



SCENE AND HEARD

**TRUSTEES' REPORT
AND FINANCIAL STATEMENTS**

FOR THE YEAR ENDED 30 APRIL 2019

COMPANY NUMBER 03761808

CHARITY NUMBER 1077836

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AND FINANCIAL STATEMENTS
for the year ended 30 April 2019



SCENE AND HEARD

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SCENE AND HEARD TRUSTEES' REPORT for the year ended 30 April 2019

The trustees of Scene and Heard are pleased to present their annual report with the financial statements of the charity for the year ended 30 April 2019.

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

Chairman's report

Established in January 1999, 2018-2019 was Scene & Heard's twentieth year of operation.

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

Fiona Mallin-Robinson remains with us on a freelance basis as Strategy Advisor supporting the implementation of our strategic plan and pursuing our search for a secure permanent home for the charity.

This year we secured a one year paid **internship** for Kathryn (Katie) Wee to come and work with us for a year from 4th January 2019. Katie first interned with us in the Autumn term of 2015 whilst studying Humanities. We were so impressed with her that we applied for an internship visa for her to return as a paid intern to assist with courses, production and administrative support. She is working full-time and is a huge asset to the charity, taking some of the pressure off all three permanent staff, whose workload had become unsustainable.

Our office operations and communications have been greatly enhanced by the installation of **Salesforce** - a new **Contact Records Management System**. It has been developed to support both the development and operational aspects of the organisation. There is still some historical data to input and further developments of the system to be completed but it is working well and proving to have been a wise investment.

We have continued to offer **work experience** opportunities for our older Member Playwrights during production weeks. One, now aged 22, is a valued part of our prop-making team. For the first time this year, we were able to offer a paid position part-time to one of our older Member Playwrights: Michael, aged 24, is a university graduate. He joined our team for the Autumn term 2018 whilst looking for a permanent placement in his chosen field of architecture. We also had a 14 year-old Member Playwright, Rujina, return to us to do a week of work experience in the office, which she found most enjoyable.

We are proud of our strong relationships with the schools in Somers Town who refer children to us that they consider to be in the most need of our intervention and mentoring - **Edith Neville Primary School** and **St. Aloysius Roman Catholic Primary School** - and with **Plot 10 After School Club**, where we hold our writing weekends, and with **Origin Housing**, Camden who manage our classroom space **Basil Jellicoe Hall**. We continue to enjoy our partnership with **Regent High School**, where the

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majority of our young people move on to, and are developing ways in which we can work more closely with them and the other **secondary schools** that our older members attend. Offering work experience opportunities is a good way of doing this and is progressing well.

Our long-term relationships with **Member Playwrights** are stronger than ever. They attend Saturday night performances, ask CEO & Artistic Director Rosalind Paul to act as mentor and referee for them in applications for work and further education and request their work experience placements with us. **We currently have 359 Member Playwrights**, many of whom are siblings of other participants, thus further cementing our relationship with Somers Town families and the community as a whole.

In line with our **strategic plan written in July 2015** the trustees and staff continue to:

- **Deepen and expand our work** with the disadvantaged children of Somers Town
- Pursue a **secure, permanent home** for Scene & Heard within the community we serve
- **Raise our profile** in Camden and in the wider theatre community
- Operate as a **Centre of Excellence**; sharing our experience and positively influencing other practitioners, so that more people can achieve the outcomes we have seen
- Seek opportunities to **help shape policy and opinion** in the arts, education and charity sectors, in our borough and beyond

As a **Centre of Excellence** we have worked with numerous independent organisations and individuals offering **skills-sharing and advocacy** to mentor and support others.

In the year 2018-2019, Scene & Heard has advised:

- St. Pancras Community Association
- The Clore in Corby
- Signal Theatre Company
- Rosehill Theatre Cumbria
- Kids Network
- Insight CIC

In addition we have participated in:

- V&A and Museum of Childhood Big Brainstorm
- St. Aloysius Schools Careers Day
- St. Albans Girls School, Big Careers Day
- Camden Cultural Partnership steering group

We have consulted on the following studies:

- Camden – London Borough of Culture bid
- Jose Prego, MA dissertation: Analysis of the cultural policy and cultural democracy practice manifested at Scene & Heard in the past 10 years

Scene & Heard holds a prestigious **Centre for Social Justice Award 2015**. The award is in recognition and celebration of the best of small grassroots charities that work to alleviate issues surrounding poverty and disadvantage in all its forms. We continue to be extremely proud of our **Queens Award for Voluntary Service**, the MBE for voluntary organisations, which we received in 2011. This is a glorious recognition of the amazing work that our 400 volunteer theatre professionals do for the children of Somers Town.

Scene & Heard is a Member of the FSI, The Small Charities Coalition, the NCVO and the Centre for Social Justice Alliance.

