

**Company number 0585723**  
**Charity number 210262**

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2019**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Theatre Centre Limited**  
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## **Theatre Centre Limited**

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### **Reference and Administrative Details**

#### **Constitution**

The company is incorporated under the Companies Act, company number 0585723 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 210262.

#### **Directors and trustees**

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association each trustee shall hold the office for a term of three years. A trustee is eligible for reappointment for a further term of three years upon the expiry of his or her previous term of office. A trustee who holds the office for two consecutive terms shall not be permitted to hold the office for a further term unless a period of not less than one year has elapsed from the date of the expiry of the previous term of office. Notwithstanding the foregoing, the directors may by simple majority waive the One Year Restriction in respect of any director who has served two consecutive terms (and who would therefore otherwise be required to retire) if they consider (acting reasonably) that such waiver would be in the best interests of the charity.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Jennifer Ball	Resigned 9 May 2018
Titilola Dawudu	Appointed 26 September 2018
Wendy Frost	Appointed 26 September 2018
Christopher John Yardley Hogg	
Gareth Hughes (Vice-Chair)	Appointed 26 September 2018
David Richard Luff (Vice-Chair)	
Andrew James Marcus	Appointed 26 September 2018
Temitayo Adetutu Medupin	Appointed 26 September 2018
Alexandra Paola Perricone (Chair)	
Tanya Joy Sharma	
Andrew Stainton	Appointed 26 September 2018
Nerinne Victoria Truman	Appointed 26 September 2018
Roy Samuel Williams OBE	Resigned 9 January 2019

#### **Secretary**

Harbottle & Lewis (HAL) Management Limited

#### **Chief executive/day to day management**

Natalie Wilson - Artistic Director / CEO (Joint CEO as of 15 May 2019)

Raidene Carter - Executive Director (Joint CEO as of 15 May 2019)

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### **Reference and Administrative Details**

#### **Auditors**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

Barclays Bank plc, 128 Moorgate, London EC2M 6SX.

Virgin Money, The Gosforth Centre, Tyne & Wear NE3 1JZ.

United Trust Bank Ltd., 1 Ropemaker Street, London EC2Y 9AW.

Aldermore Bank plc, Aldermore 1st floor, Block B Western House, Lynch Wood, Peterborough PE2 6FZ.

#### **Solicitors**

Harbottle & Lewis, Hanover House, 14 Hanover Square, London W1S 1HP.

#### **Operation address**

Shoreditch Town Hall, 380 Old Street, London EC1V 9LT.

#### **Registered office**

Hanover House, 14 Hanover Square, London W1S 1HP.



## **Theatre Centre Limited**

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### **Trustees' Report**

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2019 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on pages 1 and 2 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

#### **Principal activity**

The principal activity of the company during the year continued to be the encouragement of the arts by the production of educational plays.

#### **Objectives and Activities**

The purpose of the charity remains to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The principle strategy for achieving the stated objective is in the commissioning of new plays and participatory projects, both physical and digital, and engaging creative teams and artists to create and carry out the specific works. In pursuing the objective/s, development work with schools and young people, and with key stakeholders such as artists, industry professionals and academic and social institutions, helps to ensure the integrity that is implied for successful outcomes/impact. By working across artistic and digital platforms we ensure young people can engage with and experience the benefits of our work in schools and theatres, online, through social media and in community settings.

Our most recent 'About Us' explains:

*Theatre Centre brings world class theatre straight into the heart of schools. Our productions present big ideas and difficult questions which can help young audiences make sense of a complex and changing world. We use the power of stories, writing and performance to support students and teachers in their learning across a range of subjects to build confidence and aspiration. Our vision is that children and young people are empowered in their activism and leadership through theatre, using their voices and ideas to make change in themselves and the world around them.*

This is supported by a new strapline to summarise and refresh our longstanding vision:

**Educate. Empower. Everywhere.**

#### **Educate**

We facilitate projects for children and young people that enrich education and enhance cultural life.

#### **Empower**

We facilitate projects and present contemporary plays that empower children and young people to think, speak, listen and feel, guiding them towards action and activism whatever that may be for them.

#### **Everywhere**

We present professionally produced plays and creative projects to young audiences wherever they are, on their terms.

## **Theatre Centre Limited**

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### **Trustees' Report**

#### **Achievements and performance**

We are delighted that our total number of individual audiences across all Theatre Centre productions and projects in 2018/19 (including digital and participation) reached 17,512, exceeding our target of 10,500 by almost 60%. This is largely owing to our wide digital reach through Switched On and #SpeakYourPeace, but also includes 7,065 live audience members, and 4,654 young people who took part in workshop activity.

76.2% of our touring performances took place outside of Greater London with 58.1% of all activity taking place in Areas of Low Engagement or in schools with higher than average Pupil Premium Eligibility, exceeding our targets of 75% and 50% respectively. Our work took place in a total of 66 English local authorities exceeding our target of 52, supporting our new mandate to go 'Everywhere'.

A key part of our Business Plan for the year was to raise the company's profile with renewed digital presence, instigating a period of renewal for our brand and communications assets. We developed a new accessible, mobile-responsive website (launched April 2019) and undertook a brand 'refresh' which included the creation of a new company logo, new font and style-guide, and new tone of voice for all platforms. The website achieved 1,086 visitors in its first month and we have continued to impress the new logo and strapline via branded hoodies, pencils and calling cards.

