

**Clean
Break
Theatre
Company**

(Clean Break)

**Annual Report and Financial
Statements**

31 March 2021

Company Limited by Guarantee

Registration Number

2690758 (England and Wales)

Charity Registration Number

1017560

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Reference and administrative details about the charity, its Board and its advisers

Members of the Board	Sabba Akhtar (Chair of Finance Committee) Deborah Coles Kim Evans (Chair, Resigned 23 July 2020) Sara Forbes Doreen Foster Alison Frater (Co-Chair, Appointed 23 July 2020) Alison Jefferis (Chair of Development Committee) Ellie Kendrick Winsome Pinnock Tess Randolph Amanda Richardson Tanya Tracey (Co-Chair) Despina Tsatsas
Secretary	Erin Gavaghan
Leadership Team	Erin Gavaghan (Executive Director) Anna Herrmann (Joint Artistic Director) Róisín McBrinn (Joint Artistic Director)
Senior Management	Cath Longman-Jones (Head of Finance & Operations) Sally Muckley (Head of Development & Communications) Jacqueline Stewart (Head of Participation)
Registered office	2 Patshull Road London NW5 2LB
Company registration number	2690758 (England and Wales)
Charity registration number	1017560

Reference and administrative details about the charity, its Board and its advisers

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EC2V 6DL

Solicitors Bates Wells
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Message from the Co-Chairs Year to 31 March 2021

Message from the Co-Chairs

This year has been extraordinary in many ways, and this report will show how our charity responded to the external challenges with resilience and determination to arrive in a more stable state than we started. We also met challenges internally, beginning a journey of implementing lasting change that will strength how we deliver our aims for the future.

Board leadership changed this year to embrace shared leadership, so we are writing this report as Co-Chairs of Clean Break. Becoming Co-Chairs was a joy, enabling us to share issues and perspectives, experience and of course the work. And as the year comes to a close, we are excited to welcome new trustees to our Board while sad to bid farewell to others. Continuing to refresh our governance is key to ensuring that diverse voices are heard and share power.

At Clean Break, we are advocates for women's rights and women's health and nowhere is the need for change greater than in the criminal justice system. Every year over 12,000 women in the UK are sent to prison mostly for short sentences of less than 12 months. Women are most often sentenced for minor, non-violent offences often related to issues of poverty and social injustice. As Co-Chairs we are passionate about the purpose of Clean Break in promoting the rights of women through drama and theatre. This has a dual purpose. Through creative work, Clean Break gives women a voice. Expression builds self-esteem and personal resilience meeting mental health and emotional needs. By recognising and validating women's experience, Clean Break transforms lives. And by inspiring and informing audiences, Clean Break changes hearts and minds; theatre is our advocacy.

The enthusiasm and creativity of the staff, our Members, and trustees have been extraordinary as is evident in the brilliant programme of work and support achieved across the year. Starting with a determination to keep in touch with women in prison, Clean Break delivered a letter writing project; shifted our Members programme and workshops online; supported artists and continued to commission new voices; and launched a wonderful archive championed by our founders. All of this as well as ongoing support for staff and Members during a challenging period for everyone. And behind the scenes, continual effort to fundraise, improve systems, develop our culture and inclusion, and keep the building running.

This is even more impressive given the backdrop of 2020.

The global pandemic has challenged but intensified our work in addressing long-standing societal inequalities and injustices. At times we've felt the impact on mood and motivation but hearing that catch in the voice - Members, artists, staff, volunteers and Trustees of Clean Break have reached out to support each other. Through imagination, resilience, solidarity and teamwork

Message from the Co-Chairs Year to 31 March 2021

Clean Break has continued to raise its voice ensuring all of the work achieves impact at a time when most needed.

We have been especially determined to drive and build Clean Break's commitment to its anti-racism agenda. We know we have work to do yet we firmly believe addressing systemic racism lies at the heart of our values and is key to delivering our mission. This work will require continued work in strengthening our organisational understanding and creating a culture where power and privilege are shared.

We'd like to recognize all of the amazing charities and cultural organisations that didn't make it through the pandemic. We work in partnership with many who've been especially hard hit. The reasons for their existence haven't gone away and it's more important now than ever that we contribute to and support the ecosystem of organisations in our space.

We would like to thank the Leadership team, the staff, our Members and our fellow trustees for their steady working together through one of the most disruptive periods in global history. As this report will detail, we have emerged from crisis with resilience. Clean Break has stuck to its values and is delivering now and into the future with renewed focus. We stand to applaud.

Alison Frater and Tanya Tracey

Co-Chairs of Clean Break

Report of the Board Year to 31 March 2021

The members of the Board present their statutory report together with the consolidated financial statements of Clean Break Theatre Company (the company) and its trading subsidiary, Clean Break Productions Limited, for the year ended 31 March 2021.

The report has been prepared in accordance with Part 8 of the Charities Act 2011 and constitutes a directors' report for the purposes of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 44 to 47 of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 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 United Kingdom and Republic of Ireland (FRS 102).

OBJECTIVES AND ACTIVITIES

Principal aims and objects

Our charitable objects as stated in our governing document are:

- ◆ To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to imprisonment of women
- ◆ To help rehabilitate and re-integrate women ex-prisoners and offenders by promoting and developing the creative, artistic and practical abilities of such persons.

We no longer use the term 'offenders' in our communications internally or externally. Instead, we speak of 'women with experience of the criminal justice system'. In keeping with our vision, we emphasise they are women foremost and do not use the stigmatising label of offender. We refer to women who attend our onsite and online programme of activities as our Members. They either have lived experience of the criminal justice system or identify as at risk of entering it, with addiction and/or mental health needs. Members can be currently attending or have attended in the past but want to maintain an ongoing affiliation with Clean Break.

Report of the Board Year to 31 March 2021

Our Vision: A society where women can realise their full potential, free from criminalisation.

Clean Break was established for and by women with lived experience of the criminal justice system. They remain at the core of our work which is designed to enable them to realise their full potential in society.

Our Mission: Producing ground-breaking theatre which puts women's voices at its heart and creates lasting change by challenging injustice in and beyond the criminal justice system.

As a theatre company, we make bold, adventurous and outstanding theatre that impacts positively on the lives of women in the criminal justice system. We do this in collaboration with artists, Members, partners in the criminal justice sector, in theatre and beyond. We engage with audiences to provoke dialogue and mobilise them to make change with us.

Our Values: Creativity, Change, Courage, Compassion, Collaboration, and Equity and Fairness

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period in furtherance of its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

Specifically, we define our beneficiaries as:

- ◆ Clean Break Members
- ◆ Women with lived experience of the criminal justice system and those at risk of entering it, in the wider community
- ◆ Members of the public engaging with Clean Break's work on stage, online and in print.

Report of the Board Year to 31 March 2021

ACHIEVEMENTS AND PERFORMANCE

Clean Break fulfils its mission by delivering against the four aims set out in our business plan. These are to:

- ◆ Produce bold, adventurous, and outstanding theatre
- ◆ Spark action, curiosity, and dialogue with audiences
- ◆ Advance research and our leadership to enrich the theatre ecology and criminal justice landscape
- ◆ Run our organisation with equity and fairness with women's voices and sustainability at the heart.

This report will highlight key activities and approaches used to deliver our aims and how this was supported financially.

How we delivered our aims in 2020-2021

This was the third year of our current four-year Business Plan and marked a period in which the world changed entirely with the Covid-19 pandemic. We saw our building closed, live productions and our heritage exhibition cancelled and postponed, access to prisons denied, and extreme levels of pressure on our Members' lives due to increased isolation, ill health and socio-economic inequality.

Despite the challenges of the year, we have found resilience and hope through our community of Members, staff, trustees, artists and supporters. We were able to adapt quickly as our mission and values drive our work and provided a clarity of purpose that was sustained throughout the year.

In the first few months of the year, we rapidly reimagined our approach. The needs of our Members came into sharper focus and our energies went into supporting their basic needs (food, digital access, mental health provision and housing security) alongside a pivot to providing creative and wellbeing activities online and increased one to one support and therapy via telephone.

One of our Members reflects on the support she received this year: "*Over the past eighteen months I have been supported through art and talking therapies to regain my inner balance and self-esteem. This meant I was able to continue to take part in life and Clean Break activities, throughout this Covid period, and not regress completely.*"

Despite the disappointment of cancellations and postponements, we were able to secure crucial core support from existing and new funders that enabled us to end the year more financially secure than we began. We are incredibly grateful for the help that we have been able to access from the government,

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our supporters, and new funders. From its creation in March 2020, we accessed the vital support of the government's Job Retention Scheme and we had, at one point, over 70% of our staff on furlough. The way our funders rallied around us through this difficult year has been very emboldening. Their flexibility, swift response, and light touch approach, as well as offers of emergency funding, not only allowed us to survive but to fulfil our aims, albeit in reinterpreted ways.

As well as our focus on Members, we innovated new projects to provide connection for some of our freelance artists, and with women in prison, most of whom were locked in cells for 23 hours each day. As the year progressed, we made use of new digital platforms with our partners, particularly our research partners, to find ways to talk to audiences through events online. We strengthened our digital voice artistically with the creation of a film and a radio play.

The year also saw us build on our foundations to increase income from our Leadership work, where we share our expertise through training. We launched our corporate offer and have increased our targets for this work for next year, having secured a large contract to deliver training to the women staff of our partners, Columbia Threadneedle Investments.

Partnerships equally looked very different this year and we are proud to have been part of online communities supporting each other in all our sectors – theatre, criminal justice, and the women's sector. The legacy of these partnerships is already visible, as we build stronger and more formal networks, articulating a collective and unified voice over ongoing injustices and sharing resources to strengthen all our practices.

Our commitment to Equality, Diversity and Inclusion is embedded in our vision, mission, values, and strategic aims. In May 2020, the world witnessed the killing of George Floyd in Minnesota. This caused an outcry of anger and pain across the world and, mobilised by the Black Lives Matter movement, a re-energised demand for change. Clean Break renewed its own pledge to combat racism and to take further action to dismantle racism and embed race equality within our own structures. We are prioritising investment in creating an anti-racist culture and accountability framework for the company through a six-month consultation with staff, trustees, and Members, overseen by an anti-racism consultant.

Another tragic murder shook the UK in March 2021. The killing of Sarah Everard as she walked home across South London reignited calls for safer policing, safer streets for women and an acknowledgement that girls and women are still too frequently victims of violence and are blamed for their innocent behaviour. This, coupled with the government announcing plans to create 500 new prison places for women when every study and government funded report has advised against this, has highlighted once again the disadvantaged position millions of women in the UK are in. It is precisely the

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sharpest edge of the cross section of the discrimination, criminalisation, and oppression of women that we exist to combat.

The impact of these national and international injustices, combined with the pressures of three national lockdowns, has taken its toll on our staff team. Throughout the year, their mental health and wellbeing was a priority for us, and we participated in *MIND's Wellbeing Index* programme to measure and assess what can be improved in our policies and practices. We are also engaged with *people make it work* through our participation in the Weston Jerwood Creative Bursary scheme to make the organisation more diverse and accessible; starting with work to improve our recruitment approaches, with a particular focus on encouraging those from lower socio-economic backgrounds to pursue work in the creative sector.

A huge debt of gratitude goes to our staff this year. We are so proud of the exceptional women who make up our team and are indebted to them for their dedication, honesty, and commitment through this year.

While our expenditure decreased this year to £1,017,341 (2020: £1,179,842) we delivered significant levels of activity in different ways.

During 2020-21 Clean Break:

- ◆ Produced a short film performed by Member artists
- ◆ Produced an audio play by a Member playwright
- ◆ Produced and contributed to 13 online events reaching an audience of 1,164
- ◆ Commissioned 32 artists
- ◆ Created a prison writing project connecting 200 women in prison with letters from the community and delivered our first 4 micro-videos on prison TV
- ◆ Piloted our corporate leadership work successfully, leading us to increase our target for next financial year by six times
- ◆ Engaged a total of 84 Members with our activities, and reached out to our wider Membership of 350+ with regular newsletters and opportunities to engage with our work
- ◆ Created 63 digital sessions across vimeo and YouTube attracting 3,535 views; of which 56 were digital learning products for Members and individuals in women's centres nationally
- ◆ Employed 82 freelance or contractual staff, the majority of whom were artists
- ◆ Engaged 35 community volunteers, contributing over 1,100 hours of support across the year: including 6 Creative Buddies supporting Members over 150 hours and 9 Art Therapy volunteers offering 486 hours of support to Members
- ◆ Increased our online audience across all of our social media platforms; increasing followers to 15,283 on Twitter and 3,063 on Instagram; we

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posted 45 articles, blogs and stories on our website over the year and reached 35,688 visits.