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Our purposes and activities

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

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

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

We aim to:

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

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

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

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

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

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Public Benefit

- All Scene & Heard courses are free at the point of use
- In order to ensure access for all, Scene & Heard productions are free to attend
- Scene & Heard productions are advertised locally, by direct mail and email and via our website
- All our productions take place in the heart of the Somers Town community
- Productions are attended by children, their families and peers, their teachers, members of the professional theatre, radio and television community and the theatre-going public

Our Results

- 86% of our older Member Playwrights have gone on to achieve a degree or equivalent this is in stark contrast to the 25% of Somers Town residents with a higher degree in the 2011 census
- The teachers who refer children to us assess each child after a course and their evaluations are universally positive: 92% of participants display improved confidence and literacy; 95% participate more in class; and 100% improve their relationship with peers. In addition, teachers find that 70% of families improve their relationships with the school after a Scene & Heard production.

"[Scene & Heard's] ability to introduce children to the theatre is inspiring. Not only do you bring to life an art form which under normal circumstances might feel inaccessible, but in your hands it also becomes a vehicle for an array of empowering life skills. This is truly an example of Cultural Democracy in action."

Keir Starmer KCB QC, MP for Holborn and St Pancras

Events and functions in the year May 2018 – April 2019

Trips to see West end theatre productions are an important part of our core work. The whole experience enhances the cultural literacy of our young people and reinforces the idea that they are welcome in theatres, and in the wider London community outside of Somers Town.

In February 2019 we took a group of eight Member Playwrights to The Apollo Theatre, Victoria to see **Wicked**. This popular musical introduced our young people to the magic of West End theatre. In April 2019 we took another group of ten to the Phoenix Theatre to see **Come from Away**; this story of triumph over tragedy and kindness in the face of the horror of 9/11 was a powerful piece for our older Member Playwrights, which they really found enlightening.

Twentieth Anniversary Celebrations

As 2019 is our twentieth year of operation, we are celebrating throughout the year in a number of different ways. We are having **birthday cake** at all productions and events. We updated the **Scene & Heard song**, and a number of volunteers came along to a recording session at Tigersonic Studios in February 2019 to record the track which will be played at all events with some opportunities to sing along.

For our tenth annual **Anniversary Pub Quiz** in February 2019, we booked a larger venue than usual, the Adam & Eve pub in London's West End. We were delighted that our Patron, actor Samuel West hosted the event, which was a huge success, with 156 attendees raising over £1600.

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We spent much of the year 2018-19 working through our archive of scripts in order to pull out memorable, funny, poignant and clever quotes to collate into our **Anniversary Book** *Only Cheese Can Leave: The Universal Truths of Scene & Heard*. In October 2018 we invited all of our Member Playwrights and their families past and present to join us for a **photo shoot**, to create a gallery of images in celebration of twenty years of Scene & Heard as well as for use in the book.

Our Teachers' Pack *Playwriting the Scene & Heard Way*, which is on our website and the Times Educational Supplement website, continues to be hugely popular with teachers everywhere. It offers a series of lesson plans to teach playwriting following our unique model. To date it has had over 1866 downloads. We are proud to share our work with the wider community and demonstrate best practice in this way.

Courses and productions

Scene & Heard ran five courses in the year May 2018 – April 2019: two *Playmaking One* courses, a *Stage One*, a *Replay* course and *One-on-One*.

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

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

Sweet & Salty – The Tasty Plays; four performances in July 2018
From A to Z – The Logical Plays; four performances in November/December 2018

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

Many Happy Returns – The 20th Birthday Plays; four performances in March 2019

Stage One is the third course we offer and is designed to combine the children's writing skills with a gentle introduction to acting. It took place over an intensive weekend in May 2018. Ten Member Playwrights aged eleven to twelve took the course working alongside adult mentors. It culminated in a sharing of work to an invited audience of family and friends at the Old Diorama Arts Centre.

In the autumn term we alternate either a performance course for our older Member Playwrights, or our new more advanced writing course, *Writeback*. This year it was time to re-visit *One-on-One*, where our older Member Playwrights who are keen to do so, try their hand at acting alongside a professional actor in a play written especially for them by a professional writer.

Two's Company; three performances in October 2018

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This production featured nine young people aged 12 to 15 performing alongside an actor and they surprised themselves with their bravery, commitment and confidence.

Across five courses, two theatre trips and work experience placements, Scene & Heard worked with 83 Member Playwrights aged nine to twenty-four in the year to April 2019.

Our high production standards continued to develop in 2018-19 with ever more ambitious costumes, props, sound and lighting. Our increasing popularity led all of our productions to be fully booked. We had to turn people away at some performances as we were at absolute capacity. There is no doubt that in the longer-term Scene & Heard requires a bigger performance venue.

In the year May 2018 – April 2019 Scene & Heard worked with approximately 125 volunteer theatre professionals: Actors, Directors, Writers, Composers, Technicians and Designers. Our volunteer base has approximately 400 members. All volunteers undergo child protection training and are DBS checked. We continue to hold regular new volunteer evenings welcoming new people to our work. Potential volunteers must be professionals working in the industry, have seen at least one Scene & Heard production and provide two references, one of whom should be an existing Scene & Heard volunteer.