Other achievements for the year 2018/19 include:

#### **#Speak Your Peace**

Our digital festival of peace consisted of 5 new commissions of short monologues by writers April De Angelis, Polarbear, Roy Williams, Suzy Ruffell and Yusra Warsama, which were professionally recorded and uploaded to our YouTube channel as part of a public campaign and national schools monologue-writing competition. 45 monologues were submitted by student writers, with three finalists selected to have their monologues performed by a professional actor, recorded and also distributed via YouTube, championing young people's voice and putting their issues at the forefront of our digital content. The project also developed a partnership with Hackney Shed, where 30 young people with mixed abilities took part in their own #SpeakYourPeace festival using the 5 professional monologues for workshops and performances. In total, there were 1,205 views of the #SYP monologues online and 564 downloads of the digital resources by teachers.

#### **Standpoint**

Standpoint is Theatre Centre's political speech-making project, funded by Linklaters LLP since 2016/17. The 2018/19 project worked with 13 Year 9 students at Duke's Aldridge Academy in Tottenham (Haringey), which has Pupil Premium Eligibility rating of 51.4% (nat. average is 28.9%). Following a 6-week programme, students devised and wrote political speeches on subjects of their own choosing. The project culminated in the students presenting their speeches at Linklaters to an audience of Linklaters employees and invited guests. 100% of participants 'Agreed' or 'Strongly Agreed' that Standpoint developed [their] public speaking skills. 56% of participants 'Strongly Agreed' and 44% 'Agreed' that Standpoint gave [them] more confidence. 89% of audience members rated the speeches 'Excellent' for content. At the time of preparing our accounts, the 2019/20 Standpoint project has commenced and will complete on July 10th. This will be the final year of our relationship with Linklaters LLP to run Standpoint with Duke's Aldridge Academy, and we are actively seeking a new corporate partner and school to develop the programme with either in London or nationally.

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### **Trustees' Report**

#### **Creative Roots**

Designed to bring young people closer to the practice of professional artists, and responding to the paucity of relevant arts careers guidance in schools, Creative Roots continues to be a key deliverable in our annual participation programme. In summer 2018 we developed a new partnership with Harrow Arts Centre to work with 13 young people aged 15-19 in a week-long series of master-classes and one-to-one coaching. Artists involved were live artist Mem Morrison, Theatre Director Anthony Ekundayo Lennon, Actor Rebecca Hamilton and Writer Shereen Jasmin Phillips. The participants shared the skills and techniques they'd learned in a sharing to friends, family and industry professionals at the end of the week.

At the end of the project 92% of participants rated that their 'Knowledge of suitable training, education and employment opportunities' had increased from how they scored themselves at the start of the project.

*"This project has exceeded my expectations and improved my confidence massively. I have thoroughly enjoyed learning new skills and meeting new people."*

Creative Roots Participant, 2018

We were grateful to receive funds from The Little Butterfly Foundation/Lawrence Stolzenberg specifically for Creative Roots 2018.

#### **Switched ON**

Switched On is a series of PSHE teaching toolkits for KS3 & 4 developed by Theatre Centre on key PSHE themes including Mental Health, Sex & Relationship Education (Consent) and Online Safety. The toolkits centre around newly commissioned audio plays written to put students at the heart of the central dilemma. Providing a framework for sensitive discussion, expertly devised teaching plans guide students to explore their own solutions to some of life's harder questions in a safe and responsible way.

Switched ON was developed through the exploration of the power of audio plays in the classroom, and as a product is designed to help teachers provide successful and engaging lessons at an affordable price. The first iteration of the product was launched in November 2018 resulting in a modest income. The company is currently working with the support of Social Investment Business to build a robust business plan for Switched ON and a theory of change model for the whole organisation which will incorporate the intended social impact of the product. We are hugely excited by the opportunities Switched ON might afford the company in the future, not only as a means for earned income, but as a vehicle to explore and test entrepreneurial ambitions.

#### **The Muddy Choir by Jesse Briton**

Originally commissioned and toured in 2014 The Muddy Choir was re-mounted to coincide with the 2018 Centenary of the WW1 Armistice. The play, centred around 3 young soldiers from the Durham Light Infantry, toured to 34 schools and 9 venues around the country for 10 weeks between September and November. In addition to audiences totalling 6,845, 2,762 people took part in post-show discussions or workshops allowing further discussion about and exploration of the themes of the play.

100% of teachers rated the performance as 'Excellent' or 'Good', (94% rating it as 'Excellent') and 73% of young audience members stated that they 'identified or could relate with the characters and themes explored in the play'.

*"I feel like this show talks about very deep subjects which are still relevant in today's society. This show inspires the ability to speak out and help in difficult situations."*

Audience Member, 2018.

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### **Trustees' Report**

#### **Theatre In Schools Graduate Producer (Internship)**

Developed in partnership with Tangere Arts as a legacy to the work of the late David Johnson (Theatre Centre's Artistic Director 1977-1986), we designed and piloted a scheme to encourage theatre studies graduates into the profession of producing theatre in schools. With the scheme we also hope to address the lack of paid opportunities for theatre graduates, and encourage those unable to afford to take up unpaid 'on the job' training in the profession. Following the launch of the scheme in November we connected with relevant universities and conservatoires across the UK to advertise the opportunity to alumni and were delighted to receive in excess of 40 applications for the Theatre In Schools Graduate Producer internship position. In January 2019 we confirmed Jake Castle, a Derby-based theatre graduate from the University of Derby, as the successful candidate, who is working closely as a producer on our Splash project. We will debrief with Jake at the end of his Internship in July ahead of designing a second iteration of the scheme, which we hope will attract funding from Trusts and Foundations.

