>	<u>1,516,004</u>	
<b>Liabilities:</b>				
Creditors: amounts falling due within one year	14	(980,596)	(1,264,643)	
<b>Net current assets</b>			<u>260,719</u>	<u>251,361</u>
<b>Total net assets</b>			<u><u>304,988</u></u>	<u><u>285,041</u></u>
<b>The funds of the charity:</b>	16			
Restricted income funds			5,850	7,799
Unrestricted funds			299,138	277,242
<b>Total charity funds</b>			<u><u>304,988</u></u>	<u><u>285,041</u></u>

Approved by the trustees on 8 October 2019 and signed on their behalf by

James Dray  
Chair

**Shakespeare Schools Foundation**  
**Statement of cash flows**

**For the year ended 31 March 2019**

	Note	2019 £	£	2018 £	£
Cash flows from operating activities					
Net cash (used in)/provided by operating activities	18	(132,875)		43,599	
Cash flows from investing activities:					
Purchase of fixed assets		(19,932)		-	
Net cash used in investing activities		(19,932)		-	
Change in cash and cash equivalents in the year		(152,807)		43,599	
Cash and cash equivalents at the beginning of the year		428,792		385,193	
Cash and cash equivalents at the end of the year		275,985		428,792	

# Shakespeare Schools Foundation

## Notes to the financial statements

For the year ended 31 March 2019

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### 1 Accounting policies

#### a) Statutory information

Shakespeare Schools Foundation is a charitable company limited by guarantee and is incorporated in The United Kingdom. The registered office address is 7th Floor, Dean Bradley House, 52 Horseferry Rd, London, SW1P 2AF.

#### b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (September 2015) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

#### c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

#### d) Going concern

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

#### e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

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

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

#### f) Registration fees

Registration fees for the current year's festival are recognised in these accounts.

Amounts received for the following year's festival are treated as amounts received in advance and included in creditors.

#### g) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

# Shakespeare Schools Foundation

## Notes to the financial statements

For the year ended 31 March 2019

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### 1 Accounting policies (continued)

#### h) Interest receivable

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

#### i) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

#### j) Expenditure and irrecoverable VAT

In accordance with UK GAAP, expenditure in respect of the festival held during the financial year, with all other costs, is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. However, in order to present the activities of the charity in a consistent way to the underlying activities, the accounts depart from this accounting basis in respect of costs relating to the following financial year's festival. These costs are treated as amounts paid in advance and included as prepayments in debtors. In the opinion of the trustees, this allows the accounts to more accurately reflect each year's festival activities and allow its financial outcome to be more transparent. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of promoting and delivering the Festival, undertaken to further the purposes of the charity and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

#### k) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Where such information about the aims, objectives and projects of the charity is also provided to potential donors, activity costs are apportioned between fundraising and charitable activities on the basis of area of literature occupied by each activity.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity

- |                         |     |
|-------------------------|-----|
| • Festival              | 82% |
| • Cost of Raising Funds | 18% |

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements.

#### l) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

# Shakespeare Schools Foundation

## Notes to the financial statements

For the year ended 31 March 2019

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### 1 Accounting policies (continued)

#### m) Fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- |                         |  |
|-------------------------|--|
| ● Scripts               | 10% on reducing balance                |
| ● Fixtures and fittings | 20% on reducing balance                |
| ● Computer equipment    | 25% on cost and 10% on cost (database) |

#### n) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

#### o) Debtors

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

#### p) Cash at bank and in hand

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

#### q) Creditors and provisions

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

#### r) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.



**Shakespeare Schools Foundation**  
**Notes to the financial statements**

**For the year ended 31 March 2019**

**2a Income from grants and donations (current year)**

	Unrestricted £	Restricted £	2019 Total £	2018 Total £
Individual donations	93,468	17,765	111,233	90,072
Corporate donations	11,000	-	11,000	3,236
Sponsorship	4,167	-	4,167	-
<b>Grants</b>				
London Borough of Islington	-	15,916	15,916	-
Social Business Trust	-	-	-	37,725
<b>Trusts</b>				
Hodge Foundation	-	55,612	55,612	57,000
Foyle Foundation	-	-	-	25,000
Four Acre Trust	-	25,000	25,000	25,000
Japan Arts Association – Praemium Imperiale Award	33,148	-	33,148	-
Sobell Foundation	-	20,000	20,000	20,000
Postcode Community	-	10,623	10,623	-
The April Trust	-	-	-	10,000
The Leathersellers Trust	-	7,500	7,500	7,500
Gwendoline & Margaret Davies	-	5,000	5,000	-
29th May 1961	-	5,000	5,000	5,000
Schroder Charity Trust	-	5,000	5,000	-
The Sir James Knott Trust	-	-	-	5,000
Essex Community Foundation	-	7,000	7,000	9,645
J Paul Getty Jr Charitable Trust	-	5,000	5,000	-
Wessex Youth Trust	-	5,000	5,000	-
Small trusts	-	59,595	59,595	45,442
	<b>141,783</b>	<b>244,011</b>	<b>385,794</b>	<b>340,620</b>