The year end results look very different from previous years, with significant designated and restricted fund balances to bring forward into 2021/22 as a result of the disruption to our normal working. We expect a busy year ahead as postponed activities are realised, and we can't wait to see our Members and audiences in person soon.

We are proud of what we have achieved this year within a climate of adversity. It would not have been possible without the resilience of our Members, the hard work of our wonderful staff team, the tireless commitment of our trustees, our loyal funders, our engaged patrons and friends, and our dedicated volunteers. We all felt the need for community this year and at Clean Break, we are honoured to be part of a very special one.

ACTIVITIES

1. Productions and production pipeline

Our aims to produce bold, adventurous, and outstanding theatre and spark action, curiosity and debate had to take a new approach this year with the cancellation of two productions, one sector play and a small-scale tour. Instead, we invested in our digital voice and new forms of telling our stories, the development of future projects and online campaigning events.

- ◆ **Inside This Box:** in July we shared our 2020 young artists' production by Yasmin Joseph, directed by Stef O'Driscoll on YouTube for a week. 495 audience members engaged with it. The production was accompanied by our first Member's Instagram takeover and the publication of Members' blogs.
- ◆ **Sweatbox:** Funded by Arts and Humanities Research Council (AHRC), our intention was to tour Chloe Moss' play in 2020 as part of the Women/Theatre/Justice research project however this was interrupted first by the strikes in higher education and then by lockdown in April 2020. Instead, in October 2020 we worked with film producers Quiet Storm Productions to make the play into a short film. Directed by Anna Herrmann with the original cast, the film has been part of the continuing research project, and we will be launching it for the public in June 2021.
- ◆ **Blis-ta:** In November we created an audio version of Sonya Hale's play at the National Theatre recording studios, directed by Róisín McBrinn. Sonya was a Member of Clean Break and had been developing the play with us for many years. Sadly, having been living with cancer for a number

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of years, Sonya died soon after the play was recorded. We are launching and distributing the audio drama in June 2021.

Pipeline development included play commissions with Deborah Bruce, Ambreen Razia, Natasha Marshall, Theresa Ikoko, Sian Owen and Morgan Lloyd Malcolm. This year we offered a new commission to Yasmin Joseph; the **J'ouvert** writer worked with us previously, writing **Inside this Box** with our Young Artists in 2019/20. We are delighted to be working with Yasmin again, who is also engaged with us on our **Inspiring Futures** prison research project (currently on hold while prisons are inaccessible to us).

Some of the additional investment in future productions and projects we made this year included:

- ◆ **The Favour:** In January we ran a two-day Zoom development workshop of Ambreen Razia's play, co-commissioned with The Bush Theatre. Directed by Róisín McBrinn, we worked with four actors, culminating in an online sharing of the play to help Ambreen develop her work. Ambreen was also one of the writers on *2 Metres Apart* this year. In her own words:

"Clean Break commissioned my play 'The Favour' which centres around Muslim women in the prison system. Although it's a daunting topic to tackle, Clean Break has always provided me with a safe and inspirational space to tell my story. I can only hope I mirror the influential work they do as an organisation through my work as an artist"

- ◆ **HOPE:** In March 2021 we had a series of development days of a new online devised project we are creating with artists Kirsty Housley and Myah Jeffers, along with four of our Members as cast and collaborators. This project will continue to develop over the next year, as we proactively invest in our digital voice for the future.
- ◆ **VISITS:** having had to cancel the prison residency element of Sian Owen's new play, a co-commission with Papertrail Theatre Company, we progressed instead with an online rehearsed reading in late November, as part of its development. A further development week is planned for July 2021 at the Sherman Theatre, Cardiff.
- ◆ Partnership projects equally enable us to expand opportunities for our Members. We were invited to partner with *Almeida Theatre* on **The Key Workers Cycle**, which was delayed by the third lockdown from being produced in March 2021. The project sees us work with Eno M'fon on the development of a piece, **MORE THAN WE CAN BEAR**, to be performed in early 2022. The play is based on the experiences of women's centre frontline workers during the pandemic. Members and staff, together with staff from our women's centre partners, have contributed to the development of the play and our Members will be involved as actors.

2. Members Programme and other services

Led by government advice to curb the rising spread of Covid-19, we closed our building on 19 March 2020. Our building is a women-only, trauma-informed space that our Members rely on for more than the creative work that we offer to them through our Members Programme.

It was also clear that reaching women in the wider community and in prisons was going to be extremely challenging in the period ahead. We set about rethinking how to engage with women we usually support from our building, in women's centres and in prison.

Three projects took shape early in the year:

- ◆ **Write 2 Connect:** 200 messages of support and hope were sent to women in prison in May 2020. These were delivered to women in HMP Downview and the women were invited in return to send their own messages to women in the community, which we distributed to our Members. It was wonderful to work in partnership with It's Not Your Birthday But... who took on the handling and distributing letters aspects of the project.
- ◆ **2 Metres Apart:** We employed 24 artists (12 Members and 12 women from our artist community) to collaborate during the first lockdown. Initially the invitation did not require a tangible outcome, however the result of the collaborations was 10 co-created mini projects. We are producing five of these in July 2021 for live audiences in the courtyard of our building in Kentish Town. Artists involved reported a sense of purpose and expressed gratitude for the connection the project offered during isolation.
- ◆ In May 2020 we launched the **Helen Pringle Award** in honour of Helen, who was Senior Producer and Head of Finance at Clean Break from 2001 up until her untimely death in 2017. The Award offers a £1,000 bursary and mentorship for a Clean Break Member to access further studies. Growing opportunities and networks for Members to progress in the industry and/or in further education are vital progression routes as part of our model. Two Members were jointly offered the Award in 2020 and, although interrupted by Covid, are underway with their studies and mentors at the time of writing this report.

In place of our usual on-site **Members Programme** in Kentish Town, our initial experiment with online delivery used vimeo (online platform for video). We engaged our artists to produce thirty-minute activity-based sessions, adhering to our usual pattern of health and wellbeing, theatre making and playwriting. These were uploaded to our vimeo channel each week enabling our Members to watch them in their own time.

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Thanks to generous support from Camden Giving and Matrix Chambers we were able to equip 19 of our Members - who had no access to online activities or services - with Chromebooks and wi-fi units with data, to enable participation in both our programme and other services which were now being delivered remotely. We chose to continue to provide this support beyond the initial investment and will continue until we are no longer offering the online or blended programme, to ensure access is equitable. Alongside this offer, we supported building Members' confidence with IT contributing to an increased sense of independence from all involved.

We also made our sessions available to our wider Membership - those who have previously been a student or Member but were not actively participating at the time - and nationally to women attending women's centres.

Normally, our creative activities pause over the summer holidays; however, the impact of the ongoing pandemic prompted us to offer Members some creative outlet and connection to us throughout July and August. This included providing ongoing access to the 40 sessions created for vimeo since April, introducing weekly Zoom sessions in drama and yoga, (with clear safeguarding guidelines in place) and offering a 10-day dance challenge throughout July, as well as ongoing support.

We were determined and delighted to reopen our building to Members for the Autumn Season, in a Covid-secure way, for three weekly groups of up to 10 Members. In addition to this we delivered a blended model including activities across both Zoom and vimeo to account for a range of needs and interests. Our final week of live delivery was in early November 2020, before shutting the building for the second lockdown and returning to a wholly digital offer.

Although there were mixed emotions from Members and staff about the closure of the building for a second time, we recognised we had learnt a huge amount about what worked and what didn't work, additional staffing needed to be Covid-secure, how to run blended workshops, and our additional technology needs.

Our spring season through Zoom and vimeo was launched during the country's third national lockdown. Attendance improved and engagement was strong across the season. This bedding in of the digital offer enabled us to focus also on recruitment of new Members, and we hosted online introductions to Clean Break for referral partners and potential Members.

Throughout the year we offered masterclasses alongside our regular programme. Eight of our young artists benefited from a masterclass with our Patron Zawe Ashton in early May 2020, which they valued hugely. She generously offered to follow these up with 1:1 mentoring sessions, alongside another artist, Polly Frame (cast of *Thick of Thieves* in 2018). Providing our current cohort of young artists with 1:1 mentoring support helped them

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develop their ideas for their independent projects, the final aspect of their year-long development programme which was delayed due to Covid-19 and lockdown.

By continuing this work online, we were not only able to sustain support for our Members but also continue to provide employment to our freelance artist community. Given the closure of so many organisations and projects, this was very important. Artists engaged over this year with our Members were Sonia Jalaly, Paula Varjack, Deborah Bruce, Sabrina Mahfouz, Sam Adams, Deborah Pearson, Stef O'Driscoll, Kirsty Housley, Myah Jeffers, Kate McCoy, Imogen Knight, Yasmin Joseph, JR Robinson, Laura Asare, Sophie Shaw, Asher Hoyles, Morgan Lloyd Malcolm and Diane Page.

We are deeply grateful for the voluntary work that also contributed to the programme, in particular from our Patrons Harriet Walter, Zawe Ashton and Sharon Duncan Brewster who offered continued inspiration and creativity in these universally challenging times.

Underpinning our creative offer is our trauma-informed holistic support, which was needed more than ever this year. We worked hard to meet our Members' support needs with nimbleness and resourcefulness, focused on connectivity and care. Across the year we provided regular support phone calls, care packages, newsletters, advocacy, and telephone therapy, addressing a range of issues including mental health, drug relapses, access to digital services, liaising with statutory services, provision of food, and seeking refuge from domestic violence.

In the spring, we trained and supported volunteers to offer weekly calls to reduce isolation and anxiety as part of a new Creative Buddies pilot from June-August.

Thanks to the extraordinary resilience of our Members and the phenomenal work of our support staff, drawing on our extensive experience and networks to spot needs, we were able to make a difference, and saw some positive outcomes. The devastating impact of inequalities widening through the pandemic has been felt here as elsewhere - and some crises could not be averted.

The work that we deliver outside of our building was also challenged by lockdowns. However, our learning enabled us to transition to online delivery for our women's centre partnerships as well. Thanks to artists Sam Adams, Laura Asare and JB Rose, for their commitment and ongoing dedication to this work.

We are delighted that collectively the women's centre model has been recognised by MOPAC (Mayors Office of Policing and Crime) and MOJ (Ministry of Justice) who have agreed to co-commission the joint service from

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June 2021. A huge debt of thanks to our lead partners Advance Minerva and Women in Prison for securing this model for London women's services.

Knowing that women in prison have been largely invisible this year, and acutely aware that the impact of not having visits, activity or social interaction has been their predominant experience, we partnered with *Wayout TV* to secure a weekly slot in their broadcast at HMP Downview, and our Participation Manager Lorraine Maher produced the first four of a series of 10 micro-videos offering a creative activity once a week (launched on International Women's Day 2021). It is challenging to know the reach and the impact of this, as there is no data on numbers watching; however, we are pleased to have found a new way to deliver in prisons when we can't be there in person. This pilot has resulted in an expanded offer for 2021/22, with production of micro-videos for all nine of the women's prisons who broadcast on *Wayout TV*, to promote our **Voices from Prison** project across the prisons, which is live at the time of producing this report.

Artist Sam Adams delivered three pilot poetry sessions on Zoom for the South London Maudsley Hospital Trust in the medium-secure Spring Ward in February. A small group devised poetry together and produced a group poem of Hope, which is displayed on the ward. We are looking to build on this work in 2021/22.

The following is a testimony from one of our long-term Members, Shona Babayemi. Shona now works as an actor, having starred in Clean Break's co-production **BLANK** with the *Donmar Warehouse* in 2019. In Summer 2021, she will share the Globe stage with Michelle Terry in a leading role. As for many, this year was hard for her and we were pleased to welcome her back:

"Structure, routine, connection, laughter, and purpose were all things that went out of the window at the beginning of a year the world will never forget. We found ourselves navigating an experience completely alien to what we have grown to know. But, despite the overall experience being novel to the entirety of the world, we all experienced this period in completely individual ways. Our work lives, social lives, and even family life came to a stop or changed for the unforeseeable; the routine that I had intentionally and methodically adhered to, my work, my hobbies and friendships that are all centred in and around the arts, that keep me feeling as close to human as possible, came to an end. For the arts the work came to a grinding halt. For Clean Break [CB], the work never stopped.