#### **Splash**

Originally designed to commence in January 2018, this project was delayed owing to the needs and schedule of the participating school. As of preparing this report, the project is live and will finish mid-July 2019. Splash is the new name given to our Artist-in-Residence schools project, developed to place artists at the helm of enquiries and explore co-creation practices between artists, teachers and students in school settings. With the support of Derby Theatre we identified Redwood Primary in an area called Sinfen in the south of Derby, as our school partner. Through discussion with the head teacher we chose to explore the process of building resilience through the development of children's voice and activism using song writing and drama. We anticipate around 90 children aged 9-10 years old will take part.

#### **Writer Fellowship**

This is an ambitious play development programme to encourage professional mid-career playwrights to write plays for schools and young audiences. Originally planned to start earlier in 2018, the project was delayed owing to organisational capacity and will fully materialise from 2019/20 onwards. At the time of preparing this report, a nationwide process for nominations has been delivered, resulting in 70 writers being put forward by industry colleagues, which were shortlisted to 11 for interview and 4 writers have been selected as Theatre Centre Fellows. They will be publically announced in July 2019 ahead of embarking on an 8-12 month process of engagement with schools and educational, pedagogical and industry professionals.

#### **Organisational Development**

Staff turnover placed a challenge on the company in the year. Having successfully recruited two key personnel at the outset of the year (Executive Director in March 2018 and Participation Producer in April 2018), our Marketing Manager resigned in April and Programme and Administration Manager resigned in May. Following thorough exit interviews with both post holders, the Executives deduced that no major issues had led to their resignations, but duly identified Staff Retention and Talent Development as an on-going risk for the company. The vacant positions were reviewed and advertised, resulting in the recruitment of a new Marketing Officer and a Programmes and Administration Coordinator, both of whom took up post in August 2018.

As a result of 4 out of 5 full time employees now being in post for 18 months or less, there was opportunity for the company to put its training and appraisal policies and procedures into practice. All staff members took part in external training opportunities, including Tour Booking, First Aid at Work, Safeguarding, Copywriting, Fundraising Leadership and Contract Negotiations, and are working to strategic goals identified through the process of business planning.

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#### **Trustees' Report**

The company continued to place emphasis on the delivery of actions surrounding its Equal Opportunities and Environmental policies:

We are particularly pleased with achieving our equality targets re: the ethnicity and gender of trustees and commissioned/engaged artists with a 50/50 male:female gender ratio on our board and a third of trustees identifying as being Of Colour or Mixed Race. This is closely mirrored by the creatives we worked with in the year: 28.5% identified as being Of Colour (target 25%) and 48% were Female (target 50%). Although reserved, we engaged 1 actor with a Disability meeting our target for the year but importantly, this allowed the company to work through 'reasonable adjustments' which impacted positively on the whole project.

We achieved status as a Disability Confident Employer and use the badge on all recruitment ads. Although not identified as a target, we were very pleased to have commissioned a writer during their pregnancy and adjusted the production budget to offer financial support with childcare.

We continue to be an ITC Ethical Employer, paying ITC/Equity rates at a minimum, reflecting fair pay and have recently signed up to be a London Living Wage employer.

The company worked to an updated environmental action plan set to Julie's Bicycle scheme, monitoring office water consumption and electricity use (which is 100% renewable energy). We issue a Green Rider to all tour venues and reinforce our policy in company touring briefings.

#### **Fundraising**

2018/19 was the company's final full year of its Arts Council England (ACE) Catalyst funding scheme, which began in 2016. The match funding element of the grant proved again to be a good motivation for Individual Donations: we raised £26,637 in the year (Vs. £20,175 in 2017/18) and claimed £15,000 in match funding from the scheme.

The Board understands that the end of the Catalyst funding scheme in September 2019 will require a solid exit plan, and has invested in the development of a new Fundraising Strategy and additional support of a bid-writing consultant to reach its future fundraising targets. We are delighted with the continued success with income from Individual Donations but noted that income from Trusts and Foundations was below our original target. Reflecting on the company's strained staff capacity April to September 2018, we reforecast income levels to the end of the year as a way to manage the shortfall. Efforts to shore up relationships with larger grant giving trusts and bodies for multi-year, strategic project funding are underway, however, the board has identified income generation from fundraising as a risk for Theatre Centre in the year ahead, to be jointly managed throughout the year by both the Finance & Operations and Fundraising & Partnerships sub-committees.

#### **Financial Review**

Theatre Centre has maintained its public funding subsidy arrangement with ACE to continue as a National Portfolio Organisation (NPO) for 4 years 2018/19 to 2021/22 on the proviso that it meets the conditions set and agreed through the duration of the grant subsidy period. In addition to our NPO grant, Theatre Centre's income is supplemented by the generation of funds through touring performances and workshops, the delivery of commissioned projects for corporate organisations (i.e. Standpoint for Linklaters plc), fundraising from trusts and foundations, and donations from individuals. In the year, the company launched its first commercial enterprise, Switched On: a digital PSHE teaching toolkit, off the back of its growing ambitions to be more enterprising - earning just shy of £2,000. Enterprising activity will continue to be an area the company invests in going forward.

Theatre Centre's income from self-generated sources (i.e. ticket sales and enterprising activity) amounted to 17.2% of total income, and, overall we are pleased to have seen a 32% increase in income from Individual Donations and a 42% increase in Trust and Foundations grant income on the previous year.



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### **Trustees' Report**

Expenditure was reforecast during the year to reflect changes in delivered activity according to changes in anticipated income. The Company made a surplus in the year of £19,346 without affecting funding contracts and commitments. Up until the point of financial audit, the Company had anticipated a smaller surplus with plans to roll over unspent designated fund commitments to 2019/20. However, in discussion with the auditing accountant and Finance & Operations sub-committee, costs totalling £7,110 for the company's new website were re-allocated as an intangible fixed asset, increasing the annual surplus by the same amount.