Shakespeare Schools Foundation  
Notes to the financial statements

For the year ended 31 March 2019

2b Income from grants and donations (prior year)

	Unrestricted £	Restricted £	2018 Total £	2017 Total £
Individual donations	61,816	28,256	90,072	104,318
Corporate donations	236	3,000	3,236	4,041
Sponsorship	-	-	-	3,000
Grants				
Arts Council Wales	-	-	-	50,000
Department of Education	-	-	-	-
Social Business Trust	-	37,725	37,725	38,279
Trusts				
Hodge Foundation	-	57,000	57,000	27,070
Foyle Foundation	-	25,000	25,000	-
Four Acre Trust	25,000	-	25,000	-
Sackler	-	-	-	25,000
Sobell Foundation	-	20,000	20,000	20,000
R & I Pilkington Charitable Trust	-	-	-	10,000
The April Trust	-	10,000	10,000	10,000
The Leathersellers Trust	-	7,500	7,500	-
Ashley Foundation	-	-	-	10,000
29th May 1961	5,000	-	5,000	-
CHK	-	-	-	5,000
Lord Browne Charitable Trust	-	-	-	5,000
Sir James Reckitt Charitable Trust	-	-	-	5,000
The Sir James Knott Trust	-	5,000	5,000	-
Essex Community	-	9,645	9,645	-
The John Jarrold Trust	-	1,000	1,000	500
The Jessie Spencer Trust	-	500	500	-
Small trusts	-	43,942	43,942	25,500
	<u>92,052</u>	<u>248,568</u>	<u>340,620</u>	<u>342,708</u>

**Shakespeare Schools Foundation**  
**Notes to the financial statements**

**For the year ended 31 March 2019**

**3a Income from charitable activities (current year)**

	Unrestricted £	Restricted £	2019 Total £	2018 Total £
Theatrical income	213,428	–	213,428	266,708
Registration fees	901,089	–	901,089	936,810
<b>Total income from charitable activities</b>	<b>1,114,517</b>	<b>–</b>	<b>1,114,517</b>	<b>1,203,518</b>

**3b Income from charitable activities (prior year)**

	Unrestricted £	Restricted £	2018 Total £	2017 Total £
Theatrical income	266,708	–	266,708	316,048
Registration fees	936,810	–	936,810	1,001,356
<b>Total income from charitable activities</b>	<b>1,203,518</b>	<b>–</b>	<b>1,203,518</b>	<b>1,317,404</b>

**4a Income from other trading activities (current year)**

	Unrestricted £	Restricted £	2019 Total £	2018 Total £
Merchandise	52,177	–	52,177	58,901
Workshops and events	138,747	–	138,747	72,678
Rental income	57,845	–	57,845	73,974
<b>Total income from other trading activities</b>	<b>248,769</b>	<b>–</b>	<b>248,769</b>	<b>205,553</b>

**4b Income from other trading activities (prior year)**

	Unrestricted £	Restricted £	2018 Total £	2017 Total £
Merchandise	58,901	–	58,901	55,671
Workshops and events	72,678	–	72,678	155,678
Rental income	73,974	–	73,974	71,978
<b>Total income from other trading activities</b>	<b>205,553</b>	<b>–</b>	<b>205,553</b>	<b>283,327</b>

Shakespeare Schools Foundation  
Notes to the financial statements

For the year ended 31 March 2019

5a Analysis of expenditure (current year)