I remember receiving an email from CB very early on just before the country went into lockdown officially, it's heading: "*The doors may be closed but we are still here*". This couldn't have been more true, as CB has played a massive role in how I managed to navigate myself throughout the past year. Shortly after lockdown I received a phone call from a member of the team to simply have a chat and check in, I thought during the call that it was mainly to check in about coming out of CB's Production [*BLANK*] at the Donmar Warehouse

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at the end 2019, which it partially was, but it quickly became apparent that all Members were being contacted individually in one way or another. Managing to make so many people feel included and connected in a time of such great isolation is really quite special, and the offer to call and chat with a member of the team at any time was very grounding for me, and nice to know that if I needed to, I could pick up the phone and connect with someone. Experiencing two personal family losses and knowing that was an option for me was incredibly steadying.

Finding ways to connect and reach out to others became a big part of my lockdown experience. Helping fellow CB Members, more importantly, friends, with their creative output was really fulfilling. Getting to lend a hand to people's work by helping with play readings, reading their writing or poetry, listening to their songs all felt like being a part of a community that extended the physical walls of Kentish Town. Knowing I would be in a Zoom call with familiar friendly faces, not only chatting away, quizzing or dancing to our favourite songs, (which was all very much needed!) but progressing as an artist... with structure, connection and purpose kept me in a place of openness. Masterclasses with Zawe Ashton, Dame Harriet Walter, Stef O'Driscoll enriched me artistically and opened my eyes to other aspects of the industry. Especially during the colder winter months when lockdown began to feel endless, having that structure of joining a group like the Writers' Circle with playwright Yasmin Joseph kept me focused and engaged.

Receiving the most wonderful and completely unexpected parcel of presents for Christmas, as someone who was isolating alone, is one of those things that I couldn't thank Clean Break enough. Things like this are simply the cherry on the cake for being part of this organisation. There is so much work and consistency, care and patience that comes from this team of women. And my experience of this tough and taxing year has been made a whole lot easier by just having their unwavering support."

3. Research and leadership

Our aims to deepen understanding of the complex issues of women and crime through research and to share our experience and leadership are often less visible aspects of our work. We contribute to and support campaigns for justice led by like organisations, and we champion valuing lived experience.

Clean Break: Women, Theatre Organisation and the Criminal Justice System continued this year, led by Queen Mary University of London. This large research project sees Clean Break partner with four leading university academics to explore the many facets and linking disciplines that our work touches.

From April 2020 the researchers observed the senior management, Board and leadership team meetings and some weekly staff team meetings over a five-month period, made more accessible through the shift to online working. The

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project hosted online seminars by Reading, Sheffield, Leeds, Leicester, Warwick and Manchester Universities which we contributed to that reached 495 audience across the events.

The pandemic also interrupted the second tour of our production **SWEATBOX**, performed in a decommissioned prison van. We were able to repurpose funding from AHRC for the tour to recreate it as a short film. This will be made available to the public in June 2021 and will continue to be shared through the partner universities.

Our participation in another research project, **INSPIRING FUTURES**, was significantly disrupted by Covid-19 due to the severe lockdown of the prison estate. The project, led by *National Criminal Justice Arts Alliance (NCJAA)* and funded by Paul Hamlyn Foundation and Economic and Social Research Council in partnership with Institute of Criminology, Cambridge University, looks into the impact of the arts in criminal justice settings. Our project activity has been postponed; however, we have continued to meet with partners and provide peer support and share experiences of pivoting practice. The work is being rescheduled as soon as access is allowed.

Our work featured in four books published during the year:

- ◆ *Equal Stages (2020)* by Nick Awde contains an interview with Anna Herrmann. Published in association with the Other National Theatre and the International Theatre Institute, the book takes a look at diversity, representation, visibility and inclusion in the live performing arts, particularly theatre. <https://www.waterstones.com/book/equalstages/nick-awde/9781908755384>
- ◆ “Inside Bitch: Clean Break and the ethics of representation of women in the criminal justice system”, by Anna Herrmann and Dr Caoimhe McAvinchey in *Applied Theatre Reader (2nd Edition, 2020)*, edited by Tim Prentki & Nicola Abraham. <https://www.routledge.com/The-Applied-Theatre-Reader/PrentkiAbraham/p/book/9780367376291>
- ◆ “Unlocking Potential: The Role of Theatre Writing in Prisons in the Work of Clean Break”, by Anna Herrmann, Deborah Bruce and Clare Bastow, chapter in *Prison Writing and the Literary World (2020)*, edited by Michelle Kelly and Claire Westall
- ◆ *Performing Welfare: Applied Theatre, Unemployment, and Economies of Participation (2020)* by Sarah Bartley <https://www.palgrave.com/gp/book/9783030448530>

Combining the threads of research and leadership, we launched the archive of Clean Break’s 40-year history and impact with an online event in Autumn 2020. Part of our on-going heritage project, generously supported by the National Lottery Heritage Fund, the quiet work of the previous year to bring

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our artefacts together was undertaken by our volunteers and the archive is now housed in the Bishopsgate Institute. The emboldening launch event online in November 2020, hosted by our Chair Alison Frater and reaching 267 online audience members, included our inspiring founders, Jenny Hicks and Jacqui Holborough, and performances of theatre pieces inspired by the archive created and performed by Members.

The exhibition, bringing all elements of the project together for the public, was postponed twice due to lockdown restrictions but will now open in June 2021 at Swiss Cottage Gallery, Camden.

We have experienced a consistent demand to learn more about our practice and have regularly offered training to support this ask. Our current business model looks to develop this as an asset, to extend how we share our leadership and generate income from the activities. We were building the trajectory of this when the disruption of the pandemic closed our doors, meaning we had to cancel planned training as it normally happens in our building. We were then forced to pause our investment in this area due to capacity, with the team members who support this work being on furlough until the autumn.

We reimagined our delivery and were delighted with a successful launch our corporate offer in December 2020, through one-day online training and 1:1 follow up coaching session, engaging 10 women staff members of Columbia Threadneedle Investments. Key to our delivery is the involvement of Clean Break Members in this offer. The day was received very well by the participants and our partners have confirmed at least 4 more sessions for 2021.

Learning from this, in March 2021 we launched a new online training offer for the public comprised of five, three-hour modules about Clean Break's practice, delivered by core staff and artists. There is strong evidence that this course is in demand, with both March and May dates selling out in a few days of going on sale.

The majority of income earned through activities this year was through this area of delivery, generating £8,838 (2020: £12,882) in a year where we anticipated no earning from this work. It has given us the confidence return to our aims for this work and increase our targets for the next year, delivering digitally and hopefully again in our building as soon as possible.

One-off events that Clean Break produces feed our aim to spark action, curiosity, and dialogue with audiences. This year, it was impossible to deliver these live, but we substantially increased our reach through online events. A total of 1,164 people attended online events that we created or co-created: the average attendance being 200 for our stand-alone events, and 100 for our university events. These included events connected to our research projects and partners, two events connected to our fundraising, and events specifically

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created to highlight issues facing women to increase our campaigning voice. Our format included a performance by an actor of a piece of Clean Break writing, followed by a discussion panel. One of our best attended events was in collaboration with sister organisation, Birth Companions, to mark International Women's Day in March 2021 and to shine a light on maternal imprisonment. This event reached an audience of 284:

"I was mesmerised by the performances completed by Ayesha, she was fantastic. I felt sympathetic towards those who had shared their experiences within a prison environment and was fascinated by the statistics that Dr Minson presented. I was unaware quite how many women are sentenced for under 12 months - really shocking." Attendee, Disrupted Lives, 14 March 2021

We also contributed to other organisations' events, including the Women's Equality Party annual conference, with a short workshop and performance extract of *Not Pretty Like the Rainbow* by Daisy King, performed by our Member, Nicci Durkin, to 122 people. We presented at the online launch of a new alliance of seven lead women's sector organisations, London Women's Services Alliance, which sees us joining strategically with our key partners to deliver gender specific holistic services for women and girls affected by the criminal justice system across London.

The Leadership team have continued to raise the profile of our work by speaking at events and conferences, including the Independent Theatre Council annual conference, participating in networks such as CLINKS, Tonic's Advance Network and What Next? and representing the organisation on umbrella bodies, including the National Criminal Justice Arts Alliance Steering Group which elected our Joint Artistic Director, Anna Herrmann, as Co-Chair in July 2020. Both Artistic Directors were named Women of the Year in 2020 and invited to a celebration of women who had helped change women's lives, especially during this tough year. Anna continued to lecture at universities and Róisín consulted with artist Sonia Boyce on a project she is making for the Serpentine Gallery.

We had a successful visit from Sir Keir Starmer MP (Our local MP and Leader of the opposition) to launch the reopening of our building in October. This was followed the same month by an online meeting with Carolyn Harris MP, who is interested in the company's work with women prisoners, attended by Anna Herrmann and trustee Amanda Richardson.

4. Operations and administration

Our fourth strategic aim is to run our organisation with equity and fairness with women's voices and sustainability at the heart – our general support costs (overheads and admin) and direct and support staff costs reflect this aim. We achieve this by ensuring that our governance framework is strong; our Members are represented at board level and in our programme planning; our business model is fit for purpose; and our operational systems and processes

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are robust. This year, we had to adapt quickly and respond to an uncertain and constantly changing environment.

Our trustees devoted considerable additional time to working with the Leadership Team to ensure that the charity was financially stable, and the staff were coping with the changes around us, all while centring our Members' needs. We continued our robust succession cycle with our trustees, and despite being entirely online, we had engaging and productive meetings that supported the charity and staff team well. Strengthening how Members' voices influence the charity continued, with representation at board level and through our participation in a programme of training to encourage more women with lived experience of the criminal justice system to become trustees.

This year tested our business model intensely, and we reverted to a reliance on fundraising for our income. But it also gave us an opportunity to look at some of our operational processes and staffing in a new light, and to consider how we want to take our learning from this period forward, to create positive change from crisis.

As our building remained closed for much of the year in response to government guidance around lockdowns, all hires business ceased, resulting in us reducing our earned income target by £150,000 immediately in April 2020. This income usually provides vital support towards the operational overheads and administrative costs of the building and the company, many of which did not reduce despite closure. Our support costs, including support staff, totalled £476,542 making up 47% of our expenditure this year (2020: £413,810, 35%).

Our ability to sustain our building ownership and protect jobs was thanks to emergency funding from statutory funders Arts Council England's initial emergency funding, DCMS' Culture Recovery Fund, Camden Business Discretionary Fund and National Lottery Community Fund; and generous support through grants from Esmée Fairbairn Foundation, Paul Hamlyn Foundation, The Rank Foundation, The Julia & Hans Rausing Trust, and two waves of the London Community Foundation funds. These funders specifically enabled us to cover our core operational and staffing costs, which would normally have been supported through earned income and full cost recovery contributions included in project grant funding.

Weekly building checks continued through the lockdowns, to ensure that our building remained in a decent condition; unfortunately, buildings don't like to be empty, and over the year issues arose with leaking underfloor heating that have resulted in an extensive investigation and repair through our insurers. However, while the building has remained closed to participants and most staff, we have been able to ensure that remedial works are undertaken and that the building can be as safe as possible for future ways of working. We are

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grateful for funding that has included support to ensure that our ventilation and socially distanced changes to operating are able to be realised.

Staff, advisers and volunteers

Our people are our greatest asset, and this year showed their commitment, courage and compassion as never before. We worked tirelessly to protect jobs and support wellbeing where we could.

A combination of the government's Coronavirus Job Retention Scheme (we claimed £122,727 across the year) and other emergency funding received this year (we raised £561,389 through emergency offers) enabled us to avoid redundancies across our salaried team. Already a lean team, at the beginning of the year we took the decision to pause current recruitments until we could see more clearly how the pandemic was going to progress, as part of our effort to protect jobs. This halted our recruitment for two roles: Communications Manager and Development Officer; both of which were held until spring 2021 and will be recruited for this summer.

The ongoing nature of the pandemic and uncertainty around reopening our building resulted in our ceasing to offer future work to our casual, zero hours contracted staff in September, having supported them through the CJRS at 80% of their wages from mid-March. It was a difficult choice to make, and the grace of those we said farewell to was incredible.

From March 2020, our staff have worked almost entirely from home; other than in the brief period where we opened, only 2-3 staff have been in the building. Furloughing staff from 6 April 2020 created challenges for those remaining active and impacted many of our operational processes as it was a time where robust financial management was needed more than ever. We adapted to online meetings and new communication patterns, and some staff took on new responsibilities. It was an incredibly challenging year that required a lot from our team, and we are very proud of how they have managed.

Furlough enabled us to extend fixed term contracts and be ready for 2021/22 and the rescheduling of activities, as with our Heritage Project Manager who will also curate the exhibition in the summer. Further grant funding also enabled us to create the new role of Operations Manager from February 2021 to support us in restoring the building to operational use and addressing remedial works, and to participate in preparatory work for the Weston Jerwood Creative Bursary programme, bringing on board a Participation Associate in May 2021.