The balance sheet shows reserves totalling £425,725. Of this sum there are restricted funds of £10,441 and unrestricted funds of £415,284 carried forward to the balance sheet. The company has drawn a 2019/20 budget to reflect its investment of reserves into areas of artistic and organisational development, including a new Enterprise staff post and the delivery of its delayed Writers Fellowship programme.

#### **Reserves policy**

The Trustees have achieved their aim of maintaining a designated operational reserves fund at a level which equates to approximately 6 months of trading activity in order to provide financial cover for contingent situations, such as shortfalls in income from productions, partnerships and workshops, or from unsuccessful fundraising activity. Currently, £332,204 of our unrestricted funds amount has been designated for specific purposes, the major sum of which (£210,484) is to ensure Theatre Centre has sufficient monies put aside for contingency costs as per the organisation's reserves policy. The Trustees have identified a risk of holding excess reserves with regards to fundraising from smaller Trusts and Foundations who may not consider the company urgently in need of their support. Subsequently, we have agreed a 2019/20 annual budget that will invest money into key organisational areas to support capacity and artistic growth.

#### **Risk Management**

As an ongoing process, the Trustees have put in place systems to identify and mitigate any major risks that the organisation may be exposed to. For example, a Policies Review Schedule that is tabled annually at general meetings, and now forms part of the Finance & Operations Sub-Committee's agenda. In addition, the company updates its Risk Register annually, which is also tabled at general meetings but now monitored quarterly by the Finance & Operations Sub-Committee. The Committee is currently reviewing the headings for the Risk Register, but to date, in the year, the key areas of risk identified are:

- Financial (Fundraising, Sales, Ethical Investment, Reserves Surplus)
- Reputational (Partnerships, Public Relations)
- Organisational (Staff Capacity, Staff and Board Skills, Staff Retention)
- Legal (Compliance)
- Physical (Safeguarding, Health & Safety, Premises)

At present, Financial and Reputational risk are highlighted as priorities for the company in the year ahead. The Trustees have considered how these risks compact with one another and agreed on a 2019/20 annual budget and delivery targets that are manageable and which can be monitored throughout the year. Arts Council England has classified Theatre Centre's risk as Minor.

#### **Future plans 2019/20**

At the time of preparing this report, plans for an autumn tour of our new play, *The Border* by Afsaneh Gray, are underway, with 84% of our tour venue capacity already in place. Afsaneh is the winner of the Brian Way Award which was run as a commissioning initiative in 2017/18. The production will tour to schools and some venues until November 2019. A residency at Theatre Peckham will enable the company to showcase the play in London in partnership with the south London venue dedicated to young people. Funds from Royal Victoria Hall Foundation and the Sylvia Waddilove Foundation have made this partnership possible. We will also facilitate workshops, post-show discussions and a Teacher's CPD event at the venue.

## **Theatre Centre Limited**

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#### **Trustees' Report**

Later in the autumn, Theatre Centre will be co-producer of a new play, *Messiah* by Jesse Briton and Paula B. Stanic. The play examines the legacy of Fred Hampton, a leading Black Panther in 1960s Chicago who was allegedly assassinated by the CIA. The production will tour in Wales, Somerset and London, playing at Stratford Circus Arts Centre.

At the end of the year (and subject to funding), Theatre Centre will support the R & D stage of another new play, *The Cupboard* by Ross Dunsmore. The R & D will involve workshops with Skinners Academy in Hackney and Duke's Aldridge Academy in Tottenham, and be presented in partnership with The Park Theatre.

In July, Theatre Centre will produce its third Creative Roots programme, this time in partnership with Redbridge Drama Centre. The week will take the same form as previous years with leading theatre practitioners sharing their practice with a group of young people who will be signposted to further opportunities in education, training and employment.

To develop the Creative Roots model in Harrow from 2018/19, we will be working in partnership again with Harrow Arts Centre on an action research project to build a Young Company of creative leaders. We have identified Harrow as a 'cold spot' of cultural activity for young people. With the local authority looking to build a cultural strategy, the opportunity to develop youth voice through theatre is timely and aligns with our previous work in the area.

In September 2019, we will be launching our fourth audio play for the Switched ON PSHE series. The play is called *Tick* by Kenny Emson and concerns young people's debt, financial responsibilities and mental health. The protagonist is an 18-year old male and the title will target a KS4 audience.

From January to March 2020 Theatre Centre will be developing plays and projects from the Writer Fellowship and exploring how they are assigned to platforms that both serve the play and the writer's aesthetic. Any plays we take forward will contribute to our audience development targets and it is likely that one of the plays will be assigned to a digital platform to continue our digital engagement with schools and new audiences.

Early 2020 will also be a time of artistic consolidation with plans for a second *Splash* project and a new writing symposium to promote our work to peers and the wider theatre industry.

#### **Structure, governance and management**

Theatre Centre is governed by its Memorandum and Articles of Association dated 16 March 2016. As well as being a Company Limited by Guarantee, we are registered as a charity with the Charity Commission, registration number 210262. The Charity is administered by a board of 11 trustees and a company secretary, with a Chair and two Vice-Chairs currently elected. New trustees are appointed by existing trustees at a General Meeting of the company. In September of the year, 7 new trustees joined the board after a significant recruitment process following a skills and diversity audit. One long-standing trustee (playwright, Roy Williams OBE) did not stand for re-election at the company's AGM in January 2019, instead moving into position as a Company Patron. Actor, Naomi Ackie, joined Roy as a new patron for the company as of May 2019. Actor and activist, Maxine Peake, has agreed to maintain her role as Patron of the Standpoint project.