Scene & Heard volunteers 2018-19 have included, among many others:

David Ahmad – Actor, *The Kite Runner* UK, *Potted Potter* NY
Nigel Anthony – Actor, TV and BBC Radio voice artist
Lily Bevan – Writer & Actor, Shakespeare's Globe, Orange Tree
Hayley Carmichael – Actor, *Complicité*, *Told by an Idiot*, RNT, RSC. TV *Call the Midwife*
Kate Copeland – Actor, TV *Call the Midwife*, *Emmerdale*, *The Dumping Ground*
Morag Cross – Actor, *Harry Potter & The Lost Child*, Lyric Theatre, Bath Theatre Royal
Jonny Freeman – Actor, TV, *MI High*, *Silent Witness*, *Midsomer Murders*
Don Gilet – Actor, *Midsomer Murders*, *Brief Encounters*, *Holby City*, *Eastenders*
Greg Haiste – Actor, West End *Nell Gwyn*, *39 Steps*, *Quiz*
Mariam Haque – Actor, RSC, National Theatre, New Vic
Hannah Mackay – Script Writer and Television Producer UK and USA
Amy Marchant – Actor, RSC, Lyric Hammersmith
Alys Metcalf – Actor, *The Play that goes wrong* (original cast West End)
Phillipa Peak – Actor, *All About Eve*, Noel, West End, Manchester Library & Royal Exchange
Nigel Pilkington – Actor, voice over artist, *Peter Rabbit*, *Thomas & Friends*
Ben Moor – Actor, Writer, Comedian
Roshni Rathore – Actor, Birmingham Rep, Theatre Royal Stratford East
Kathrine Smith – Writer for TV, *Hollyoaks*, *Eastenders*, *Casualty*
Susie Trayling – Actor, *Harry Potter & The Lost Child*, RSC, Repertory Theatre, Liverpool Everyman
Jamie Wilkes – Actor, RSC, Shakespeare's Globe, York Theatre Royal

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Merchandise

Scene & Heard's merchandise continues to generate a small but steady income. We created four new designs for **charity Christmas cards** with illustrations by volunteer Ian Bass featuring characters from plays written by the children and produced tote bags featuring 'Cakey', our 20th birthday logo. We also offer t-shirts, baseball caps, mugs, tea towels, badges and wristbands, our CD *Come on Down to Somers Town – The Songs of Scene & Heard* and a book of short stories, *Lives in London*, written by Member Playwright Taseen Khan. We also sell merchandise online via our website.

In Kind donors

- Rehearsal and class space offered free of charge by **The Old Diorama Arts Centre** and **Origin Housing**
- Lighting for our productions was generously provided by **White Light** for all performances over the past year. This greatly enhances our production values and developed the technical elements of our shows.
- Scene & Heard continues to benefit from our relationship with **The Final Step**, a local IT company that provides the Scene & Heard office with pro bono IT support and advice.
- Brand consultants **Quietroom** sponsor pens, pencils and sharpeners for our merchandise range.

Fundraising

Scene & Heard raises funds through applications to grant making trusts, corporate sponsorship, benefactors (high wealth individuals), our Eyes & Ears Individual Giving scheme, one-off donations and our own fundraising efforts. Scene & Heard abides by the Code of Fundraising Practice and the requirements of the Fundraising Regulator, updating our policies and procedures in line with changes to the code and best practice in the sector. Scene & Heard does not use any third parties to raise funds, such as a professional fundraiser or commercial participator.

Scene & Heard is in compliance with the General Data Protection Regulation (GDPR). Our Privacy Policy (available on our website) our Data Protection Policy reflect the law. We have Legitimate Interests Assessments for all individuals whose data is essential for the delivery of our courses and events: our Member Playwrights, our volunteers (including trustees and patrons), our regular donors & funders, local community organisations (including schools and local government) and other creative industry partners with whom we may collaborate.

All of our marketing and fundraising information contains clear instructions on how to change communication preferences and we respond to any requests within the legal time frame. Scene & Heard will continue to ensure that Scene & Heard's data procedures and policies are in line with data protection law.

Eyes & Ears income rose by 7.5% this year. We raised £20,600 from our Benefactors, high wealth individuals with a commitment to our work in Somers Town; one Benefactor donates through their family foundation.

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for the year ended 30 April 2019

Our fundraising participation events this year included:

- Several volunteers and trustees became **Anniversary Athletes** in 2019, supporting our 20th birthday celebrations. We had runners in both the Brighton and London marathons. More **Anniversary Athletes** will cycle and run throughout our birthday year.
- Our **Annual Birthday Pub Quiz**, February 2019, hosted by patron Samuel West

In 2018 Argent LLP named us their charity of the year 2018-2020. This is the first time that Argent have selected a community charity as a partner. In addition to an annual stipend, Argent staff raise money for Scene & Heard throughout the year. **Gilbert & Swayne**, makers of fine chocolates, continued to donate 10% of their profits to us in 2019.