Additionally, with funding to support our digital transition, we were able to invest £2.4k from the London Community Foundation's Wave 3 grant in digital upskilling for our team. It is difficult to quantify the increase in learning this year, in part due to how much was offered generously for free online through short courses and webinars. Our commitment to team learning shifted to

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shorter, more regular team sessions together, the sharing of resources, and strong peer to peer learning. In total, we invested £6,890 in staff and trustee development this year (2020: £5,102).

Organisational learning was enhanced by the learning and support provided for organisations taking part in the Weston Jerwood Creative Bursaries programme 2020-2022. As well as funding and resources to employ an early career artist from a lower socio-economic background for 12 months, representatives from the staff and trustees of the c. 50 participating organisations have met regularly to receive guidance and share experiences around good practice and what it really takes to improve access to role opportunities in our organisations. We are grateful to funders the Garfield Weston Foundation, funders and project leaders Jerwood Arts, programme partners *people make it work* and our culture sector peers for their openness, encouragement, and many useful insights, and look forward to continuing to engage with this programme throughout 2021/22.

A key development that this work supported for us was a revised approach to recruitment. We began a detailed review of our recruitment practices, with the aim of improving the experience of finding out about and applying for voluntary and paid roles with Clean Break. We want to ensure we are encouraging women from the widest possible range of backgrounds and experiences to apply for positions with us and doing all we can to reduce barriers to entry and progression for women in our sectors.

Our initial focus has been on paid positions and trustee recruitment. By the year end, we had made significant changes to our staff and trustee recruitment packs in terms of style, language and content, endeavouring to clarify and simplify the requirements, demystify the process and improve access. We have been testing out new recruitment channels and exploring new partnerships and have begun to collect broader data to better understand the diversity of the candidates we are reaching. Our interview panels have included our Members, and the results to date have been an increase in the quantity, quality and reach of our opportunities. We are currently analysing the impact of our efforts and honing our next steps towards improving our inclusive practices.

We are committed to supporting women artists through our work, and this year we showed that support by funding an artist to join the Freelance Task Force. Freelancers make up 70% of those employed by the theatre industry. This body was set up to ensure that freelancers' voices are heard and have impact in post pandemic structures and approaches. Set designer Rosie Elnine was our nominee and, alongside attending meetings, she met with our Members to hear about their experiences and ideas. The Big Freelancer Report has now been released and its stark evidence will enable all of us to build a better future for this essential part of our cultural workforce.

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In addition to the freelance artists already mentioned in this report, we are very grateful for the support and guidance of freelancers who contribute to our work in other fundamental ways. In particular, we again extend our thanks to Henri Seebohm for her ongoing clinical supervision work with our Members Support Team; this was a challenging year for our Members and we were grateful to be able to offer additional clinical supervision to our team, thanks to funding from London Community Foundation who also supported other wellbeing initiatives for our team within their Wave 3 grant. Thanks also to our press and media consultant Nancy Poole her continued support this year.

Our volunteers helped to sustain our work this year and are a vital part of how we deliver our ambitions. We were supported by 35 volunteers working 1,135 hours across the year (2020: 72 volunteers offered 3,372 hours support). Our volunteers support projects, deliver Art Therapy to Members, tend to the garden at Clean Break and support our admin. Unfortunately, we were not able to accept all offers from volunteers with our building closed and look forward to welcoming more back in the coming year.

Emergency funding from the Culture Recovery Fund and The London Community Foundation, Wave 3, enabled us to consider our operating and future business model. With the funding we engaged HR consultant Rachel Barker, who added capacity to review our human resource policies, bringing them up to date and reframing them with more accessible language; and Ayla Sureven to coach us through revisioning our business plan, which will continue into 2021/22.

Sustainability

Sustainability has been at the heart of our work this year, considering how to sustain our Members, our staff and their resilience, our finances, and our building, as well as our ability to affect change within our organisation and within society. All of this with the immeasurable challenge of a global pandemic on everyone. In our lifetime, there has been no comparable mass experience and we will be impacted for years to come.

We have described how we sustained our Members as best we could, with the support of partners and funders, as some of the most vulnerable and heavily impacted in society. We have also described how we have protected jobs where possible and focused on the wellbeing of our staff as they faced the individual sharp challenges of pandemic and furlough. Further on we will outline how we have increased the sustainability of the organisation through careful financial management and generous funding through the year.

How we affect positive change runs through all aspects of our organisation, and this element of sustainability engages us in many global issues that need to be addressed within our organisation and beyond.

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While climate change continues to be an urgent concern, the closure of our building limited our progress this year. The circumstances of lockdown will have had positive impacts on the environment, less travel has resulted in a reduction of air pollution (nitrogen dioxide levels and small particle pollution were significantly lower than usual) across 10 major cities in the UK. It will remain to be seen how we can translate the benefits to positive behaviour change for the future – though we have certainly made permanent changes to the amount of paper used in our administrative functions, for example by bringing finance approval processes online. We are renewing our commitment to reducing our impact on the environment and are assessing how we can improve our data around our current impact, to better understand how we can increase our efforts and champion this for the future.

Equality, diversity and inclusion are deeply embedded in our mission, values and all activities. This year centred on our work to become an anti-racist organisation. In response to the killing of George Floyd and the amplification of the Black Lives Matter movement, Clean Break renewed its own pledge to combat racism and to take further action to embed racial equality within our own structures. Many of our plays have historically called out racism within the criminal justice system, and we will continue to shine the light on the ongoing double discrimination face by women of colour in the penal system. We have a commitment to ensuring 50% of our annual commissions go to women who have experienced racism.

We have a diverse staff team and Board of Trustees but recognise that our Leadership Team does not reflect this diversity, being three white women. Our Board is considering this in its longer-term succession planning to ensure that our leadership is more reflective of our community for the future, whilst we identify ways of sharing power at leadership level in the short term. We are expanding how we capture and analyse data about our team, and what data we benchmark our diversity against to ensure that we can be more transparent about who we work with and attract a workforce that is representative of our community. At the moment, we can share information on the ethnicity, disability and experience of criminal justice of our workforce, and are beginning to collect more information to enable us to analyse the socio-economic diversity of our team in the future.

Our workforce (staff, freelancers/contractors & volunteers) in 2020/21 had a 75% return rate on survey response (up from 70% in 2020). The return rate for freelance and contractual staff was relatively low at 57%; of those responding 71% were artists.

This chart illustrates our diversity as of 31 March 2021 and includes some benchmarking from Arts Council England (2019/20 statistics) and the known make-up of the diversity of women in prison (Bromley Briefings, Prison Reform Trust published twice annually) and UK ethnicity data from the 2011 census. The disproportionate number of Black and minoritised women in the penal

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system compared to the general population clearly indicates the systemic challenge of racism that needs addressing.

Diversity Measure	Freelancers 47/82 or 57% response	Staff 21/21 or 100% response	Trustees 10/12 or 83% response	Volunteers 34/35 or 97% response	Arts (ACE) workforce in theatre 80% response	Women in the prison system	England & Wales demographics	London demographics
	% of those surveyed				17% BAME*	26% BAME*		
Asian	3%	0%	8.3%	9%		8%	7.5%	18.4%
Black	15%	19%	9%	9%		13%	3.3%	13.3%
Mixed or multiple ethnic background	3%	14%	8.3%	11%		5%	2.2%	5%
White British or Irish	28%	43%	50%	60%	57%	73%	81.5%	47.1%
White Other	5%	19%	8.3%	5%	5%		4.5%	12.7%
Other ethnic group/Arab							1%	3.4%
Prefer not to say	3%	5%	8.3%	3%	3%			
Disabled or having long- term disability including mental health	19%	38%	17%	9%	7%	Not available	16%	
Identify as neurodivergent	7%	24%	0%	Not asked	Not available	Not available	10%	
Personal experience of the criminal justice system	15%	17%	25%	Not asked	Not available	100%	Not available	

*BAME is being used in this context as it is how this data is aggregated, but we do not advocate for the term and no longer use it in our own communications.

We are reviewing our policies and practices around staff and recruitment, considering where these are contributing to inequality.

The journey to becoming an anti-racist organisation is one we have embraced whole-heartedly with commitment and with additional resources. We are engaging the whole community at Clean Break: our trustees, staff, artists, Members and volunteers in our next steps - to build trust, speak out and listen, engage and act to address the inequality we see and the inequalities that are less visible. We acknowledge that racism is systemic in society, and features across the arts and cultural sector, and within Clean Break. We held a series of reflective spaces with our Members to process the impact of George Floyd's killing on them personally, convened staff and trustee groups and have offered some training in the past year. In March 2021 we engaged *darvaja* to lead a process of anti-racism consultancy with Clean Break, involving all stakeholders to create a strategy, accountability framework and action plan and make a step change moving forward.

Keeping women's voices at the heart, ensuring that our Members' voices are those amplified and central is vital to our sustainability. Our ambition to have Members involved across all areas of company life and represented in decision making structures continues to strengthen. This year, we have made strong progress with Members involved in all activity, and our achievements above are evidence of this, however, our Members Advisory Group has faltered due to remote connection and Members own lives being adversely impacted by the pandemic. We have now directed some additional capacity and expertise to help us make the change we seek in this area, and appointed *Inspirit* as our Members Involvement Consultant, to work with us moving

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forward over 2021/22 to review and implement a new structure. We look forward to reporting on our progress next year.

The Future

If this trying year has taught us anything it is that our existence remains essential, especially to our Members and our communities; that we can be agile and nimble in our approaches and that our digital voice will be more essential than ever as we move forward. We are also imagining a very tough few years ahead in terms of the financial and emotional ramifications of the pandemic on our Members and staff, an uncertain funding environment and a long road ahead when it comes to winning back audiences and ensuring that our agendas of women's equality, justice and decriminalisation are pushed centrally on agendas and stages across the country.

Like so much of the theatre sector, we yearn to return to live performance and to engage our audiences with unique, live, theatre experiences. We are putting our toe in the water with a project called THROUGH THIS MIST in July 2021: We will be welcoming small audience groups into our courtyard in Kentish Town to share a series of monologues, performed by Member artists, culminating in a shared moment and conversation about the future. We are also very excited about welcoming audiences to our heritage exhibition, I AM A THEATRE. We are moving forward optimistically with our partner, Sheffield Theatres, to produce one of our commissions, a play with music TYPICAL GIRLS (this is a rescheduled project) at their Crucible Theatre in autumn 2021. All of these projects will have digital alternatives connected to them.

Whether it is some of the benefits of working from home, reaching new audiences, using new artistic forms or delivering training online and expanding our reach beyond the UK, we know that digital will play an irreplaceable role in our future. In searching for the benefits of this year's learning, we are leaning into the accelerated digital confidence and skill that we have embedded this year.

A place that the digital revolution seems almost to have wilfully left behind is in UK prisons. We are painfully aware that women in prison this year frequently spent 23 hours a day in the cells, hardly saw their children and had limited or no visits. We are pleased that we have found ways to retain some connection this year, but with Government plans to build 500 more prison places for women announced in February of this year, we know that our voice on this issue needs to be increasingly loud and clear. As such, we are joining Women in Prison's #Stopthe500 campaign and planning our own future events to shine a light on this increasing disparity. Looking back on our history, and learning about past campaigns, such as the Close Durham H Wing campaign, which our founders initiated with partners in the early years of the company, this year has shown us too, the power of a collective voice. We have found support, wisdom, solidarity, and strength in our partners, and will be sure to

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bring that into the year ahead as we propel more urgently to seek the change we need.

FINANCE AND FUNDING

Overview

Total income for the year was £1,535,996, an increase of 19% on the previous year (2020: £1,292,231). Income was almost entirely fundraised, with 96% from Donations and Legacies compared with 80% in 2019/20. The increase in fundraised income was due to a number of factors, including:

- ◆ specific funding of £153,846 from the Culture Recovery Fund towards rebuilding our free reserves, granted in recognition of the precarious position Clean Break would be in during this pandemic without a reasonable level of free reserves
- ◆ more funding than usual being received in advance of activities taking place, largely due to the rescheduling, extended timelines or different working practices affecting the majority of projects.

It was an extraordinary year, and we are grateful to all of our funders and donors for their support.

Total expenditure for the year was £1,017,341, a reduction of 14% on the previous year (2020: £1,179,842).