The result of a new full board of trustees for the company has been the creation of two Vice-Chair positions (held by Gareth Hughes and David Luff) and four sub-committees as follows:

- Finance & Operations - formal, Chaired by Nerinne Truman
- Fundraising & Partnerships - formal, Chaired by David Luff
- Communications & Impact - informal, Chaired by Andrew Marcus
- Enterprise & Business - informal, Chaired by Tayo Medupin

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### **Trustees' Report**

Executive leadership of the company was reviewed at the end of the year leading to a decision to adopt the Artistic Director and Executive Director as joint Chief Executive Officers. On their suggestion of a review, the Trustees recognised the significant role that key areas of the Executive Director's duties were playing in the company's strategic development and agreed to a process whereby job descriptions and duties were reviewed and consolidated. The suggested changes were accepted by the Artistic Director and Executive Director, and confirmed as of May 2019.

The day-to-day activities of Theatre Centre are managed by the Artistic Director / Joint CEO (FT), Executive Director / Joint CEO (FT), Participation Producer (FT), Programme and Administration Coordinator (FT), Marketing Officer (FT) and Finance Manager (freelance, 0.1 FTE). Remuneration for all staff, employed and freelance, is discussed and agreed annually by the board of trustees at the point of agreeing the annual budget for the forthcoming year.

#### **Statement of trustees' responsibilities**

The trustees (who are also directors of Theatre Centre Limited 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 incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. 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 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping adequate 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 at the time of approving our trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable company's auditor is unaware; and
- the trustees, having made enquiries of fellow directors and the charitable company's auditor that they ought to have individually 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.



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**Trustees' Report**

**Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 8 July 2019 and signed on its behalf by:



**Alexandra Paola Perricone (Chair)**

**Chair of the Board of Trustees**

## **Independent Auditors' Report to the Members of Theatre Centre Limited**

### **Opinion**

We have audited the financial statements of Theatre Centre Ltd (the 'charitable company') for the year ended 31 March 2019 which comprise the Statement of Financial Activities, the Balance Sheet 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; and
- 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 trustees are responsible for the 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. 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.

## **Independent Auditors' Report to the Members of Theatre Centre Limited**

### **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' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

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

In the light of our 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 directors' 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 directors' 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 directors' report and from the requirement to prepare a strategic report.

### **Responsibilities of trustees**

As explained more fully in the trustees' responsibilities statement set out on page 10, 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 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.

## **Independent Auditors' Report to the Members of Theatre Centre Limited**

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

### **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.



**Mr Kevin Beale FCCA (Senior Statutory Auditor)**  
**For and on behalf of Breckman & Company**  
**Statutory Auditor**  
**Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

8 July 2019

**Theatre Centre Limited**

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2019**

	Notes	Unrestricted funds £	Restricted funds £	2019 Total £	Unrestricted funds £	Restricted funds £	2018 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 16		281,637	-	281,637	280,175	-	280,175
Charitable activities							
Theatre income - pages 16 - 17		49,200	10,691	59,891	40,104	7,500	47,604
Investments - page 17		3,586	-	3,586	2,997	-	2,997
Other - page 17	<b>3</b>	8,084	-	8,084	11,233	-	11,233
<b>Total</b>		<b>342,507</b>	<b>10,691</b>	<b>353,198</b>	<b>334,509</b>	<b>7,500</b>	<b>342,009</b>
<b>Expenditure on:</b>							
Charitable activities:							
Production and operation costs - page 18		303,335	30,517	333,852	302,002	26,403	328,405
<b>Total</b>		<b>303,335</b>	<b>30,517</b>	<b>333,852</b>	<b>302,002</b>	<b>26,403</b>	<b>328,405</b>
<b>Net income/(expenditure)/ net movement in funds:</b>	<b>4</b>	<b>39,172</b>	<b>(19,826)</b>	<b>19,346</b>	<b>32,507</b>	<b>(18,903)</b>	<b>13,604</b>
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<b>376,112</b>	<b>30,267</b>	<b>406,379</b>	<b>343,605</b>	<b>49,170</b>	<b>392,775</b>
<b>Total funds carried forward</b>	<b>15, 16</b>	<b>415,284</b>	<b>10,441</b>	<b>425,725</b>	<b>376,112</b>	<b>30,267</b>	<b>406,379</b>

The notes on pages 22 to 34 form an integral part of these financial statements.

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

**Theatre Centre Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2019**

	<b>2019</b> <b>£</b>	<b>2018</b> <b>£</b>
<b>Income from donations and legacies</b>		
<b>Grants</b>		
Arts Council England	240,000	240,000
Catalyst Evolve	15,000	20,000
	<u>255,000</u>	<u>260,000</u>
<b>Donations</b>		
Other	26,637	20,175
	<u>281,637</u>	<u>280,175</u>
<b>Income from charitable activities</b>		
<b>Theatre income (unrestricted)</b>		
Performances/workshops	43,821	40,096
Co-production	2,780	-
Other income	2,599	8
	<u>49,200</u>	<u>40,104</u>

**Theatre Centre Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2019**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
<b>Income from charitable activities (continued)</b>		
<b>Project specific funding (restricted)</b>		
<b>Grants</b>		
Hadrian Trust	1,000	-
School of Social Entrepreneurs	1,000	4,000
Bedfordshire and Devon Community	-	3,000
Baron Devenport's Charity	-	500
Gatwick Airport Community Trust	2,250	-
Vision Redbride	1,441	-
Santander	5,000	-
	<u>10,691</u>	<u>7,500</u>
 <b>Investment income</b>		
Bank Interest	<u>3,586</u>	<u>2,997</u>
 <b>Other</b>		
Theatre tax relief (TTR)	<u>8,084</u>	<u>11,233</u>