Scene & Heard would like to take this opportunity to **thank the following trusts and foundations** for their support of our work in 2018-2019:

An Anonymous Trust
BBC Children in Need
The Boris Karloff Charitable Foundation
Camden Giving – KX Fund
The Carlile Family Foundation
The Crick Community Chest
The D'Oyly Carte Charitable Trust
Deutsche Bank (via London Community Fdtn)
John Lyon's Charity

The Joseph Mindel Charitable Trust
The Shadworth Hodgson Bequest
The Sir James Roll Charitable Trust
The Thompson Family Charitable Trust
The Tom Ap Rhys Pryce Memorial Trust
The Wellington Management UK Foundation
The Woodward Charitable Trust

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

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Financial review

Summary

Scene & Heard's total income in 2018-19 was £231,501, up from £198,532 in the previous year. Expenditure for the year was £197,807, compared with £180,747 in 2017-18. We finished the financial year with unrestricted funds of £259,117, of which £98,904 were free reserves, and with restricted funds of £11,372, making up total funds of £270,489.

Accountancy firm JS2 continued to provide our independent financial examination.

Income

Funding from trusts and foundations rose significantly in 2018-19 compared with the previous year, making up nearly 68% of total income for the year. We received a new 3-year grant from John Lyon's Charity, who have previously funded the charity but had a hiatus in the preceding two years. There were some trusts and foundations who funded Scene & Heard for the first time in 2018-19, including Wellington Management UK Foundation, Camden Giving and an anonymous trust. We received no statutory income during the year, but under corporate income we began two years as Argent LLP's Charity Partner.

Income from Fundraising Events was lower than in 2017-18, mainly due to one-off events that occurred in the previous year. We had two athletes raising money for us in marathons towards the end of the financial year, the income from which continued to be received in 2019-20.

In order to ensure access for all, we do not charge for tickets to our performances, but receive consistent amounts in audience donations at the end of each performance, totalling £7,093 this year. We are able to claim Gift Aid on these audience donations under the Gift Aid Small Donations Scheme. Individual donations (including Eyes & Ears, audience donations and one-off donations) rose by £3,818 compared with the previous year.

Expenditure

Total expenditure of £197,807 was an increase of £17,060 over the 2017-18 total. Charitable Activities accounted for 83.4% of total expenditure (similar to the previous year's 83.9%), with the remainder attributed to Fundraising activities.

From January 2019 we employed a new full-time member of staff, the Company Intern, and during Autumn 2018 this position was covered on a freelance basis by one of our grown-up Member Playwrights. This meant that overall staff costs increased by £13,601 compared with the previous year. The other main factor contributing towards raised costs was the implementation of a new CRM/database, Salesforce, to upgrade all of our operational and fundraising record-keeping. Two of our office PCs were also replaced during the year.

We continue to support our Member Playwrights and volunteers on all our courses, including travel expenses where needed or requested.

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for the year ended 30 April 2019

Plans for the future

20th Birthday Celebrations

We are in the process of producing *Only Cheese Can Leave – The Universal Truths of Scene & Heard*, a book of quotations from twenty years of extraordinary playwriting by young people. Our **Big Birthday Book Launch** will be at the British Library in October 2019. In order to focus on creating the book and the celebratory events surrounding it, we are not running a fifth course in 2019. We aim to have as many of our Member Playwrights and their families attend the book launch as possible. They will be able to meet up with volunteers past and present, as well as supporters and old friends.

This event will be followed by a **Big Birthday Party** for our volunteers held at Cecil Sharp House in Camden. The party will be a big thank you to our volunteers for all of their hard work and commitment over the past 20 years and we are hoping that many who have moved out of London will make the trip to join in the celebrations.

We will continue to mark the birthday at each production with a series of specially designed **birthday cakes**, and we are planning a special thank you performance for our Eyes & Ears Individual Givers at the July production.

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

Having managed to secure a **fourth member of staff** on a year-long paid internship we are keen to turn this into a permanent position. The role of **Course Co-ordinator** – working alongside the Artistic Director to deliver the courses and communicate with families, as well as supporting the Office Manager in the creation and disbursement of all the course materials – is vital for the development of our staffing, capacity and sustainability in the long-term.

In addition to the proposed new staffing structure there will be a change of **Office Manager** in 2019-20. Having been in post for seven years, our Office Manager, Kai Simmons, is due to leave us at the end of July. We are in the process of recruiting a new Office Manager, and in order to ensure continuity and a smooth transition, the new member of staff will train alongside Kai with a gradual hand-over period.

With our **Strategy Advisor** we will continue to explore the possibilities for securing a permanent home in or near Somers Town as well as a larger more secure performance venue.

We are progressing with our strategy to become less reliant on funding from grant making trusts and continue to diversify our income streams, notably with our first Corporate Sponsorship in Argent Plc. Our **Eyes & Ears Individual Giving Scheme** is hugely successful and generated £23,953 (before Gift Aid) in the past year.