- ◆ We spent less on delivering our charitable activities, not surprisingly especially on theatre productions, channelling our efforts into the smaller scale projects which were deliverable in the circumstances of this year, and into providing general and emergency support for Members which was essential this year.
- ◆ We also spent less on fundraising costs, mostly due to gaps in staffing while recruitment was on hold. Thank you to the many funders who made their emergency funding streams simple to access with streamlined processes – this was a lifeline for us in this period of limited staffing resource.

This unusual year has generated a surplus of £518,656 (2020: £112,389); or excluding the funding specifically granted towards rebuilding free reserves, a surplus of £364,810. Of this, £264,589 is unrestricted funding received in advance towards activities and overheads in 2021/22 and has therefore been held by the trustees in a fund designated for this purpose. A further £41,792 is restricted funding recognised during 2020/21 towards activities in 2021/22.

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This designated and restricted advance funding supports a deficit budget in operation for 2021/22.

Income

Income from donations and legacies

Clean Break follows the fundraising practices as per section 13 of the Charities (Protection and Social Investment) Act 2016. Clean Break does not currently work with any commercial or professional fundraisers. Clean Break has received no complaints relating to fundraising during the year. If any complaints are received, these would be dealt with the trustees and Leadership Team.

Income from donations and legacies totalled £1,480,678 in 2021, an increase of 44% from the previous year (2020: £1,031,588).

This included £122,727 from the Coronavirus Job Retention Scheme, and a further £561,389 in emergency funding from Statutory grants, Trusts and Foundations and the general public (2020: no emergency funding). £236,520 of this emergency funding came through successfully gaining support from Arts Council England (ACE)'s initial emergency grants programme, and then ACE's delivery of the government's Culture Recovery Fund, incorporating critical rebuilding of our free reserves as noted above. Clean Break has also been successful in gaining support from Round 2 of the Culture Recovery Fund, towards costs during the first quarter of 2021/22.

Our regular funders continued to support our work, supporting further by offering increased flexibility around reporting, and amending outcomes to work with inevitable changes in the ways we could deliver, and our project timelines. In addition they provided us with an enhanced level of guidance, and we felt our partnerships with them grow.

We took part in new appeals and campaigns this year, participating in the 2.6 Challenge that replaced the London Marathon in April 2020, raising £4,702 (2020: nil). We are delighted to have a place in the Marathon itself for autumn 2021.

In June 2020, Maxine Peake was the voice of our first BBC Radio 4 Charity Appeal which exceeded our expectations and drew in donations totalling £14,869 (2020: nil). Reaching new audiences and supporters through this appeal was a wonderful boost, and we are grateful to the support of BBC producers in shaping our appeal.

Our annual fundraising efforts through the Big Give Christmas Challenge saw us raise £34,844 (2020: £32,004) towards the additional support and activities that we offer to our Members. Special thanks to our Patron Zawe Ashton for

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taking part in an *In Conversation* event and promoting the Christmas Challenge.

Together with the ongoing generosity of our Friends and other individual supporters, General Donations totalled £112,337 including gift aid (2020: £190,512). 2019/20's General Donations were boosted by a one-off legacy donation of £75k; this aside, levels of giving therefore held steady.

Our fundraising (development) team worked tirelessly, and with reduced staffing capacity, to respond to the opportunities that were presented through the year from existing funders and new supporters to secure our future. Their success is a credit to their efforts.

We have been overwhelmed by the urgency, flexibility, and generosity of support from all those reaching out to help with sustaining our organisation and contributing to reserves at the time when we need them most.

Income from charitable and other activities

The impact of the pandemic on our earned income was significant this year. Normally, we would expect to generate earned income from ticket sales, fees for delivering work and training, and through hiring our space in our building. As much of this is dependent on venues that were closed, we were only able to generate £55,281 through our charitable and other activities this year, 39% of the total achieved in the previous year (2020: £141,373).

This income from our charitable activities included £11,385 through our Leadership offer, which, significantly, was delivered digitally (2020: £12,882, no digital delivery). The remainder was primarily through delivering our Women's Centres services digitally, as supported through the Mayors' Office for Policing and Crime (MOPAC, led by Advance Minerva and Women in Prison).

Other income, usually mostly from room hire to local community organisations and arts organisations, was negligible this year (2021: £37 compared with 2020: £119,270).

The loss of building-based earned income streams was total and immediate, and at the time we faced the risk of additional loss of donated income because of the overwhelming need for support across the charity sector, uncertainty regarding the impact of the pandemic on the giving capacity of individual and corporate donors, and the lack of activity to fundraise against. This shifted the focus almost entirely to voluntary sources of income this year. Covid-19 had a huge impact on our income this year and will continue to impact heavily on our business model for the foreseeable future.

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Expenditure

An unusual element of this year's expenditure is £140,735 in costs relating to direct and support staff time spent on furlough leave (2020: nil). This cost has been allocated within expenditure on raising funds and expenditure on charitable activities according to how the staff members would ordinarily have spent this furloughed time.

Total staff costs, including core support from freelance consultants, reduced this year to £691,642 (2020: £749,715). This reduction mostly reflects the two key positions vacant throughout the year, the loss of our casual hires team from September, and some reductions to staff pay during furlough leave. Furloughed staff were paid 80-90% of their normal gross pay. Social security and pension costs held steady, with gaps in core payrolled positions balanced out by freelance finance support during 2019/20 being brought fully in house this year.

Expenditure on raising funds

Expenditure on raising funds reduced to £126,084 this year (2020: £169,996) predominantly due to lower staffing costs relating to a gap in resources while recruitment was on hold. Events costs were also lower this year (2021: £764, 2020: £6,016), being limited to low cost, digital events compared with venue based events in celebration of our 40th anniversary last year.

Expenditure on charitable activities

Direct costs of delivering against our charitable activities totalled £419,052 this year, compared with £600,242 in 2019/20. Direct spend on theatre productions and related engagement activity more than halved, with resources focused on smaller scale digital projects, alongside developing work in the production pipeline.

Direct costs of Research & Leadership activities held steady (2021: £57,878, 2020: £61,437). The bulk of the cost was staffing in both years, as these are areas where delivery has to date been reliant on in-house staff. Staffing costs on research & heritage activities increased this year while other direct costs reduced; this was a full year of the archive related heritage project (which started in May 2019) and required additional staff time in the lead-up to the exhibition now planned for summer 2021.

Direct costs of delivering our Members programme and related support services increased this year (2021: £163,091, 2020: £149,695). This was mostly due to emergency support provided through IT equipment, care packages and additional staffing resource focused on this work. Meanwhile, direct costs of delivering work for women's' centres, prisons / other outreach, and other services including hires reduced significantly (2021: £53,140, 2020: £81,084) as options for delivery were more limited or lower in cost.

Report of the Board Year to 31 March 2021

In contrast, our support costs increased this year (2021: £476,542, 2020: £413,810). More staff time was needed to support the organisation and its governance in general, with more frequent governance meetings and continuous financial and strategic planning and re-planning. In other support costs, less was spent on marketing and promotion, with this spend normally geared towards theatre productions, and more was spent to support areas of organisational development, including business model changes, anti-racism consultancy, and theatre freelance community initiatives.

Reserves

As at 31 March 2020, trustees had a stated target of rebuilding free, unrestricted cash reserves to £212,000, approximately three months' expenditure on core costs, to provide sufficient flexibility to cover temporary shortfalls in working capital, allow the charity to cope with and respond to unforeseen emergencies and provide the charity with the opportunity to invest in new opportunities and innovation. Trustees had expected to reach this target by 31 March 2024, increasing reserves by £50,000 per year over 5 years from 2019/20. With careful financial planning and thanks to support from the Culture Recovery Fund round 1, this target has now been met in full. Free reserves at 31 March 2021 totalled £253,886 (2020: £18,408).

Trustees have revisited the reserves target, in light of the charity's current position, planned activities and the financial risks ahead. The Board considers that the charity should now maintain a minimum of £250,000 in reserve and aim to build this to £300,000 to support the charity when necessary, in relation to the following financial risks:

- ◆ £100,000 to cover short term cashflow requirements: the business model sometimes necessitates payment of salaries, operating overheads and project costs ahead of receipt of related funding or earned income. The figure is based on approximately one month's core costs plus an allowance for a typical advance payment against a project in partnership.
- ◆ £105,000 as contingency against fundraising targets not yet met for the year ahead. This figure is based on detailed analysis of the proportion of the current fundraising target identified as high risk.
- ◆ £45,000 as contingency against earned income targets assessed as high risk for the year ahead. This includes income from hiring our building (on hold throughout the pandemic), theatre productions and events.

The desired target includes a further £50,000 to be held to cover unforeseen expenditure beyond contingencies built into annual budgets. This would include the cost of covering unexpected long term staff absence, or the cost of urgent, unplanned maintenance or repairs to our ageing building (offices and rehearsal studios).

Report of the Board Year to 31 March 2021

As at 31 March 2021, Clean Break has free unrestricted cash reserves (general funds) of £253,886 and has therefore slightly exceeded the minimum target and achieved 85% of the desired target. Trustees will review reserves levels at least quarterly and this policy annually.

Going concern

The trustees have considered the requirement that the financial statements should be prepared on a going concern basis unless they intend to liquidate the charity or cease operations or have no realistic alternative but to do so.

They have discussed the potential impact that the on-going nature of the pandemic continues to have on society and the sectors that the charity operates within and considered the company's operations in 2021/22 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

In making this assessment, the trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that on-going uncertainty does not constitute a material uncertainty related to going concern.

Trustees continue to identify the risks relating to the company's ongoing operations and discuss the strategies designed to manage them regularly.

The key risks that are considered in relation to going concern include continued restrictions impacting the generation of hires income in 2021/22 and into 22/23, potential resurgence of coronavirus over winter 2021/22 resulting in cancellations of activities and other potential operational disruption, and changes to the sectors we operate in, impacting partnerships.

Clean Break's learning and experience from 2020/21 is applied to a nimble approach to the year ahead that anticipates disruption and is being managed through rigorous planning, regular re-forecasting of income and expenditure, and continuous risk assessment. Having rebuilt free reserves to a much healthier level at the end of 2020/21, the charity is in a more stable position with a healthy cash position to support its continued operation, and, at the time of finalising this report and accounts, 69% of income targets secured in support of activities for the year ending 31 March 2022.

Trustees have therefore concluded that the financial statements of Clean Break for the year ended 31 March 2021, should be prepared on a going concern basis.

Risk management

Risk management has become an even more prominent consideration this past year, with the landscape changing rapidly and often. The key risk for the year was the impact of Covid-19 and subsequent restrictions enacted by the government in response to controlling the pandemic. We followed guidance offered and adapted as this changed; the trustees met frequently in addition to their regular quarterly meetings to steward the process of risk analysis and decision making to mitigate what was arising from the ever-changing landscape.

Identified risks are listed in a register which outlines the nature of each individual risk and rates them either high, medium or low risk with regards to both probability and impact; a risk management strategy is agreed for each identified risk and a net risk rating after mitigation of either high, medium or low is assigned. Ratings are reviewed regularly, and progress is actively monitored.

The financial impact of risks this year - namely through loss of income from earned sources and limitations on typical fundraising against ever-changing projects and project timelines - was mitigated through

- ◆ strict expenditure controls and reduction of budgets early in the year
- ◆ ongoing review and risk assessment of anticipated activities with reforecasting of budgets throughout the year
- ◆ maintaining good communication with funders
- ◆ accessing emergency funding to bridge shortfalls in earned income and in more typical project funding.

For the coming year, income targets have been set more conservatively than in the past in anticipation of a challenging year ahead in terms of both fundraising and earning income. Capacity for funders to continue to offer emergency funding is likely to wane, and we have not yet seen a return to previous patterns of project funding. Uncertainty around living with coronavirus in society longer term will impact capacity at events and our building, both of which will determine levels of income that can be generated from fees, tickets and hires in the future. To further address this, the business model is being interrogated and will be adapted to best suit the needs of the charity and its beneficiaries. Having rebuilt reserves, the charity is determined to maintain its stability.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The maximum

Report of the Board Year to 31 March 2021

liability of members in the event of a winding up is £1. At 31 March 2021 there were 12 members who are all Directors of the company.

The charity has one active, wholly owned trading subsidiary, Clean Break Productions Limited. Any profits go to support the charity.

Members of the Board

The members of the Board constitute directors of the charity for the purposes of the Companies Act 2006 and trustees for the purposes of charity legislation. At any one time there must be a minimum of six members but never more than fourteen. New members of the Board are elected by existing members. Members of the Board are required to retire after four years' service but are eligible for re-election for up to a further four years.

In December 2020, the members of the Board agreed to a special resolution amending a clause in the Articles to enable them to extend a trustee's final term for up to one year in extraordinary circumstances.