**Theatre Centre Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2019**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Production/project costs</b>		
Production costs	14,930	13,910
Salaries/social security costs	26,663	14,674
Fees	42,628	67,098
Staff pension costs	500	-
Award costs	-	500
Royalties/writers fees	10,827	3,330
Touring allowances/subsistence	9,153	12,304
Travel/transport	5,202	6,563
Marketing	18,930	13,994
	<u>128,833</u>	<u>132,373</u>
 Support costs - pages 19 - 20	 190,464	 184,606
 Governance costs - pages 19 - 20	 14,555	 11,426
	<u><u>333,852</u></u>	<u><u>328,405</u></u>



**Theatre Centre Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2019**

	<b>2019</b>		<b>2018</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Office rent/storage	18,054		19,295	
Rates	897		814	
Light/heat	785		723	
Telephone/fax/internet	1,193		1,315	
Insurance	1,696		1,676	
Repairs/renewals/cleaning	1,393		528	
Computer/equipment maintenance	7,924		5,640	
Depreciation of production/office equipment	958		716	
Depreciation of computer equipment	22		3,306	
		32,922		34,013
<b>Administration costs</b>				
Salaries/social security costs	139,553		129,747	
Staff pension costs	4,139		5,056	
Staff training	1,059		448	
Staff welfare	596		459	
Staff recruitment	3,268		2,868	
Accommodation/subsistence	77		22	
Travel/transport	533		464	
Printing/postage/stationery	640		550	
Tickets	126		69	
Subscriptions/memberships	1,370		1,569	
Sundries	188		257	
		151,549		141,509
<b>Professional/financial</b>				
Fundraising/consultancy fees	5,850		8,950	
Bank charges	143		134	
		5,993		9,084
<b>Carried forward</b>		<b>190,464</b>		<b>184,606</b>

**Theatre Centre Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2019**

	<b>2019</b>		<b>2018</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs (continued)</b>				
Brought forward		190,464		184,606
<b>Governance costs</b>				
Board expenses	1,096		152	
Legal/professional	1,413		826	
Bookkeeping	4,596		3,748	
Accountancy/consultancy	3,450		2,700	
Audit	4,000		4,000	
		14,555		11,426
		<u>205,019</u>		<u>196,032</u>

**Theatre Centre Limited**

(Limited by Guarantee)

**Balance Sheet  
31 March 2019**

	Notes	£	2019 £	£	2018 £
<b>Fixed assets</b>					
Intangible assets	9		7,110		-
Tangible assets	10		4,159		1
			<u>11,269</u>		<u>1</u>
<b>Current assets</b>					
Debtors	11	43,030		38,861	
Cash at bank and in hand		402,831		389,525	
		<u>445,861</u>		<u>428,386</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	12	(31,405)		(22,008)	
<b>Net current assets</b>			<u>414,456</u>		<u>406,378</u>
<b>Total assets less current liabilities</b>			<u>425,725</u>		<u>406,379</u>
<b>The funds of the charity:</b>					
Unrestricted funds	15				
- General fund			83,080		49,612
- Designated funds			332,204		326,500
			<u>415,284</u>		<u>376,112</u>
Restricted funds	16		10,441		30,267
<b>Total charity funds</b>			<u>425,725</u>		<u>406,379</u>

The trustees have prepared these accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the Board of Trustees on 8 July 2019 and signed on its behalf by

  
**Alexandra Paola Perricone (Chair)**  
**Trustee**

  
**David Richard Luff (Vice-Chair)**  
**Trustee**

The notes on pages 22 to 34 form an integral part of these financial statements.

## **Theatre Centre Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2019**

#### **1. Accounting policies**

##### **1.1. Basis of preparing the financial statements**

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)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

##### **1.2. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

##### **- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

##### **- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

## **Theatre Centre Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2019**

#### **- Donated services and facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item 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. On receipt, donated services and 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.

#### **- Investment income**

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.

#### **1.3. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

#### **- Charitable activities**

Production costs - costs incurred in the production and running of productions toured in the year.

#### **- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

#### **- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

#### **1.4. Leasing**

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

#### **1.5. Pensions**

The company operates a defined contribution scheme and the pension charge represents the amount payable by the company to the fund in respect of the year.

## **Theatre Centre Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2019**

#### **1.6. Fixed assets and depreciation**

Individual fixed assets costing £300 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Website	-	20% on cost
Production/office equipment	-	33% on cost
Computer equipment	-	33% on cost

#### **1.7. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### **1.8. Debtors**

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

#### **1.9. Cash at bank and in hand**

Cash at bank and 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.

#### **1.10. 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.

#### **1.11. 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.

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2019**

**1.12. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

**2. Incoming resources**

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

**3. Other income**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Theatre Tax Relief (TTR)	<u>8,084</u>	<u>11,233</u>

**4. Net income/(expenditure) for the year is stated after charging:**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Depreciation of tangible fixed assets	980	4,022
Auditors' remuneration		
- external audit	4,000	4,000
- other services	<u>3,450</u>	<u>2,700</u>

**5. Trustees' emoluments and reimbursed expenses**

Trustee, Roy Williams, is an established playwright and was commissioned by Theatre Centre in May 2018 to write one of five short monologues for the #SpeakYourPeace series. For this work Roy was paid a fee of £500, which was equal to the amount paid to the other writers on the series.

The trustees received no other remuneration during the year (2018 - £ nil).

The aggregated amount reimbursed to trustees during the year was £ nil (2018 - £ nil).