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REFERENCE AND ADMINISTRATIVE DETAILS

Company number 03761808 (England and Wales)
Charity number 1077836 (England and Wales)
Principal and Registered office Theatro Technis, 26 Crowndale Road, London NW1 1TT

Directors and trustees

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

Trustees

Keith Ackerman – Chair from September 2018
Emma Bell
Daisy Douglas (resigned September 2018)
Lucy Eggleston (resigned September 2018)
Nick Gray – Chair until September 2018
Joanne Millard – Treasurer from September 2018
Michelle Nelson – Resigned June 2019
John Nevin – Deputy Chair from September 2018
Andrew Porter
John Rolph – Appointed September 2018
Will Wharfe

Staff

CEO & Artistic Director — Rosalind Paul
Head of Development — Simma Gershenson
Office Manager — Kai Simmons
Company Intern — Katie Wee (appointed January 2019)

Bookkeeping

Margam Evans Ltd

Strategic Consultant

Fiona Mallin-Robinson

Banks

CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent, ME19 4JQ

The Cooperative Bank Plc, PO Box 101, 1 Balloon Street,
Manchester, M60 4EP

Triodos Bank, Deanery Road, Bristol BS1 5AS

**Independent
Examiners**

JS2 Ltd, One Crown Square, Church Street East,
Woking, Surrey, GU21 6HR

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Scene and Heard is a company limited by guarantee governed by its Memorandum and Articles of Association dated 22 March 1999, and is a registered charity. Each member of the company has agreed to contribute £10 in the event of the charity winding up. The staff and trustees are members: Keith Ackerman, Emma Bell, Simma Gershenson, Nick Gray, Fiona Mallin-Robinson, Jo Millard, Michelle Nelson, John Nevin, Rosalind Paul, Andrew Porter, John Rolph, Kai Simmons and Will Wharfe. All members are actively involved in the work of the charity.

There can be no less than three trustees. New trustees are appointed by the board. The trustees meet regularly to direct the charity's affairs. There are four employees – three full time and one part time. In addition our bookkeeper and strategy advisor support the charity on a freelance basis. We also hire freelance production staff on short term contracts when required.

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

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

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

Staff salaries are reviewed annually by the remuneration committee, a sub-committee of Trustees.

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

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

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In order to guarantee the above, the Trustees have designated that reserves equivalent to six months operating costs (as defined by 50% of annual expenditure in the latest set of annual accounts, currently this is £98,904) be held by the charity to ensure it can meet its future obligations as they fall due.

The Trustees resolved to designate those unrestricted funds at the year end in excess of the reserves to the Kathryn Findlay Future Fund. As a result, at 30 April 2019 the charity's free reserves stood at the target level of £98,904 (2018: £90,373).

Small Company Exemptions

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

Signed on behalf of the board of directors and trustees:



Keith Ackerman
Trustee (Chair)

09 September 2019



John Nevin
Trustee

09 September 2019

**Independent examiner's report
to the members of Scene and Heard
for the year ended 30 April 2019**

I report on the financial statements for the year ended 30 April 2019 set out on pages 16 – 24.

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

Respective responsibilities of Trustees and independent examiner

The Trustees, who are the directors of Scene and Heard for the purposes of company law, are responsible for the preparation of the financial statements. The charity's Trustees consider that an audit is not required for this period under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

It is my responsibility to:

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

Basis of independent examiner's statement

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the Charity, and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that, in any material respect:

- the accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts did not accord with the accounting records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

I have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



27th September 2019

JOHN SPEED FCA FCIE
JS2 Limited
One Crown Square
Woking
Surrey
GU21 6HR

SCENE AND HEARD STATEMENT OF FINANCIAL ACTIVITIES
Including Income and Expenditure Account
for the year ended 30 April 2019

	Note	Unrestricted Funds 2019 £	Restricted Funds 2019 £	Total Funds 2019 £	Total Funds 2018 £
Income and endowments from:					
Donations and legacies	1	162,288	63,391	225,679	187,410
Other trading activities	1	5,350	--	5,350	10,891
Income from Investments		472	--	472	231
TOTAL INCOME		168,110	63,391	231,501	198,532
Expenditure on:					
Raising funds	2-3	32,738	--	32,738	29,040
Charitable activities	2-3	94,580	70,489	165,069	151,707
TOTAL EXPENDITURE		127,318	70,489	197,807	180,747
NET INCOME/(EXPENDITURE)		40,792	(7,098)	33,694	17,785
Total funds at beginning of year		218,325	18,470	236,795	219,010
Total funds at end of year		259,117	11,372	270,489	236,795