Each member of the Board has taken responsibility for monitoring the charity's activities in specific operational areas and constant attention is paid to the skills mix of the members of the Board to ensure that the Board has all the necessary skills required to contribute fully to the charity's development.

The Board were essential to the success of the charity in this extraordinary year. The Board met 10 times in 2020/21 online to support senior staff and ensure good governance in the wake of Covid-19 rather than their usual quarterly meetings, and additionally invested in a day of strategic working in September 2020.

The Finance Committee was led by Sara Forbes as Chair until February 2021 at which time she stepped back from leading the committee; Sabba Akhtar took over as committee Chair. The committee includes Despina Tsatsas, Doreen Foster, and Kim Evans and Alison Frater, Chairs of the Board. The Committee, which usually meets four times a year, met six times to support the planning required in response to Covid-19.

This in-depth scrutiny and support to the Leadership Team and Senior Management in the financial management of the charity in addition to Board Meetings is greatly appreciated.

The Board regularly reviews the skills and expertise needed at governance level, the diversity of its members, and plans for succession.

In July 2020, Kim Evans concluded her second term as Chair of the Board. Kim led the company with a remarkable level of care, expertise, and extraordinary dedication. Incoming Chair Alison Frater observed meetings from April to July before taking up the reins from Kim at the AGM. Kim and

Report of the Board Year to 31 March 2021

Alison had a strong handover during a turbulent time with the lockdown meaning they could not meet in person to support induction. Following her appointment, Alison championed shared leadership within the Board as well and in February 2021 existing trustee Tanya Tracey was unanimously elected as Co-Chair. The result has been a more reflective approach to chairing, strengthening governance by bringing broader diversity and experience to its leadership.

In autumn 2020, the Board formed a Recruitment Committee to seek new board members as part of the ongoing succession of trustees, with a view to welcoming new trustees in July 2021 to coincide with the conclusion of Despina Tsatsas and Doreen Foster's second terms as trustees and members of the Finance Committee.

In accordance with the special resolution agreed in December 2020, trustees have also asked Deborah Coles to remain on the Board for an additional year, bringing her term of service to 9 years by July 2022.

Clean Break has a Development Committee led by a trustee and comprised of non-trustee volunteers. We are grateful for the commitment of our Development Committee members: Tracey Abayeta, Honour Bayes, Elise Brown, Sarah Jane Dent, Baroness Simone Finn, Sharon Heyman, Alison Jefferis (Chair), Sarah Jeffs, Gillian Jones, Marie-Claire Meisels, Rebecca Urang, Sara Watson. The role of all these women in helping us achieve our development targets has been crucial.

As mentioned in describing our activities during this report, we are especially grateful to our Patrons this year who have gone above and beyond to support our work and our Members. We were particularly grateful to Patrons Zawe Ashton, Sharon Duncan-Brewster, Lucy Kirkwood, Dame Emma Thompson and Dame Harriet Walter DBE, for being there for us both on stage, online, in our audiences and behind the scenes. We also note the sad passing of long-term Patron and company friend Barbara Hosking in April 2021. Her spirit and ambition for women will be an enduring legacy.

Key management personnel

Key management personnel for Clean Break are the Board of trustees (who do not receive remuneration for their services as trustees), the Leadership Team (two Joint Artistic Directors and Executive Director) and the Senior Management Team (Head of Participation, Head of Finance & Operations, Head of Development & Communications). Salary bands which are externally benchmarked every 3 years are used to set Leadership and Senior Management Team pay.

There is a Pay and Pay Review Policy which sets out the systems in place to set and review pay. A cost-of-living increase is considered by the Board

Report of the Board Year to 31 March 2021

annually and if approved is awarded to all staff who have completed their probationary period.

Pay is also reviewed for each post if there is an increase in salary recommended as a result of significant responsibility increases within an existing role. All decisions are ratified by the Board before being awarded.

Statement of the members of the Board's responsibilities

The members of the Board (who are also directors of Clean Break for the purposes of company law) are responsible for preparing the report of the Board and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the members of the Board 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 the group and of the income and expenditure of the group for that period. Under company law the members must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company, the group and of the income and expenditure of the group for that period.

In preparing these financial statements the members of the Board are required to:

- ◆ select suitable accounting policies and then apply them consistently;
- ◆ observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- ◆ make judgements and estimates that are reasonable and prudent;
- ◆ state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- ◆ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The members of the Board 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 the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the Board members confirms that:

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- ◆ so far as the Board member is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- ◆ the Board member has taken all the steps that she ought to have taken as a Board member in order to make herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

The members of the Board 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.

Approved by members of the Board and signed on their behalf by:

Tanya Tracey *Alison Frater*

Alison Frater and Tanya Tracey
Co-Chairs of the Board
Date: 22 July 2021

Independent auditor's report Year to 31 March 2021

Independent auditor's report to the members of Clean Break Theatre Company

Opinion

We have audited the financial statements of Clean Break Theatre Company for the year ended 31 March 2021 which comprise the consolidated statement of financial activities, the consolidated and charitable company balance sheets, the consolidated statement of cash flows, the principal accounting policies and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) (United Kingdom Generally Accepted Accounting Practice), including FRS 102, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland.

In our opinion, the financial statements:

- ◆ give a true and fair view of the state of the group's and of the charitable parent company's affairs as at 31 March 2021 and of the group's 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 group 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group and charitable parent company's ability to continue as a going concern for a period of at least twelve months

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from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, 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.

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, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- ◆ the trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and the charitable parent company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' 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 by the charitable parent company, or returns adequate for our audit have not been received from

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branches not visited by us; or

- ◆ the charitable parent company financial statements are not in agreement with the accounting records and returns; or
- ◆ certain disclosures of trustees' remuneration specified by law are not made; or
- ◆ we have not received all the information and explanations we require for our audit; or
- ◆ the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the director 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 group's and the charitable parent 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 group or the charitable parent 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.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting

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irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- ◆ the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and
- ◆ we obtained an understanding of the legal and regulatory frameworks that are applicable to the charity and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011) and those that relate to data protection (General Data Protection Regulation).

We assessed the susceptibility of the charity's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- ◆ making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- ◆ considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- ◆ performed analytical procedures to identify any unusual or unexpected relationships;
- ◆ tested journal entries to identify unusual transactions; and
- ◆ assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- ◆ reading the minutes of meetings of those charged with governance; and
- ◆ enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The

Independent auditor's report Year to 31 March 2021

more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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. This description forms part of our auditor's report.

Use of 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.

Buzzacott LLP

Catherine Biscoe, Senior Statutory Auditor
Buzzacott LLP
Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 02 September 2021

Consolidated statement of financial activities Year to 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 Total funds £	Unrestricted funds £	Restricted funds £	2020 Total funds £
Income and expenditure							
Income from:							
Donations and legacies	1	806,310	674,368	1,480,678	626,048	405,540	1,031,588
Charitable activities	2	11,781	43,500	55,281	95,694	45,679	141,373
Other	3	37	—	37	119,270	—	119,270
Total income		818,128	717,868	1,535,996	841,012	451,219	1,292,231
Expenditure on:							
Raising funds	5	126,084	—	126,084	169,996	—	169,996
Charitable activities	6	377,364	513,892	891,256	613,768	396,078	1,009,846
Total expenditure		503,448	513,892	1,017,340	783,764	396,078	1,179,842
Net income (expenditure) before transfers		314,680	203,976	518,656	57,248	55,141	112,389
Gross transfers between funds	16, 17	162,184	(162,184)	—	682,752	(682,752)	—
Net movement in funds and net income (expenditure)	8	476,864	41,792	518,656	740,000	(627,611)	112,389
Reconciliation of funds:							
Fund balances brought forward at 1 April 2020		715,771	169,807	885,578	(24,229)	797,418	773,189
Fund balances carried forward at 31 March 2021		1,192,635	211,599	1,404,234	715,771	169,807	885,578

There were no other recognised gains or losses other than those stated above.

All of the charity's activities derived from continuing operations during the above two financial periods.

Balance sheets Year to 31 March 2021

	Notes	Group		Charity	
		2021 £	2020 £	2021 £	2020 £
Fixed assets					
Tangible assets	12	674,160	697,363	674,160	697,363
Investments	13	—	—	1	1
		674,160	697,363	674,161	697,364
Current assets					
Debtors	14	176,580	199,488	176,714	199,961
Cash at bank and in hand		658,048	113,513	657,913	113,309
		834,628	313,001	834,627	313,000
Creditors: amounts falling due within one year	15	(104,554)	(124,786)	(104,554)	(124,786)
Net current assets		730,074	188,215	730,073	188,214
Total net assets		1,404,234	885,578	1,404,234	885,578
Represented by:					
The funds of the charity					
Restricted funds	16				
. Restricted income funds		211,599	169,807	211,599	169,807
Unrestricted funds	17				
. General fund		253,886	18,408	253,886	18,408
. Activities fund		264,589	—	264,589	—
. Building fund		630,668	653,551	630,668	653,551
. Tangible fixed assets fund		43,492	43,812	43,492	43,812
		1,404,234	885,578	1,404,234	885,578

Approved by the members of the Board
and signed on their behalf by:

Alison Frater

Alison Frater

Member of the Board

Approved on: 22 July 2021

Clean Break Theatre Company
Company Registration Number 2690758 (England and Wales)

Consolidated statement of cash flows Year to 31 March 2021

	Notes	2021 £	2020 £
Cash flows from operating activities:			
Net cash provided by operating activities	A	564,805	126,779
Cash flows from investing activities:			
Purchase of tangible fixed assets		(20,270)	(6,318)
Net cash used in investing activities		(20,270)	(6,318)
Change in cash and cash equivalents in the year		544,535	120,461
Cash and cash equivalents at 1 April 2020	B	113,513	(6,948)
Cash and cash equivalents at 31 March 2021	B	658,048	113,513

Notes to the statement of cash flows for the year to 31 March 2021

A Reconciliation of net movement in funds to net cash provided by operating activities

	2021 £	2020 £
Net movement in funds (as per the statement of financial activities)	518,656	112,389
Adjustments for:		
Depreciation charge	43,473	45,485
Increase in debtors	22,908	(45,195)
Increase (decrease) in creditors	(20,232)	14,100
Net cash provided by operating activities	564,805	126,779

B Analysis of cash and cash equivalents

	2021 £	2020 £
Analyse as follows:		
Cash at bank and in hand	658,048	113,513
Total cash and cash equivalents	658,048	113,513

Principal accounting policies Year to 31 March 2021

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting

These financial statements have been prepared for the year to 31 March 2021.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policy note.

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) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Basis of consolidation

The consolidated statement of financial activities and group balance sheet incorporate the financial statements of the Clean Break Theatre Company and its subsidiary, Clean Break Productions Limited for the year ended 31 March 2021, as the Clean Break Theatre Company owns 100% of the issued share capital of Clean Break Productions Limited. Further details are given in note 4 to the accounts.

No separate statement of financial activities has been presented for the charity alone as permitted by section 408 of the Companies Act 2006.

Assessment of going concern

The Trustees have considered the requirement that the financial statements should be prepared on a going concern basis. They have discussed at length the effects of Covid-19 and its potential impact on the company's operations in 2020-21 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

Principal accounting policies Year to 31 March 2021

In making this assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that whilst the degree of uncertainty described in the Report of the Board warrants transparent disclosure, it does not constitute a material uncertainty related to going concern.

The risks are being managed through ongoing risk assessment of the external environment, strong focus on key stakeholder communication, continuous monitoring of progress against income targets and regular review and reforecasting of expenditure and cashflows. The charity has ongoing support from its bankers and funders. At the time of finalising this report, the charity has secured 69% of its income target for the year ending 31 March 2022.

Taking into account the above, as well as the charity's cost base and reserves position at 31 March 2021, and having looked at least 12 months from the date of signing these accounts, the trustees have concluded that there are no material uncertainties about the charitable company's ability to continue as a going concern.

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity must fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Grants from government and other agencies have been included as income from charitable activities where these amount to a contract for services, but as donations where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

- a. The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.
- b. The costs of charitable activities comprise expenditure on the charity's primary charitable purposes as described in the report of the Board.

Principal accounting policies Year to 31 March 2021

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect of its compliance with regulation and good practice.

Support costs including governance costs are apportioned based on the proportion of time spent on each activity by staff.

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Tangible fixed assets

All assets costing more than £500 and with an expected useful life exceeding one year are capitalised. Where assets are depreciated in accordance with this policy, a full year's depreciation is expensed in the year of acquisition.

Principal accounting policies Year to 31 March 2021

a. Freehold land and buildings

Freehold land and buildings are included in the financial statements at cost.