	Raising funds £	Charitable activities: Festival £	Governance costs £	Support costs £	2019 Total £	2018 Total £
Staff costs (Note 7)	158,119	773,024	8,034	133,208	1,072,385	1,096,262
Consultants	38,462	13,175	–	5,516	57,153	62,338
Staff travel and expenses	–	24,478	–	1,529	26,007	29,266
Festival programme and merchandise	26,798	1,252	–	–	28,050	26,736
Workshop costs	19,729	–	–	–	19,729	6,052
Cultivation events	4,898	–	–	–	4,898	6,464
Fundraising costs	16,780	–	–	–	16,780	231
Festival promotion and evaluation	672	23,411	–	–	24,083	23,051
Venue costs	–	28,141	–	–	28,141	37,961
Theatre hire and set fees	–	190,624	–	–	190,624	209,140
Cast workshops	–	28,746	–	–	28,746	35,723
Teacher workshops	–	20,897	–	–	20,897	32,809
Premises	–	–	–	151,911	151,911	118,226
Other office costs	–	23,139	–	100,481	123,620	100,495
Audit	–	–	13,550	–	13,550	12,950
Depreciation and loss on disposal	–	1,135	–	8,207	9,342	11,348
	<b>265,458</b>	<b>1,128,022</b>	<b>21,584</b>	<b>400,852</b>	<b>1,815,916</b>	<b>1,809,052</b>
Support costs	72,153	328,699	–	(400,852)	–	–
Governance costs	3,885	17,699	(21,584)	–	–	–
<b>Total expenditure 2019</b>	<b>341,496</b>	<b>1,474,420</b>	<b>–</b>	<b>–</b>	<b>1,815,916</b>	
<b>Total expenditure 2018</b>	<b>293,891</b>	<b>1,515,161</b>	<b>–</b>	<b>–</b>		<b>1,809,052</b>

**Shakespeare Schools Foundation**  
**Notes to the financial statements**

**For the year ended 31 March 2019**

**5b Analysis of expenditure (prior year)**

	Raising funds £	Charitable activities: Festival £	Governance costs £	Support costs £	2018 Total £
Staff costs (Note 7)	150,469	841,288	–	104,505	1,096,262
Consultants	33,718	28,620	–	–	62,338
Staff travel and expenses	–	26,111	–	3,155	29,266
Festival programme and merchandise	24,775	1,961	–	–	26,736
Workshop costs	6,052	–	–	–	6,052
Cultivation events	6,464	–	–	–	6,464
Fundraising costs	231	–	–	–	231
Festival promotion and evaluation	8,474	14,577	–	–	23,051
Venue costs	–	37,961	–	–	37,961
Theatre hire and set fees	–	209,140	–	–	209,140
Cast workshops	–	35,723	–	–	35,723
Teacher workshops	–	32,809	–	–	32,809
Premises	–	–	–	118,226	118,226
Other office costs	–	–	–	100,495	100,495
Audit	–	–	12,950	–	12,950
Depreciation and loss on disposal	–	1,260	–	10,088	11,348
	230,183	1,229,450	12,950	336,469	1,809,052
Support costs	59,884	276,585	–	(336,469)	–
Governance costs	3,824	9,126	(12,950)	–	–
<b>Total expenditure 2018</b>	<b>293,891</b>	<b>1,515,161</b>	<b>–</b>	<b>–</b>	<b>1,809,052</b>

**Shakespeare Schools Foundation**  
**Notes to the financial statements**

**For the year ended 31 March 2019**

**6 Net income for the year**

This is stated after charging:

	2019 £	2018 £
Depreciation	8,699	10,184
Loss or profit on disposal of fixed assets	644	1,164
Operating lease rentals:		
Property	100,000	100,000
Other	528	13,594
Auditors' remuneration (excluding VAT):		
Audit	9,800	9,600
Other services – taxation advice	3,000	3,350
	<u>8,699</u>	<u>10,184</u>

**7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel**

Staff costs were as follows:

	2019 £	2018 £
Salaries and wages	792,882	781,491
Social security costs	64,279	69,175
Pension	11,809	6,858
	<u>868,970</u>	<u>857,524</u>
Contractors	203,415	238,738
	<u>1,072,385</u>	<u>1,096,262</u>

The following number of employees received employee benefits (excluding employer pension costs and employer's national insurance) during the year between:

	2019 No.	2018 No.
£70,000 – £79,999	1	1

The total employee benefits including pension contributions of the key management personnel were £182,745 (2018: £198,534).

The charity trustees were not paid or received any other benefits from employment with the charity in the year. No charity trustee received payment for professional or other services supplied to the charity.

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2018: £nil) incurred by no members.

**Shakespeare Schools Foundation**  
**Notes to the financial statements**

**For the year ended 31 March 2019**

**8 Staff numbers**

The average number of employees (head count based on number of staff employed) during the year was 57 (2018: 62).