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

**SCENE AND HEARD
BALANCE SHEET
as at 30 April 2019**

Company Number 03761808

	Note	2019 £	2018 £
CURRENT ASSETS			
Cash at bank and in hand		291,722	231,027
Debtors: Prepayments and accrued income		7,802	11,965
		<u>299,524</u>	<u>242,992</u>
Trade creditors		(407)	(1,724)
Accruals		(2,187)	(2,104)
Taxation and Social Security		(1,884)	(1,571)
Pension contributions		(557)	(798)
Deferred Income	4	(24,000)	--
Creditors:		<u>(29,035)</u>	<u>(6,197)</u>
NET CURRENT ASSETS AND NET ASSETS	5	<u>270,489</u>	<u>236,795</u>
FUNDS			
Unrestricted			
General Unrestricted		98,904	90,373
Designated		160,213	127,952
Total Unrestricted		<u>259,117</u>	<u>218,325</u>
Restricted		11,372	18,470
TOTAL FUNDS	6	<u>270,489</u>	<u>236,795</u>

For the year ended 30 April 2019 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

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

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. They were approved, and authorised for issue, by the directors on 9 September 2019 and signed on their behalf by:-



Keith Ackerman
Trustee (Chair)



John Nevin
Trustee

09 September 2019

09 September 2019

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2019

ACCOUNTING POLICIES

Company number	03761808 (England and Wales)
Charity number	1077836 (England and Wales)
Principal and Registered office	Theatro Technis, 26 Crowndale Road, London NW1 1TT

Basis of preparation of accounts

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

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

Fund accounting

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

Income and endowments

Donations and legacies are received by way of subscriptions and donations and are included in full in the statement of financial activities when received. Income that is received that does not meet the criteria for recognition of income because entitlement to the income does not exist at the balance sheet date is recorded as deferred income. Income from fundraising ventures is shown gross under Other trading with the associated costs included in the costs of Raising funds. Bank interest is included in the statement of financial activities when received under Investment income.

Expenditure

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

Expenditure has been included in the following cost categories:

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

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

Operating leases

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

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2019

1. INCOME

	2019 Unrestricted Funds	2019 Restricted Funds	2019 Total Funds	2018 Total Funds
	£	£	£	£
Donations and legacies				
Trusts				
- Armourers & Brasiers Gauntlet Trust	--	--	--	1,500
- BBC Children In Need	--	15,817	15,817	14,155
- Boris Karloff Charitable Foundation	--	2,000	2,000	1,500
- Camden Giving KX Fund	--	7,527	7,527	--
- Carlile Family Foundation	15,000	--	15,000	10,000
- Deutsche Bank (LCF)	--	4,270	4,270	--
- The D'Oyly Carte Charitable Trust	--	3,000	3,000	--
- The Francis Crick Institute	--	1,500	1,500	--
- Garfield Weston Foundation	--	--	--	10,000
- John Lyon's Charity	24,000	--	24,000	--
- Regent's Place Community Fund	--	--	--	4,565
- Schroder Charity Trust	--	--	--	3,000
- Shadworth Hodgson Bequest	4,000	--	4,000	5,000
- The Sir James Roll Charitable Trust	--	2,000	2,000	--
- Thompson Family Charitable Trust	50,000	--	50,000	50,000
- Tom ap Rhys Pryce Memorial Trust	--	5,000	5,000	5,000
- The Weinstock Fund	--	3,000	3,000	--
- The Wellcome Trust	--	--	--	5,000
- Wellington Management UK	--	17,052	17,052	--
Foundation				
- The Woodward Charitable Trust	--	1,500	1,500	--
- Other Trusts (total)	400	725	1,125	3,210
Trusts Subtotal	93,400	63,391	156,791	112,930
One-off donations	11,576	--	11,576	8,668
Eyes & Ears	23,953	--	23,953	22,292
Audience donations	7,093	--	7,093	7,844
Corporate sponsorship	12,135	--	12,135	21,368
Gift Aid Recovered	8,241	--	8,241	7,718
In Kind donations	5,890	--	5,890	6,590
Total Donations and legacies	162,288	63,391	225,679	187,410
Other Trading (Fundraising)				
Merchandise sales	1,532	--	1,532	1,384
Marathon runners	1,987	--	1,987	5,003
School partners	100	--	100	211
Other fundraising	1,731	--	1,731	4,293
Total Other trading activities	5,350	--	5,350	10,891

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

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2019

2. OPERATING AND SUPPORT COSTS

	2019 Raising funds £	2019 Charitable activities £	2019 Total £	2018 Total £
Direct costs				
Staff costs (see Note 3)	22,614	90,455	113,069	99,468
Performance venue hire	--	7,060	7,060	6,900
Hire of rehearsal space	--	5,551	5,551	5,582
Hire of class space	--	2,113	2,113	2,454
Set, costumes and props	--	9,786	9,786	9,665
Production support expenses	--	13,333	13,333	17,004
Children's expenses	--	2,451	2,451	1,859
Volunteer expenses	--	2,375	2,375	3,106
Travel and expenses	--	2,139	2,139	1,644
DBS	--	406	406	360
Insurance	--	1,152	1,152	1,528
Publicity materials	--	600	600	580
Development	1,080	--	1,080	1,968
Subscriptions	718	--	718	718
Total direct costs	24,412	137,421	161,833	152,836
Support costs				
Governance costs				
Strategic planning	675	2,700	3,375	4,500
Reporting accountants fees	350	1,400	1,750	1,710
Governance sundries	116	463	579	579
Subtotal Governance costs	1,141	4,563	5,704	6,789
Other support costs				
Office rental and overheads	1,980	7,920	9,900	10,000
Bank Charges	12	48	60	60
Telephone & Internet	162	646	808	788
Printing	61	245	306	384
Postage	597	2,389	2,986	3,135
Stationery	219	876	1,095	988
Training & Recruitment	383	1,534	1,917	1,141
IT	757	3,027	3,784	1,445
Database/CRM upgrade	1,155	4,622	5,777	847
Merchandise	1,298	--	1,298	--
Bookkeeping	354	1,416	1,770	1,800
Office Sundries	90	362	452	285
Fundraising Events	117	--	117	249
Subtotal Other support costs	7,185	23,085	30,270	21,122
Total support costs	8,326	27,648	35,974	27,911
TOTAL COSTS	32,738	165,069	197,807	180,747