Freehold buildings are depreciated at a rate of 2% per annum on a straight-line basis in order to write the buildings off over their estimated useful economic life to the charity. No depreciation is charged on freehold land.

b. Building improvements and refurbishment

Building improvements are capitalised at cost and depreciated at the rate of 10% per annum based on cost in order to write them off over their estimated useful lives. Refurbishment is capitalised at cost and depreciated at a rate of 20% per annum in order to write it off over its estimated useful life.

c. Equipment, fixtures and fittings

Equipment, fixtures and fittings are capitalised at cost and depreciated at the rate of 20% per annum based on cost in order to write them off over their estimated useful lives.

Fund accounting

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds represent monies or assets set aside by the trustees, out of general funds, for specific purposes.

Notes to the financial statements Year to 31 March 2021

1 Income from donations

	Unrestricted funds £	Restricted funds £	2021 Total funds £
General			
. General donations	61,909	715	62,624
. The Big Give campaign donations	34,844	—	34,844
. Radio 4 Appeal	14,869	—	14,869
	111,622	715	112,337
Statutory Grants			
. Arts & Humanities Research Council via Women, Theatre, Justice project	—	11,400	11,400
. Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England: Emergency Response Fund	40,000	—	40,000
. Arts Council England and DCMS: Culture Recovery Fund Round 1	—	196,520	196,520
. Coronavirus Job Retention Scheme	122,727	—	122,727
. London Borough of Camden: Discretionary Grant Fund for business	10,000	—	10,000
. The National Lottery Community Fund	—	115,000	115,000
. The National Lottery Community Fund: Coronavirus Community Support Fund	—	53,653	53,653
	392,900	376,573	769,473
Trust and Foundations			
. 1772 Charity (Debtors Relief Funds Charity)	3,000	—	3,000
. The A B Charitable Trust	10,000	—	10,000
. Backstage Trust	25,000	—	25,000
. Breslaff Centre	5,000	—	5,000
. The Bromley Trust	10,000	—	10,000
. Camden Giving	—	6,000	6,000
. City Bridge Trust	—	50,000	50,000
. Esmée Fairbairn Foundation	40,000	—	40,000
. Esmée Fairbairn Foundation: Fast Response Grant	30,000	—	30,000
. Garfield Weston Foundation	50,000	—	50,000
. The Garrick Charitable Trust	—	3,000	3,000
. The Goldsmiths' Company Charity	15,000	—	15,000
. Inner London Magistrates' Court's Poor Box and Feeder Charity	—	5,000	5,000
. The Julia and Hans Rausing Trust	—	95,745	95,745
. The London Community Foundation: London Community Response Fund Wave 2	—	5,191	5,191
. The London Community Foundation: London Community Response Fund Wave 3, COVID 19: DCMS	—	49,578	49,578
. The Mary Kinross Charitable Trust	5,000	—	5,000
. Paul Hamlyn Foundation - Emergency Fund grant	40,000	—	40,000
. Paul Hamlyn Foundation via Clinks	—	8,061	8,061
. The Rank Foundation - Resilience Fund	20,000	—	20,000
. Rupert & Elizabeth Nabarro Charitable Trust	5,000	—	5,000
. The Schroder Foundation	30,000	—	30,000
. Stavros Niarchos Foundation	—	40,000	40,000
. Tallow Chandlers Benevolent Fund	—	4,000	4,000
	288,000	266,575	554,575
Corporate funding			
. Columbia Threadneedle Foundation	—	30,000	30,000
. Co-Op Local Community Fund	2,413	—	2,413
. GMS Estates Ltd	11,375	—	11,375
. Matrix Chambers – Matrix Causes Fund	—	505	505
	13,788	30,505	44,293
2021 Total funds	806,310	674,368	1,480,678

Notes to the financial statements Year to 31 March 2021

1 Income from donations (continued)

	Unrestricted funds £	Restricted funds £	2020 Total funds £
General			
. General donations	81,393	2,115	83,508
. Legacy donations	75,000	—	75,000
. The Big Give campaign donations	32,004	—	32,004
	<u>188,397</u>	<u>2,115</u>	<u>190,512</u>
Statutory Grants			
. Arts & Humanities Research Council via Women, Theatre, Justice project	—	38,880	38,880
. Arts Council England: National Portfolio	216,195	—	216,195
. National Lottery Community Fund	—	150,000	150,000
. National Lottery Heritage Fund	—	36,300	36,300
. Women's Mental Health Peer Support Programme	—	1,000	1,000
	<u>216,195</u>	<u>226,180</u>	<u>442,375</u>
Trust and Foundations			
. 1772 Charity (Debtors Relief Funds Charity)	3,000	—	3,000
. The A B Charitable Trust	10,000	—	10,000
. Backstage Trust	25,000	—	25,000
. Breslaff Centre	—	10,000	10,000
. The Bromley Trust	20,000	—	20,000
. City Bridge Trust	—	50,000	50,000
. Esmée Fairbairn Foundation	60,000	—	60,000
. The Evan Cornish Foundation	—	9,000	9,000
. The Garrick Charitable Trust	—	3,000	3,000
. The Goldsmiths' Company Charity	15,000	—	15,000
. The Lovington Foundation	—	10,000	10,000
. Oak Foundation	19,250	—	19,250
. Paul Hamlyn Foundation	—	27,000	27,000
. The Schroder Foundation	30,000	—	30,000
. The Swire Charitable Trust	24,000	—	24,000
. Tallow Chandlers Benevolent Fund	—	4,000	4,000
. The Victoria Wood Foundation	—	7,000	7,000
	<u>206,250</u>	<u>120,000</u>	<u>326,250</u>
Corporate funding			
. Columbia Threadneedle Foundation	—	30,000	30,000
. Columbia Threadneedle Investments	—	900	900
. The Co-Operative Foundation	—	24,830	24,830
. Garden Court Chambers	3,000	—	3,000
. GMS Estates Ltd	11,206	—	11,206
. Matrix Chambers – Matrix Causes Fund	—	1,515	1,515
. Nick Hern Books	1,000	—	1,000
	<u>15,206</u>	<u>57,245</u>	<u>72,451</u>
2020 Total funds	<u>626,048</u>	<u>405,540</u>	<u>1,031,588</u>

Notes to the financial statements Year to 31 March 2021

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	2,147	—	2,147
. Production pipeline: commissions and R&D	—	—	—
	2,147	—	2,147
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	8,838	—	8,838
	8,838	—	8,838
Members programme and other services			
. Members groups, support services and related engagement activity	400	—	400
	400	—	400
	11,385	—	11,385
Performance-related grants from:			
Members programme and other services			
. Members groups, support services and related engagement activity	—	3,600	3,600
. Women's' Centres service delivery	—	39,900	39,900
	—	43,500	43,500
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	396	—	396
2021 Total income from charitable activities	11,781	43,500	55,281
	Unrestricted funds £	Restricted funds £	2020 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	57,413	—	57,413
. Production pipeline: commissions and R&D	4,326	—	4,326
	61,739	—	61,739
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	12,882	—	12,882
	12,882	—	12,882
Members programme and other services			
. Members groups, support services and related engagement activity	1,662	—	1,662
	1,662	—	1,662
	76,283	—	76,283
Performance-related grants from:			
Members programme and other services			
. Members groups, support services and related engagement activity	—	3,600	3,600
. Women's' Centres service delivery	—	42,079	42,079
	—	45,679	45,679
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	19,411	—	19,411
2020 Total income from charitable activities	95,694	45,679	141,373

Notes to the financial statements Year to 31 March 2021

3 Other income

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Room hire	—	—	—
Sundry income	37	—	37
2021 Total funds	37	—	37

	Unrestricted funds £	Restricted funds £	2020 Total funds £
Room hire	118,624	—	118,624
Sundry income	646	—	646
2020 Total funds	119,270	—	119,270

4 Investment in trading subsidiary

The charity controls 100% of the share capital of Clean Break Productions Limited (Company No. 09753638) which was incorporated on 28 August 2015. Its principal activity is the production of theatre shows.

The net assets and liabilities of Clean Break Productions Limited at 31 March 2021 were:

	2021 £	2020 £
Current assets	135	19,615
Creditors: amounts falling due within one year	(134)	(19,614)
Total net assets	1	1
Aggregate share capital and reserves	1	1

A summary of its trading results for the period ended 31 March 2021 is shown below.

	2021 £	2020 £
Turnover	10,155	165,790
Cost of sales	(7,555)	(164,690)
Gross profit	2,600	1,100
Administrative expenses	(2,600)	(1,100)
Operating loss	—	—
Gift aid payment	(396)	(19,411)
Loss for the year before taxation	(396)	(19,411)
Taxation for the year	396	19,411
Loss for the year	—	—

Notes to the financial statements Year to 31 March 2021

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Fundraising costs			
. Staff costs	119,479	—	119,479
. Events	764	—	764
. Subscriptions, resources and general expenses	1,504	—	1,504
. Support costs	4,337	—	4,337
2021 Total funds	126,084	—	126,084

	Unrestricted funds £	Restricted funds £	2020 Total funds £
Fundraising costs			
. Staff costs	156,773	—	156,773
. Events	6,016	—	6,016
. Subscriptions, resources and general expenses	3,001	—	3,001
. Support costs	4,206	—	4,206
2020 Total funds	169,996	—	169,996

6 Expenditure on charitable activities

	Direct costs £	Support costs (note 7) £	2021 Total £
Productions and Production pipeline			
. Productions and related engagement activity	103,571	125,099	228,670
. Production pipeline: commissions and R&D	41,372	39,784	81,156
	144,943	164,883	309,826
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	22,203	38,635	60,838
. Research and heritage activities	35,675	13,072	48,747
	57,878	51,707	109,585
Members programmes and other services			
. Members groups, support services and related engagement activity	163,091	225,454	388,545
. Women's Centres delivery	24,068	14,606	38,674
. Prison residencies	8,908	11,218	20,126
. Other	20,163	4,337	24,500
	216,230	255,615	471,845
	419,051	472,205	891,256

Notes to the financial statements Year to 31 March 2021

6 Expenditure on charitable activities (continued)

	Direct costs £	Support costs (note 7) £	2020 Total £
Productions and Production pipeline			
. Productions and related engagement activity	263,761	127,877	391,638
. Production pipeline: commissions and R&D	44,265	37,622	81,887
	308,026	165,499	473,525
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	27,999	32,811	60,810
. Research and heritage activities	33,438	9,062	42,500
	61,437	41,873	103,310
Members programmes and other services			
. Members groups, support services and related engagement activity	149,695	159,258	308,953
. Women's Centres delivery	33,559	21,272	54,831
. Prison residencies	9,831	10,004	19,835
. Other	37,694	11,698	49,392
	230,779	202,232	433,011
	600,242	409,604	1,009,846

7 Support costs

	2021 £	2020 £
Support staff (note 9)	259,698	203,501
Depreciation	43,473	45,485
Governance costs	48,326	36,385
Other costs	125,045	128,439
Total funds	476,542	413,810

Support costs are allocated to expenditure on raising funds and expenditure on charitable activities (Notes 5 and 6).

8 Net movement in funds

This is stated after charging:

	2021 £	2020 £
Staff costs	691,642	749,715
Auditor's remuneration (including irrecoverable VAT)		
. Statutory audit services – charity	11,186	10,433
. Statutory audit services - subsidiary	1,183	1,185
. Corporation tax services - subsidiary	1,613	2,017
. VAT consultancy services – group	2,891	—
Depreciation	43,473	45,485

9 Employees and staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	2021 £	2020 £
Wages and salaries	616,634	640,194
Redundancy payments	—	1,050
Social security costs	52,428	55,536
Pension costs	20,080	20,485
	689,142	717,265
Freelance fees	2,500	32,450
	691,642	749,715

The average number of employees during the year, expressed as average head count, was 22.9 (2020: 28.2), and as full-time equivalents was 17.6 (2020: 19). Employee costs include casual staff with variable hours.

One employee earned between £60,001 and £70,000 per annum or more (including taxable benefits) during the year (2020: one).

Total employee cost includes £140,735 in wages and salaries paid to staff while placed on furlough due to the coronavirus pandemic (2020: nil). The average full-time equivalent head count excluding staff on furlough was 12.2.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Leadership Team (two Joint Artistic Directors, Executive Director) and the Senior Management Team (Head of Finance and Operations, Head of Development and Communications, Head of Participation).

The total remuneration (including taxable benefits and employer's pension and national insurance contributions) of the key management personnel for the year was £327,979 (2020: £303,910).

10 Members of the Board

During the year, one member of the Board received £100 in event speaker fees, as approved by the other members of the Board. No other Board member received any remuneration in respect of their services (2020: £nil).