Staff are split across the activities of the charitable company as follows:

	Headcount based on number of staff employed	Full time equivalent	Headcount based on number of staff employed	Full time equivalent
	2019 No.	2019 No.	2018 No.	2018 No.
Income generation and communications	5.0	4.9	5.0	4.1
Festival and creative	47.0	26.1	53.0	28.1
Support and governance	5.0	4.1	4.0	3.1
	<b>57.0</b>	<b>35.1</b>	<b>62.0</b>	<b>35.3</b>

**9 Related party transactions**

The Big Give is the UK's biggest match funding campaign. Shakespeare Schools Foundation took part in The 2018 Christmas Challenge raising funds for the 2019 Festival. Pledges were received from the following trustees. James Hadley (£3,000), Laura King (£3,000), Guy Davies (£3,000). Further donations were received from trustees Geraint Davies (£1,000) and Tracy Sherman, the spouse of Guy Davies (£15,000). Further donations by trustees under £500 are not listed individually.

Laura King is also a Partner at Clifford Chance LLP. During the year Shakespeare Schools Foundation received pro bono legal advice valued at £5,000 in relation to their office move.

James Hadley and Guy Davies are also trustees of the Social Business Trust. The Social Business Trust provided £6,190 of funding in the year (2018: £37,725) in support of leadership training for management personnel.

**10 Taxation**

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**11 Fixed assets**

	Intangible: Scripts £	Fixtures and fittings £	Computer equipment £	Total £
<b>Cost or valuation</b>				
At the start of the year	31,650	8,475	70,215	110,340
Additions in year	-	4,590	15,342	19,932
Disposals in year	-	(6,560)	(8,234)	(14,794)
At the end of the year	<b>31,650</b>	<b>6,505</b>	<b>77,323</b>	<b>115,478</b>
<b>Depreciation</b>				
At the start of the year	20,313	7,407	48,940	76,660
Charge for the year	1,134	238	7,327	8,699
Eliminated on disposal	-	(5,916)	(8,234)	(14,150)
At the end of the year	<b>21,447</b>	<b>1,729</b>	<b>48,033</b>	<b>71,209</b>
<b>Net book value</b>				
At the end of the year	<b>10,203</b>	<b>4,776</b>	<b>29,290</b>	<b>44,269</b>
At the start of the year	<b>11,337</b>	<b>1,068</b>	<b>21,275</b>	<b>33,680</b>

All of the above assets are used for charitable purposes.

**Shakespeare Schools Foundation**  
**Notes to the financial statements**

**For the year ended 31 March 2019**

**12 Stock**

	2019 £	2018 £
T-shirts and other Festival merchandise	<u>4,600</u>	<u>3,629</u>

**13 Debtors**

	2019 £	2018 £
Trade debtors	434,567	428,348
Other debtors	11,077	1,630
Prepayments	325,477	348,673
Accrued income	189,609	304,932
	<u>960,730</u>	<u>1,083,583</u>

The trustees have chosen to present the activities of a single festival within each financial year. The festival year broadly follows the calendar year. As well as income received in advance for the following year which is shown in creditors on the balance sheet, costs relating to the next festival are also carried forward. Due to the majority of activity being in support of the festival, the costs carried forward include staff costs for the period January to March 2019. These have been included in prepayments, the sum involved for 2019 is £217,635 (2018: £210,191).

**14 Creditors: amounts falling due within one year**

	2019 £	2018 £
Deferred income	669,095	900,589
Trade creditors	89,488	98,406
Taxation and social security	104,605	133,842
Other creditors	3,265	1,760
Accruals	114,143	130,046
	<u>980,596</u>	<u>1,264,643</u>

**15 Deferred income**

	2019 £	2018 £
Balance at the beginning of the year	900,589	935,944
Amount released to income in the year	(900,589)	(931,888)
Amount deferred in the year	669,095	896,533
Balance at the end of the year	<u>669,095</u>	<u>900,589</u>

Deferred income comprises £624,734 (2018: £872,367) of registration fees received from schools in payment for next years festival plus £44,361 (2018: 28,222) received in relation to projects taking place in the following financial year.

**16 Analysis of net assets between funds (current year)**

	General unrestricted £	Restricted £	Total funds £
Fixed assets	38,419	5,850	44,269
Net current assets	260,719	-	260,719
Net assets at 31 March 2019	<u>299,138</u>	<u>5,850</u>	<u>304,988</u>



**Shakespeare Schools Foundation**  
**Notes to the financial statements**

**For the year ended 31 March 2019**

**16 Analysis of net assets between funds (prior year)**

	General unrestricted £	Restricted £	Total funds £
Tangible fixed assets	25,881	7,799	33,680
Net current assets	251,361	-	251,361
<b>Net assets at 31 March 2018</b>	<b>277,242</b>	<b>7,799</b>	<b>285,041</b>