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2019**

<b>6. Staff costs and numbers</b>	<b>2019 £</b>	<b>2018 £</b>
<b>Staff costs</b>		
Salaries and wages	153,746	134,044
Social security costs	12,470	10,377
Pension costs	4,639	5,056
	<u>170,855</u>	<u>149,477</u>

No employee earned £60,000 or more during the year (2018 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £49,159 (2018: £45,900).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2019 Number</b>	<b>2018 Number</b>
Support	4	4
Production	1	1
	<u>5</u>	<u>5</u>

**7. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £4,639 (2018 - £5,056).

**8. Corporation Taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.



**Theatre Centre Limited**

(Limited by Guarantee)

**Notes to the Financial Statements  
for the year ended 31 March 2019**

**9. Fixed assets - intangible assets**

	<b>Website Costs £</b>	<b>Total £</b>
<b>Cost</b>		
Additions	7,110	7,110
31 March 2019	<u>7,110</u>	<u>7,110</u>
<b>Net book values</b>		
31 March 2019	<u>7,110</u>	<u>7,110</u>
31 March 2018	<u>-</u>	<u>-</u>

**10. Fixed assets - tangible assets**

	<b>Production/ office equipment £</b>	<b>Motor vehicles £</b>	<b>Computer equipment £</b>	<b>Total £</b>
<b>Cost</b>				
1 April 2018	11,945	27,700	18,019	57,664
Additions	4,353	-	785	5,138
31 March 2019	<u>16,298</u>	<u>27,700</u>	<u>18,804</u>	<u>62,802</u>
<b>Depreciation</b>				
1 April 2018	11,944	27,700	18,019	57,663
Charge for year	958	-	22	980
31 March 2019	<u>12,902</u>	<u>27,700</u>	<u>18,041</u>	<u>58,643</u>
<b>Net book values</b>				
31 March 2019	<u>3,396</u>	<u>-</u>	<u>763</u>	<u>4,159</u>
31 March 2018	<u>1</u>	<u>-</u>	<u>-</u>	<u>1</u>

**11. Debtors**

	<b>2019 £</b>	<b>2018 £</b>
Trade debtors	2,620	2,000
Other debtors	4,912	3,333
Prepayments/accrued income	35,498	33,528
	<u>43,030</u>	<u>38,861</u>

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2019**

<b>12. Creditors: amounts falling due within one year</b>	<b>2019 £</b>	<b>2018 £</b>
Trade creditors	13,989	3,556
Other taxation/social security	4,219	3,006
Other creditors	1,813	708
Accruals	10,709	9,913
Deferred income (note 13)	675	4,825
	<u>31,405</u>	<u>22,008</u>
<b>13. Deferred income</b>		<b>£</b>
Balance at 1 April 2018		4,825
Amount released to incoming resources		(4,825)
Amount deferred in the year		675
Balance at 31 March 2019		<u>675</u>

Deferred income represents fees received in advance.

**14. Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2019 there were 11 members.

**Theatre Centre Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2019**

15. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
<b>General fund</b>	49,612	342,507	(283,680)	(25,359)	83,080
<b>Designated funds:</b>					
Operational fund	214,500	-	-	(4,016)	210,484
Premises fund	-	-	-	4,000	4,000
Website Upgrade fund	10,000	-	(10,000)	-	-
ICT Upgrading fund	2,000	-	-	(2,000)	-
IT Project Costs / Server Failure	-	-	-	4,000	4,000
Equipment Replacement fund	6,000	-	(4,000)	-	2,000
Vehicle Replacement fund	38,000	-	-	-	38,000
New Post (Enterprise)	-	-	-	21,575	21,575
Writer Fellowship Programme & Residencies Project (Splash)	51,000	-	-	(3,200)	47,800
Creative Roots	5,000	-	(5,000)	-	-
CRM Upgrade	-	-	-	3,000	3,000
Schools Producer (Tangere Arts)	-	-	(655)	2,000	1,345
	<u>376,112</u>	<u>342,507</u>	<u>(303,335)</u>	<u>-</u>	<u>415,284</u>

**Operational fund**

The operational fund is to cover six months trading activity in the event of any unforeseen direct charitable and administrative costs, which may be incurred through the loss or reduction of a major income stream.

**Premises fund**

The premises fund is to cover any requirement of office refurbishment, works not covered by premises insurance and/or company relocation.

**Website Upgrade fund**

This fund was utilised in the year to invest in a new brand refresh, design work and website build.

**ICT Upgrading fund**

This fund was designated to cover upgrade costs of IT equipment but not utilised in the year.

**IT Project Costs / Server Failure**

This fund is to cover costs of upgrading major IT/communications infrastructure or purchase distinct IT services on a project by project basis. Note that from 2019/20 this fund replaces the ICT / Upgrade fund.

## **Theatre Centre Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2019**

#### **Equipment Replacement fund**

This fund is to cover costs of new production equipment in the event of breakage or failure.

#### **Vehicle Replacement fund**

This fund would enable the company to purchase a new/second-hand vehicle which is vital for touring theatre productions. The current touring vehicle has been fully depreciated.

#### **New Post (Enterprise)**

This fund is to enable the company to invest in enterprise and business development by engaging/employing a dedicated member of staff with skills and experience in this area.

#### **Writer Fellowship Programme & Residencies Project (Splash)**

This fund will ensure the Company is able to deliver two key projects identified in its Arts Council NPO programme for the period 2018-2022, without the necessity of securing external funds before going ahead:

1. The Writer Fellowship programme aims to diversify the writers' pool for children and young people's theatre in the UK. It is outlined in the company's NPO application as a pivotal project to help achieve 'Goal 1: Excellence' by working with industry partners to identify and approach achieved and/or established playwrights who have never written for young audiences before. Across 12-18 months the programme will support the writers to work directly with teachers, schools, young people and other children and young people's theatre makers to explore the differences and opportunities presented by writing for young audiences. There are many planned outcomes from the project that would go on to set the agenda and deliver content for the remaining years of Theatre Centre's NPO programme up until 2022, making it a pivotal programme for achieving our NPO commitments and supporting our Business Plan objectives across the same period.