Out of pocket travelling and childcare expenses totalling £50 (2020: £596) were reimbursed to or paid on behalf of one member of the Board during the year (2020: 2 members of the Board).

Notes to the financial statements Year to 31 March 2021

11 Taxation

Clean Break Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

12 Tangible fixed assets

Group and charity	Freehold land and buildings £	Building improve- ments £	Equipment, furniture and fittings £	2020 Total £
Cost				
At 1 April 2020	1,144,082	59,700	143,286	1,347,068
Additions	—	—	20,270	20,270
Disposals	—	—	(16,894)	(16,894)
At 31 March 2021	1,144,082	59,700	146,662	1,350,444
Depreciation				
At 1 April 2020	490,531	49,351	109,823	649,705
Disposals	—	—	(16,894)	(16,894)
Charge for year	22,883	5,682	14,908	43,473
At 31 March 2021	513,414	55,033	107,837	676,284
Net book values				
At 31 March 2021	630,668	4,667	38,825	674,160
At 31 March 2020	653,551	10,349	33,463	697,363

A first charge over freehold land and buildings was granted to CAF Bank as security for an overdraft facility.

13 Investments

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Investment in subsidiary	—	—	1	1

Clean Break owns 100% of the share capital of Clean Break Productions Limited (Company No. 09753638), which was incorporated on 28 August 2015, which is registered in England, and commenced trading during the period ended 31 March 2016. Its principal activity is the production of theatre shows.

Notes to the financial statements Year to 31 March 2021

14 Debtors

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Grants receivable	118,724	128,000	118,724	128,000
Amounts owed by subsidiary undertaking	—	—	134	204
Other debtors	39,040	24,441	39,040	24,440
Theatre tax credits	—	19,411	—	19,411
Prepayments and accrued income	18,816	27,636	18,816	27,636
	176,580	199,488	176,714	199,691

15 Creditors: amounts falling due within one year

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Expense creditors	20,344	28,879	20,344	28,879
Social security and other taxes	16,402	15,854	16,402	15,854
Grants received in advance	15,900	—	15,900	—
Earned income received in advance	—	1,640	—	1,640
VAT control account	1,769	5,432	1,769	5,432
Other creditors	10,913	12,742	10,913	12,742
Accruals	39,226	60,239	39,226	60,239
	104,554	124,786	104,554	124,786

Deferred income comprises grants and earned income received in advance.

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Balance as at 1 April 2020	1,640	50,467	1,640	50,467
Amount released to income	(1,640)	(50,467)	(1,640)	(50,467)
Amount deferred in year	15,900	1,640	15,900	1,640
Balance as at 31 March 2021	15,900	1,640	15,900	1,640

Notes to the financial statements Year to 31 March 2021

16 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trusts to be applied for specific purposes:

Group and charity	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
Arts & Humanities Research Council via Women, Theatre, Justice project <i>Research & Heritage</i>	24,265	11,400	(18,350)	—	17,315
Arts Council England and DCMS: Culture Recovery Fund Round 1 <i>Covid-19 response & recovery</i>	—	196,520	(42,674)	(153,846)	—
Camden Giving <i>Covid-19 response & recovery</i>	—	6,000	(6,000)	—	—
City Bridge Trust <i>Core salary</i>	—	50,000	(44,323)	—	5,677
Columbia Threadneedle Foundation <i>Member activities</i>	—	30,000	(24,124)	—	5,876
The Co-Operative Foundation <i>Member activities</i>	5,000	—	(5,000)	—	—
The Evan Cornish Foundation <i>Prison projects</i>	3,400	—	(286)	—	3,114
The Garrick Charitable Trust <i>Production pipeline</i>	—	3,000	(3,000)	—	—
Individual donations for specified purposes <i>incl Members theatre trips</i>	1,360	715	(215)	(1,360)	500
Inner London Magistrates' Court's Poor Box and Feeder Charity <i>Member activities</i>	—	5,000	(5,000)	—	—
The Julia and Hans Rausing Trust <i>Covid-19 response & recovery</i>	—	95,745	(95,745)	—	—
London Borough of Camden <i>Member activities</i>	—	3,600	(3,600)	—	—
London Community Foundation <i>Covid-19 response & recovery</i>	—	54,769	(34,381)	(13,112)	7,276
Matrix Chambers – Matrix Causes Fund <i>Equipment</i>	460	505	(939)	(26)	—
MOPAC via Advance Minerva & WIP <i>Womens' Centre activities</i>	—	39,900	(30,544)	—	9,356
The National Lottery Community Fund <i>Member activities, infrastructure & equipment</i>	132,282	115,000	(105,598)	(539)	141,145
The National Lottery Community Fund: Coronavirus Community Support Fund <i>Covid-19 response</i>	—	53,653	(53,124)	(529)	—
The National Lottery Heritage Fund <i>Research & Heritage</i>	3,040	—	(10,268)	7,228	—
Paul Hamlyn Foundation via Clinks <i>Prison projects</i>	—	8,061	—	—	8,061
Stavros Niarchos Foundation <i>Member Activities</i>	—	40,000	(26,721)	—	13,279
Tallow Chandlers Benevolent Fund <i>Member activities</i>	—	4,000	(4,000)	—	—
	169,807	717,868	(513,892)	(162,184)	211,599

Notes to the financial statements Year to 31 March 2021

Group and charity	At 1 April 2019 £	Income £	Expenditure £	Transfers £	At 31 March 2020 £
Building fund	676,434	—	—	(676,434)	—
Restricted income funds:					
Arts & Humanities Research Council via Women, Theatre, Justice project <i>Research & Heritage</i>	—	38,880	(14,615)	—	24,265
Breslaff Centre <i>Member activities</i>	—	10,000	(10,000)	—	—
City Bridge Trust <i>Core salary</i>	—	50,000	(50,000)	—	—
Columbia Threadneedle Foundation <i>Member activities</i>	—	30,000	(30,000)	—	—
Columbia Threadneedle Investments <i>Leadership activities</i>	—	900	(900)	—	—
The Co-Operative Foundation <i>Member activities</i>	—	24,830	(19,830)	—	5,000
The Evan Cornish Foundation <i>Prison projects</i>	—	9,000	(5,600)	—	3,400
The Garrick Charitable Trust <i>Production pipeline</i>	—	3,000	(3,000)	—	—
Individual donations for specified purposes <i>incl Members theatre trips</i>	3,962	2,116	(4,718)	—	1,360
London Borough of Camden <i>Member activities</i>	—	3,600	(3,600)	—	—
The Lovington Foundation <i>Productions</i>	—	10,000	(10,000)	—	—
Matrix Chambers – Matrix Causes Fund <i>Equipment</i>	—	1,515	—	(1,055)	460
MOPAC via Advance Minerva & WIP <i>Womens' Centre activities</i>	—	42,079	(42,079)	—	—
The National Lottery Community Fund <i>Member activities, infrastructure & equipment</i>	116,146	150,000	(128,601)	(5,263)	132,282
The National Lottery Heritage Fund <i>Research & Heritage</i>	—	36,300	(33,260)	—	3,040
Paul Hamlyn Foundation via Clinks <i>Prison projects</i>	—	27,000	(27,000)	—	—
The Space <i>Training</i>	875	—	(875)	—	—
Tallow Chandlers Benevolent Fund <i>Member activities</i>	—	4,000	(4,000)	—	—
The Victoria Wood Foundation <i>Member activities</i>	—	7,000	(7,000)	—	—
Women's Mental Health Peer Support Programme <i>Member activities</i>	—	1,000	(1,000)	—	—
	797,417	451,220	(396,078)	(682,752)	169,807

Notes to the financial statements Year to 31 March 2021

Restricted income funds have been presented by funder, to reflect more clearly how the charity manages its restricted funding. Many funders support Clean Break's activities across a number of charitable activities; for example, a funder may support a range of activities involving and supporting Members: productions and projects, commissions, the Members' programme and related infrastructure and equipment.

Fund balances held at 31 March 2021 towards the specified purposes are expected to be spent in the next financial year.

17 Unrestricted funds

Group and charity	At 1 April 2020 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2021 £
General fund	18,408	818,128	(503,448)	(79,202)	253,886
Activities fund	—	—	—	264,589	264,589
Building fund	653,551	—	—	(22,883)	630,668
Tangible fixed assets fund	43,812	—	—	(320)	43,492
	715,771	818,128	(503,448)	162,164	1,192,635

Group and charity	At 1 April 2019 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2020 £
General fund	(84,324)	841,012	(783,764)	45,485	18,408
Building fund	—	—	—	653,551	653,551
Tangible fixed assets fund	60,096	—	—	(16,284)	43,812
	(24,229)	841,012	(783,764)	682,752	715,771

A new designated Activities fund was established in the year ended 31 March 2021, representing the amount of unrestricted funding raised in advance towards direct and support costs of activities planned for the year ahead.

Transfers between funds represent:

- ◆ Establishment of the new designated Activities fund (transfer from General fund to Activities fund)
- ◆ Annual depreciation charged on the building and tangible fixed assets (transfer from Tangible Fixed Assets fund and Building fund to General fund).
- ◆ Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Tangible Fixed Assets fund).

Notes to the financial statements Year to 31 March 2021

- ◆ Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfer from Restricted Income funds to General fund). This includes £153,846 in restricted funding received from the Culture Recovery Fund Round 1 specifically granted towards general funds (Reserves).
- ◆ Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General funds to Restricted Income funds).

18 Analysis of net assets between funds

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2021 £
Fund balances at 31 March 2021						
Are represented by:						
Tangible fixed assets	—	—	630,668	43,492	—	674,160
Net current assets	253,886	264,589	—	—	211,599	730,074
Total net assets	253,886	264,589	630,668	43,492	211,599	1,404,234

Group and charity	General fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2020 £
Fund balances at 31 March 2020					
Are represented by:					
Tangible fixed assets	—	653,551	43,812	—	697,363
Net current assets	18,408	—	—	169,807	188,215
Total net assets	18,408	653,551	43,812	169,807	885,578

19 Liability of members

The charity is constituted as a company limited by guarantee. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

20 Related party transactions

Alison Jefferis, Member of the Board and Chair of the Development Committee, is Chair of Columbia Threadneedle Foundation (CTF) and Head of Corporate Affairs at the Foundation's parent company, Threadneedle Asset Management Holdings Ltd (TAMH Ltd). During the year ended 31 March 2021, Clean Break received £33,000 in corporate donations from CTF and £3,500 in sales income from TAMH Ltd (2020: £30,000 corporate donations from CTF, £1,650 sales income from TAMH Ltd, £900 corporate donations from TAMH Ltd). All transactions were conducted at arms' length. There were no balances outstanding with either organisation at the year end. (2020: nil)

Winsome Pinnock, Member of the Board, is a Member of the Board of English Stage Company, trading as Royal Court Theatre (ESC). There were no transactions with ESC during the year (2020: sales income received from ESC £1,632, purchases made from ESC £683). All transactions were conducted at arms' length. There were no balances outstanding with ESC at the year end (2020: nil).

One trustee, Tanya Tracey, received £100 for her services as an event speaker, as disclosed in note 10 (2020: no trustees received payment for services to Clean Break).

Members of the Board, members of the Development Committee and members of the Senior Management Team made donations with a total value of £8,475 during the year (2020 restated: £8,764).

Section 37 Statement Year to 31 March 2021

In accordance with Section 37 of the Local Government and Housing Act 1989, the following is a statement of grants in excess of £2,000, receivable in respect of the year ended 31 March 2021, together with a note on the use to which they were put.

This statement also includes unspent balances brought forward at 1 April 2020, the amounts used during the year and the balances carried forward at 31 March 2021.

Donor	Purpose	At 1 April 2020 £	Income £	Expenditure and transfers £	At 31 March 2021 £
London Borough of Camden: Discretionary Grant Fund for business	To compensate for loss of income against ongoing fixed building costs (included in note 1 and note 6 to the accounts)	—	10,000	(10,000)	—
London Borough of Camden: Adult Community Learning Service	Towards Members Programme – Health & Wellbeing group (included in note 2 and note 6 to the accounts)	—	3,600	(3,600)	—

Both grants were spent in full during the period on the purposes for which they were awarded.

The comparative statement for the year ended 31 March 2020 is as follows:

Donor	Purpose	At 1 April 2019 £	Income £	Expenditure and transfers £	At 31 March 2020 £
London Borough of Camden	Towards Members' Programme – Health & Wellbeing group (included in note 2 and note 6 to the accounts)	—	3,600	(3,600)	—

The grant was spent in full during the period on the purpose for which it was awarded.

This statement forms part of the audited financial statements of the charity.