**17 Movements in funds (current year)**

	At 1 April 2018 £	Income & gains £	Expenditure & losses £	At 31 March 2019 £
<b>Restricted funds:</b>				
1. Big Give fundraising campaign	-	17,765	(17,765)	-
2. Four Acre Trust	-	25,000	(25,000)	-
3. Postcode Community Trust	-	10,623	(10,623)	-
4. Hodge Foundation	-	55,612	(55,612)	-
5. Sobell Foundation	-	20,000	(20,000)	-
6. Regional Trusts & Sponsorship	-	115,011	(115,011)	-
7. Department for Education	7,799	-	(1,949)	5,850
<b>Total restricted funds</b>	<b>7,799</b>	<b>244,011</b>	<b>(245,960)</b>	<b>5,850</b>
<b>Total unrestricted funds</b>	<b>277,242</b>	<b>1,591,852</b>	<b>(1,569,956)</b>	<b>299,138</b>
<b>Total funds</b>	<b>285,041</b>	<b>1,835,863</b>	<b>(1,815,916)</b>	<b>304,988</b>

Shakespeare Schools Foundation  
Notes to the financial statements

For the year ended 31 March 2019

17 Movements in funds (prior year)

	At 1 April 2017 £	Income & gains £	Expenditure & losses £	At 31 March 2018 £
<b>Restricted funds:</b>				
Big Give fundraising campaign	–	10,265	(10,265)	–
Bollinger donation	–	10,625	(10,625)	–
Education Manager donation	–	7,366	(7,366)	–
Hodge Foundation	–	57,000	(57,000)	–
Social Business Trust	–	37,725	(37,725)	–
Sobell Foundation	–	20,000	(20,000)	–
Regional Trusts & Sponsorship	–	105,587	(105,587)	–
Department for Education	10,913	–	(3,114)	7,799
<b>Total restricted funds</b>	<b>10,913</b>	<b>248,568</b>	<b>(251,682)</b>	<b>7,799</b>
<b>General funds</b>	<b>233,489</b>	<b>1,601,123</b>	<b>(1,557,370)</b>	<b>277,242</b>
<b>Total unrestricted funds</b>	<b>233,489</b>	<b>1,601,123</b>	<b>(1,557,370)</b>	<b>277,242</b>
<b>Total funds</b>	<b>244,402</b>	<b>1,849,691</b>	<b>(1,809,052)</b>	<b>285,041</b>

**Purposes of restricted funds**

- |                              |  |
|------------------------------|--|
| 1. Big Give campaign:        | To partially fund our outreach programme and to support the participation of special schools in the Festival process.                              |
| 2. Four Acre Trust           | To support and increase the participation of special schools in the Festival process.  |
| 3. Postcode Community Trust  | To fund Resources for special schools.   |
| 4. Hodge Foundation:         | To expand our work in Wales and pilot an on the ground approach.   |
| 5. Sobell Foundation:        | To support sign up of new special schools and ensure focused time from SSF staff to nurture, learn from and develop them.                          |
| 6. Regional Trusts:          | To fund Festival activity at a local level.  |
| 7. Department for Education: | To enable SSF to extend its reach with primary, special and secondary schools across England, in support of the DfE Shakespeare Theatre programme. |

**Shakespeare Schools Foundation**  
**Notes to the financial statements**

**For the year ended 31 March 2019**

**18 Reconciliation of net income to net cash flow from operating activities**

	2019 £	2018 £
Net income for the reporting period (as per the statement of financial activities)	19,947	40,639
Depreciation charges	8,699	10,184
Loss on the disposal of fixed assets	644	1,164
(Increase)/decrease in stocks	(971)	3,211
Decrease in debtors	122,853	42,958
(Decrease) in creditors	(284,047)	(54,557)
Net cash (used in)/provided by operating activities	<u>(132,875)</u>	<u>43,599</u>

**19 Operating lease commitments**

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	Property 2019 £	Equipment 2019 £	Property 2018 £	Equipment 2018 £
Less than one year	34,036	15,559	50,000	21,528
One to five years	28,857	35,933	–	29,949
	<u>62,893</u>	<u>51,492</u>	<u>50,000</u>	<u>51,477</u>

**20 Theatre Tax Relief**

As an incorporated entity falling within the corporation tax regime, Shakespeare Schools Foundation became eligible for Theatre Tax Relief on core costs directly related to its productions since its incorporation on 1 April 2016. The expected credit relating to the year ended 31 March 2019 has been recognised as accrued income in these accounts.

	2019 £	2018 £
Accrued in the year	89,000	100,000
Overprovision in prior year	(2,217)	–
Income recognised in the year	<u>86,783</u>	<u>100,000</u>