Support costs are allocated on the basis of staff time where appropriate. None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity or related entity during the year or prior year. Directly incurred expenses are reimbursed, if claimed, and in 2018-19 totalled £0; (2017-18: £15, 1 person).

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2019

2. OPERATING AND SUPPORT COSTS (continued)

Expenditure includes:

	2019	2018
	£	£
Operating lease payments	<u>9,900</u>	<u>5,775</u>

3. STAFF COSTS

	2019	2018
	£	£
Wages and salaries (gross):	102,434	90,622
Social security costs:	6,773	6,127
Pension costs:	3,862	2,719
TOTAL	<u>113,069</u>	<u>99,468</u>

The average head count during the year was 3 (2018: 3).

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

The key management personnel of the Charity comprises three staff members. The total employee benefits of the key management personnel are **£105,107**.

4. DEFERRED INCOME

The Charity is in receipt of a three year grant from John Lyon's Charity allocated to the Charity's financial years from 2018-19 to 2020-21. During 2018-19 an instalment of £24,000 was received as resources which could not be released until the 2019-20 financial year began, therefore this income was deferred to the following financial year. No deferred resources from the previous financial year were released in 2018-19.

	2019	2018
	£	£
Balance brought forward	--	--
Income deferred in year	24,000	--
Balance carried forward	<u>24,000</u>	<u>--</u>

5. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds	Restricted funds	Total
	£	£	£
Net current assets	<u>259,117</u>	<u>11,372</u>	<u>270,489</u>

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2019

6. STATEMENT OF FUNDS IN THE YEAR

	As at 1 May 2018 £	Income £	Expenditure £	Transfers between funds £	As at 30 April 2019 £
Unrestricted Funds					
General Unrestricted	90,373	168,110	127,318	(32,261)	98,904
Designated Kathryn Findlay Future Fund	127,952	--	--	32,261	160,213
Total Unrestricted	218,325	168,110	127,318	0	259,117
Restricted Funds					
Courses fund	14,098	63,391	70,489	--	7,000
Kathryn Findlay Future Fund	4,372	--	--	--	4,372
Total Restricted	18,470	63,391	70,489	0	11,372
Total Funds	236,795	231,501	197,807	0	270,489

Courses fund

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

Kathryn Findlay Future Fund

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

7. STATEMENT OF FUNDS IN THE PRIOR YEAR

	As at 1 May 2017 £	Income £	Expenditure £	Transfers between funds £	As at 30 April 2018 £
Unrestricted Funds					
General Unrestricted	80,194	167,352	124,531	(32,642)	90,373
Designated Kathryn Findlay Future Fund	95,310	--	--	32,642	127,952
Total Unrestricted	175,504	167,352	124,531	0	218,325
Restricted Funds					
Courses fund	39,134	31,180	56,216	--	14,098
Kathryn Findlay Future Fund	4,372	--	--	--	4,372
Total Restricted	43,506	31,180	56,216	0	18,470
Total Funds	219,010	198,532	180,747	0	236,795

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

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2019

8. SHARE CAPITAL

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

9. OPERATING LEASE COMMITMENTS

At the reporting end date the charity had the following future minimum lease payments under its non-cancellable operating property lease which falls due as follows:

	2019	2018
	£	£
Less than 1 year	9,900	9,900
Between 1 and 5 years	23,925	33,825
	<u>33,825</u>	<u>43,725</u>