2. The Residencies project (re-named Splash) is a small scale pilot to investigate the impact of school-life on the creative process of a writer or theatre-maker. Almost the reverse of the Writer Fellowships, we want to ensure that schools (teachers and students in particular) have a voice in theatre made for their settings and that artists are fully immersed in a school to find a deeper connection between their ideas and the needs/wants of the school on a day-to-day level. Longer term, we see this project as one requiring social/private investment and would use the pilot to provide us with evaluative data and insight with which we could approach investment/funding partners, or with which to develop a business case. Other key outcomes of the pilot would include:

- Profile-raising for the company across artistic, funder and education networks
- The development of new strategic relationships with primary schools
- The creation of a new project that Theatre Centre could go on to develop/produce.

#### **Creative Roots**

The 2017/18 donation from individual donor, Lawrence Stolzenberg (now established as The Little Butterfly Foundation) was designated to the 2018/19 Creative Roots project in Harrow and utilised in the year.

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**Notes to the Financial Statements  
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**CRM Upgrade**

This fund will allow the company to purchase, install and cover training costs for a new Customer Relationship Management system. There are various benefits a new CRM system would bring the company but vitally it will allow for the safe storage and management of customer/stakeholder data as part of GDPR compliance. The company is currently using an out of date CRM system and working with a consultant to procure a suitable CRM platform fit for the specific needs of the company.

**Schools Producer (Tangere Arts)**

This fund has been designated by the company for its partnership with Tangere Arts for the purposes of running a Theatre in Schools Producer Graduate Internship programme. Tangere Arts contributed £2,000 towards the costs of the programme, which includes Intern fees and travel expenses.

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**Notes to the Financial Statements  
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16. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
Redbridge Arts Grant - Creative Roots	2,623	1,441	(2,623)	-	1,441
Adrienne Benham Award	420	-	(420)	-	-
Home Project	1,712	-	(1,712)	-	-
Arts Council England - Catalyst Evolve	8,643	-	(6,143)	-	2,500
Bedfordshire & Luton Community Foundation - The Border	-	-	-	1,500	1,500
The Muddy Choir	3,000	3,250	(4,750)	(1,500)	-
Switched On (PSHE Drama Debates)	2,047	-	(2,047)	-	-
Level Playing	7,822	-	(7,822)	-	-
School for Social Entrepreneurs	4,000	1,000	(5,000)	-	-
Santander Discovery Grant - Writer Fellowship Business Incubator	-	5,000	-	-	5,000
	<u>30,267</u>	<u>10,691</u>	<u>(30,517)</u>	<u>-</u>	<u>10,441</u>

**Redbridge Arts Grant - Creative Roots**

Assigned to deliver a creative careers development programme with young people in Redbridge during the summer of 2019.

**Adrienne Benham Award**

This is a donation made in honour of Adrienne Benham, previous administrator for Belgrade Theatre TIE company, for 'excellent' writers to discover theatre for young audiences through Research and Development.

**Home Project**

A week-long series of drama workshops for 13-19 year olds that took place in the May/June half term 2017 at Theatre Royal Stratford East, resulting in a shared performance to friends, family and industry. Awards for All has agreed for remaining funds to support ongoing activities with similar outcomes in 2018/19.

**Arts Council England - Catalyst Evolve**

Assigned to continue investment into the company's fundraising infrastructure, including consultancy, staff training, events and published information/assets.

## Theatre Centre Limited

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### Notes to the Financial Statements for the year ended 31 March 2019

#### Bedfordshire & Luton Community Foundation - The Border

Assigned to deliver one performance and one workshop of the 2019 touring production of The Border in a school within the fund's catchment area. The grant was originally awarded in 2018 for the production of The Muddy Choir, and the fund has agreed for part of the grant to be carried forward for the 2019 production.

#### The Muddy Choir

A play highlighting young soldiers of the First World War, being re-toured to secondary schools and venues in 2018 to mark the Armistice centenary.

#### Switched On (PSHE Drama Debates)

A portfolio of short PSHE (Personal, Social and Health Education) themed audio dramas, which act as a stimulus to structured, dynamic teaching of the subject, benefitting students and teachers. Initial development of the project was supported by a Stepping Stones grant, and further development is being supported through School for Social Entrepreneurs consultancy programme.

#### Level Playing

A research project that took place in primary schools, developing the new/pilot production of Little Boxes.

#### School for Social Entrepreneurs

A package of support for the executive team to develop its entrepreneurial skills and approach to increasing income from business approaches through consultancy, mentoring and training. The cash fund contributed to the development of a new website for Theatre Centre in 2018 with the functionality and design to be a 'shop front' and sales platform for products such as Switched On.

#### Santander Discovery Grant - Writer Fellowship Business Incubator

Assigned to deliver a Business Incubator for 5 young writers as part of the larger Writer fellowship programme unfolding in 2019/20. The young writers will be mentored by professional writers and take part in a series of development activities.

#### 17. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2019 are represented by:				
Fixed assets	11,269	-	-	11,269
Net current assets	71,811	332,204	10,441	414,456
	<u>83,080</u>	<u>332,204</u>	<u>10,441</u>	<u>425,725</u>

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**18. Financial commitments**

At 31 March 2019 the company had total future commitments under non-cancellable operating leases as follows:

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Due:		
Within one year	4,228	4,550
Between one and five years	77	997
	<u>4,305</u>	<u>5,547</u>

**19. Related party transactions**

During the year the company had no other related party transactions that require disclosure.