10. INCOME – PRIOR YEAR

	2018 Unrestricted Funds £	2018 Restricted Funds £	2018 Total Funds £
Donations and legacies			
Trusts			
- Armourers & Brasiers Gauntlet Trust	1,500	--	1,500
- BBC Children In Need	--	14,155	14,155
- Boris Karloff Charitable Foundation	--	1,500	1,500
- Carlile Family Foundation	10,000	--	10,000
- Garfield Weston Foundation	10,000	--	10,000
- Regents Place Community Fund	--	4,565	4,565
- Schroder Charity Trust	3,000	--	3,000
- Shadworth Hodgson Bequest	5,000	--	5,000
- Thompson Family Charitable Trust	50,000	--	50,000
- Tom ap Rhys Pryce Memorial Trust	--	5,000	5,000
- The Wellcome Trust	--	5,000	5,000
- Other Trusts (total)	2,250	960	3,210
Trusts Subtotal	<u>81,750</u>	<u>31,180</u>	<u>112,930</u>
One-off donations	8,668	--	8,668
Eyes & Ears	22,292	--	22,292
Audience donations	7,844	--	7,844
Corporate sponsorship	21,368	--	21,368
Gift Aid Recovered	7,718	--	7,718
In Kind donations	6,590	--	6,590
Total Donations and legacies	<u>156,230</u>	<u>31,180</u>	<u>187,410</u>
Other Trading (Fundraising)			
Merchandise sales	1,384	--	1,384
Marathon runners	5,003	--	5,003
School partners	211	--	211
Other fundraising	4,293	--	4,293
Total Other trading activities	<u>10,891</u>	<u>--</u>	<u>10,891</u>

SCENE AND HEARD
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 April 2019

11. OPERATING AND SUPPORT COSTS – PRIOR YEAR

	2018 Raising funds £	2018 Charitable activities £	2018 Total £
Direct costs			
Staff costs (see Note 3)	19,894	79,574	99,468
Performance venue hire	--	6,900	6,900
Hire of rehearsal space	--	5,582	5,582
Hire of class space	--	2,454	2,454
Set, costumes and props	--	9,665	9,665
Production support expenses	--	17,004	17,004
Children's expenses	--	1,859	1,859
Volunteer expenses	--	3,106	3,106
Travel and expenses	--	1,644	1,644
DBS	--	360	360
Insurance	--	1,528	1,528
Publicity materials	--	580	580
Development	1,968	--	1,968
Subscriptions	718	--	718
Total direct costs	22,580	130,256	152,836
Support costs			
Governance costs			
Strategic planning	900	3,600	4,500
Reporting accountants fees	342	1,368	1,710
Governance sundries	116	463	579
Subtotal Governance costs	1,358	5,431	6,789
Other support costs			
Office rental and overheads	2,000	8,000	10,000
Bank Charges	12	48	60
Telephone & Internet	158	630	788
Printing	77	307	384
Postage	627	2,508	3,135
Stationery	198	790	988
Training & Recruitment	228	913	1,141
IT	289	1,156	1,445
Merchandise	847	--	847
Bookkeeping	360	1,440	1,800
Office Sundries	57	228	285
Fundraising Events	249	--	249
Total support costs	6,460	21,451	27,911
TOTAL COSTS	29,040	151,707	180,747



SCENE & HEARD

Tel 020 7388 9008 / 9009
www.sceneandheard.org
mail@sceneandheard.org

JS2 Limited
One Crown Square
Woking
GU21 6HR

Dear Sir or Madam,

RE: SCENE & HEARD

We are writing in connection with your independent examination of the above charity at 30 April 2019 and for the period then ended, for the purposes of expressing an opinion as to whether any matters have been brought to your attention which give you reasonable cause to believe that in any material respect the requirements to keep accounting records in accordance with Section 130 of the Charities Act 2011 and to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Act have not been met. We acknowledge and confirm, to the best of our knowledge and belief having made appropriate enquiries of other Trustees, the following representations made to you during your examination:

1. We are responsible for the true and fair presentation of the charity's accounts and for their preparation in accordance with the applicable reporting requirements.
2. The accounts give a true and fair view of the state of affairs of the charity at 30 April 2019 and of the results for the year ended on that date and have been properly prepared in accordance with the applicable reporting requirements.
3. All the transactions undertaken by the charity have been accurately and fairly recorded, in reasonable detail, in the accounting records and all the accounting records have been made available to you for the purpose of your examination. All other records and related information, including minutes of all trustee meetings and written resolutions whether proposed or adopted have been made available to you.
4. There are no funds received for restricted purposes other than as disclosed in the financial statements. All restricted funds expended have been expended in accordance with the terms of the trust under which they were donated.
5. We have assessed whether the use of the going concern basis is appropriate by considering a period of at least one year from the date of approval of the financial statements. We have concluded that there is a reasonable expectation that the Charity has adequate resources to continue in operational existence over this period and so the charity therefore continues to adopt the going concern basis in preparing its financial statements.
6. There is no other information that you should have been made aware of in reaching your opinion.

Yours faithfully

Trustee

Date:

CEO & Artistic Director: Rosalind Paul

Registered Office: Theatro Technis, 26 Crowndale Road, London, NW11TT

Scene & Heard is a Registered Charity No. 1077836 and a company limited by guarantee incorporated in England No. 3761808

Patrons

Hugh Bonneville
Anna Chancellor
Jennie Darnell
Tom Goodman-Hill
Max Hill QC
Damian Lewis
Dame Hilary Mantel
Helen McCrory
Bill Nighy
Michael Sheen
Zoë Wanamaker
Emily Watson
Samuel West

Founders

Sophie Boyack
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